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The INLAND PRINTER

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PERSONALITIES IN THE PRINTING TRADE.

BY A. H. MCQUILKIN.

NO. VI.— JAMES L. REGAN.

EXPECTANCY is in every eye when Mr. James L. Regan rises to his feet in a meeting of printers. "I want you to know the kind of man I am," says Mr. Regan, with labored emphasis, and then proceeds to launch a verbal bombshell that leaves his auditors breathless or convulsed with merriment. Somewhat slight of build, of medium height, of the coloration tending to the "sandy," "Jimmy" Regan peers at his listeners through partly closed eyes, head slightly raised, and his somewhat long chin dropped, waiting to take up an interrupted sentence. He seems unconscious of the effect he is making. He is fearless in declaring his point of view, and his views are logical, though the trenchant candor with which he expresses them gives them an unusual and stirring character. Mr. Regan is a Chicago printer. The Regan Printing House, 83 and 87 Plymouth place, Chicago, never closes its doors. It can not close them, for the energetic proprietor, as soon as he established his plant there, threw the key out of the window. Make or bust was his determination, and with his back to the wall he proceeded to *make*. Printing is the game with Mr. Regan, and organization is trumps. He is in close touch with every detail of his mechanical force. The factory principles of manufacturing printing are his study, and it is his pride that he can take work that another printer is losing money on and make a profit. "If I figure against another printer and get the job, I have no fault to find with myself," he said to the writer, "but if I figure against the other fellow and he has to cut the job below what he was getting in order to hold it — why that hurts — I don't like that." It hurts because Mr. Regan sees, possibly, that the game of competition as played by the printers consists in seeing who can afford to toss the largest proportion of profit to the public — and the public has a way of holding what it gets through the operations of the game, and squeals "robbery" when a normal and adequate price is charged. There is nothing small about Regan's methods. He pits his brain and resourcefulness against his competitors, but he makes a clean fight for trade. The more intricate the planning and figuring the better it suits him. He is the despair of the average estimator — for he makes his factory potential. Mechanical method, too little appreciated by most employing printers, is Mr. Regan's strong point. His personality permeates his plant. His directness of speech is colored by expletives, at times startling and unusual. A compositor — some say it was a bookkeeper — in his employ, run up a score of errors — blunders come in bunches in the printing trade. Regan presented himself to the culprit, and, falling on his knees, lifted his clasped hands prayerfully and beseeched, "For C——t's sake, don't do it any more."

James L. Regan was born in Liverpool, England, in 1849. He was eight years old when he "accepted a position" at the printing trade. He came to America when he was fifteen, and worked

in the East. He arrived in Chicago in 1871, and was employed for a period on the old Chicago *Times*, after which he went into business for himself at Franklin and Lake streets. Labor troubles came up, and, Regan being a fighter, saw the fight to a finish — his finish for that time, 1887. His shop was the first to run a day and night force, and, his forte being organization, he found he could not get over the difficulties of a labor war. But those who fought him could not fail to admire his resourcefulness and energy. In the following year he established himself at 87 Plymouth place, and, from a small office with half a dozen presses on one floor, the business has grown until now six floors of 83 to 93 Plymouth place and five floors at 73 Plymouth place are used, with a full equipment of modern machinery. The Regan Printing House is capitalized for $100,000, and the Regan Printing House is James L. Regan.



JAMES L. REGAN.

When Mr. Regan was having his trouble with labor, the Franklin Pressfeeders' Union was growing in power. The peculiar truculence of operatives in new organizations, so exasperating to all concerned, was exhibited to Mr. Regan on some occasions, and on one of these, where a pressfeeder leisurely descended from his perch, in the course of a delayed rush job, and as leisurely wandered to the back of the office to take a drink, Regan himself mounted to the feedboard and proceeded to comb down the sheets with the butt of a "44" gun. The feeder, beholding this ominous apparition on his return, grabbed his hat and other habiliments and escaped to the outer air — and his story cast an added grimness on the purposes of Mr. Regan. "Don't spoil any more of that paper than your week's wages amount to," he urged upon a feeder, busy taking a sheet off the rollers. Verbal jolts of this kind are Mr. Regan's mode of reproof. Those who have known him for years, say they do not know him yet. It is questionable if he knows himself. He is the apothesis of energy, and, as some one has expressed it, "kaleidoscopic." Printers know that their business methods are self-destructive, and say that "Printers haven't any brains." Regan discussing this view said that printers had more brains than the average, but they didn't use them, adding meditatively, "I'll be damned if I know if *I* have any brains or not."

Jimmy Regan is democratic, he respects his calling, and desires to be friendly with every worthy man in it, employee or employer, but where his personal pride is touched Mr. James L. Regan asserts his dignity in a way peculiarly his own — and leaves his auditor to know that his democracy is of his own good pleasure and may not be intruded upon. His philosophy inclines him to live as he lived as a working pressman. He had then all he required for his physical needs — why change simply because of increase of means? It is from no spirit of parsimony that he lives simply and dresses less expensively than many of his own employees. It is merely a question of convenience and efficiency with him. He is big in his ideas, and liberal on all occasions. Recently at a meeting of printers the question of dues and assessments came up and some scrambling resulted in making up the necessary amounts. Regan took one of the officers aside and said, "Never mind about this chicken feed, if you want a hundred or two any time come down and I'll fix you up." The active life of Mr. Regan, his success, his acumen, and the simple style in which he dwells, lead one to the assumption that he is on the way to realize the truth of one of Schopenhauer's maxims: "It is only after a man has got rid of all pretension, and taken refuge in mere unembellished existence, that he is able to attain that peace of mind which is the foundation of human happiness."

NATURE has endowed every animal with a mode of defense — in man it seems to be that of lying.— *David Gibson.*

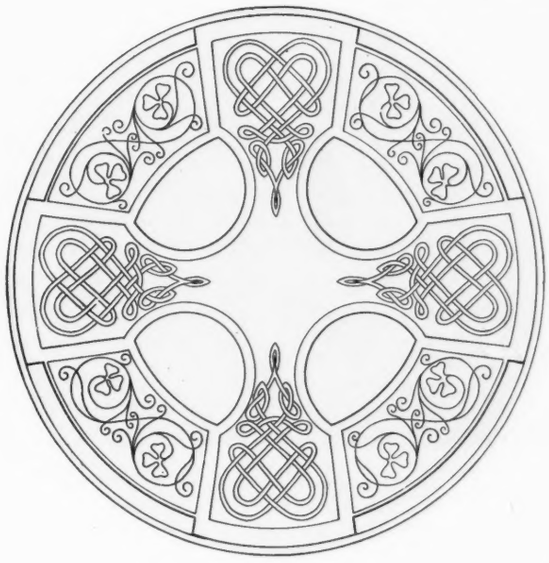
Written for THE INLAND PRINTER.

THE COMMERCIAL ARTIST—HIS USE AND MISUSE.

NO. V.— BY ANNA M. DENNISTON.

THE world jogs along quite comfortably while still some Pompeii, or, as we are told may be the present case, some very ancient Egypt still lies buried. But when the unearthing begins and hitherto unaccounted facts of history become current coin, art finds new inspiration and new links in hitherto broken chains. In studying the subject of commercial art in connection with present-day uses we fancy that it belongs to our own time, born and developed for our exclusive benefit. It is true that no other period has applied art so universally and effectively to practical purposes as the present, nevertheless all achievement and discovery contribute to its success and spare the artist of the day many a step that he must otherwise take in personal experience. So it is a digression of engaging interest to leave all beaten tracks for some of the bypaths and see if, perchance, we may put an extra stone or two into the foundation of the castle of art or bring up out of the mist another dome to gleam among its already shining roofs and towers.

The work of Mr. Thomas A. O'Shaughnessy introduces a subject which is an object of popular



DESIGN FOR PLATE.
Drawn by Thomas A. O'Shaughnessy.

research at this time, that of Irish art and its relation to subsequent art. Though the work of classifying it and producing consecutive records is merely begun, it is possible to gather enough of importance to furnish inspiration to the workers of to-day.

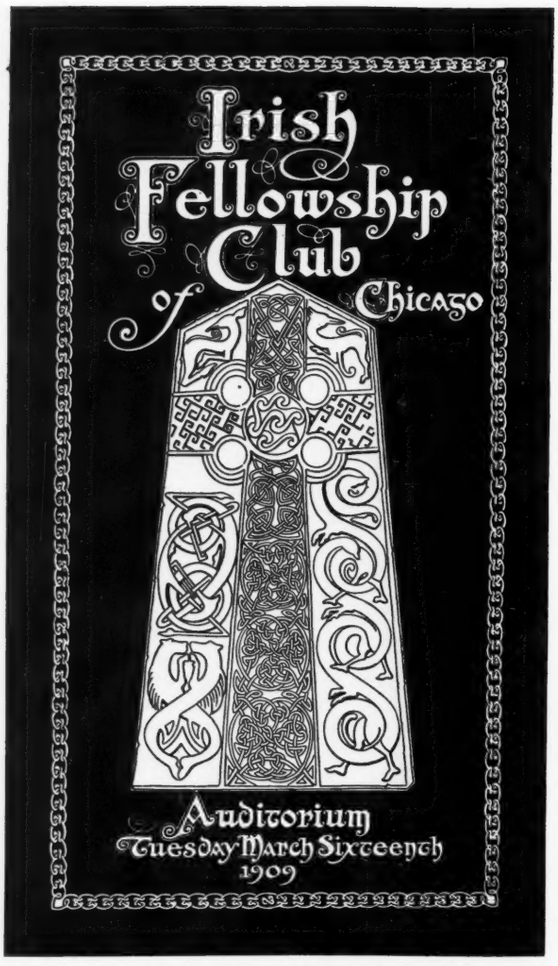
Every traveler in Ireland has caught sight of the Druidic monuments, mere fragments of which speak of an ancient day of civilization and development, recognized and emphasized incidentally by historians, but the branch that springs from the soil of this Green Isle and is most closely



VINEGAR HILL.
Reproduction of water-color drawing, by Thomas A. O'Shaughnessy.

related to modern needs is that of an unparalleled skill in the use of pen and ink in book illumination and a wonderful handling of color-tones for the further enhancement of the beauty of the designs. We consider that the use of pen and ink in our own period is highly perfected, and, as adapted to our requirements, it is; but the perfection of this early treatment is carried to a point that makes analysis difficult, literal copying impossible and the decorative effect wholly satisfying. One has only to look through the available reproductions afforded by a good art library to be convinced of this, and when thus reviewing the work the observer is reminded of the characteristics which make the Japanese art the familiar standard of modern times in composition and space distribution. Also we are reminded of the Japanese skill in expressing the spirit of the theme without undue stress upon the letter.

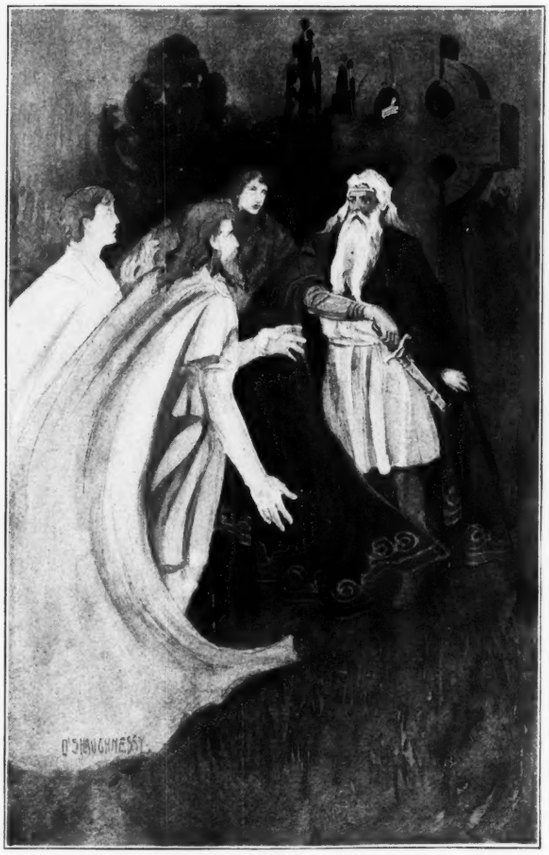
Since all art of any value is the expression of the character or spirit of times and peoples, the



DESIGN ADAPTED FROM ANCIENT CROSS AT ABERLEMNO, SCOTLAND.
Drawn by Thomas A. O'Shaughnessy.

world — so much in need of inspiration — can not afford to neglect the touching of hands, hearts and minds with the John Barrys, the Mary Andersons, the John McCulloughs and George Bernard Shaws, or with this same genial spirit elsewhere, whether seriously or humorously expressed. The general subject of the modern world's art inheritance is usually followed by the taking up of a chain which traces the influences that have come up from the ancient southern lands of the Eastern Hemisphere, and following them in general outline through Egypt, Assyria, Persia, Greece, Italy and so on. Other influences, however, have had birth in the north, and have finally come down to the same center to which the former ascended — Italy — and by a spontaneous meeting and combination have given birth to the art of our modern world in the Renaissance. We have now to revive a half-forgotten and half-submerged civilization for a correct understanding of this latter influence.

The records are more obscured and the remaining number of architectural monuments fewer, and, while there is an abundance of data, there has been lack of interest in the subject. Since the history exists, however, the world will be tempted to search, as the child does, for hidden treasure. So this field awaits excavation, not with pick and shovel, but by studious research and analysis, so that we not only feel but trace origin and influences. The vitalization that the art of the vigorous north lands has brought to the sumptuous, more indolent arts of the south is never more forcibly illustrated or more poetically shown than by the manner in which the so-called Gothic architecture, with its forever-rising line expressing energy and the inspiration of prayers, appears as the tumult of war dies away. Its cool, chaste style is in contrast to the melting curves of Greek and Italian architecture, and, while the data is limited, the



CONNOR MAC NASA AND THE GHOSTS OF THE PRINCES OF USNA.
Drawn by Thomas A. O'Shaughnessy.

Gothic is being called Celtic instead of Gothic by some late historians, and its distinctive features are traced to Ireland at an early date — a pre-Christian time — when the structures were usually buildings of wood and so do not survive except by record and tradition as do the Gothic temples of northern Europe.

Aside from the inspiration of familiarity with a strong art, the special subjects and facts related

to it furnish us help. From the fifth century to the eighth, a period during which the fine arts of Europe lay dormant, an art was being worked out and established in Ireland, which, if not completely isolated from outside influence — a much discussed point — was at least inspired by its own domestic, social and pastoral life, as well as its own industries and ideals, and was developed to such a degree of perfection that it became entirely characteristic of the country in which it grew. It is a matter of history that previous to the eighth century book illumination — with the exception of the Irish — consisted in writing an entire volume in uniform-sized letters, the initials of which were plain or slightly larger than the rest and colored, usually red. Other than this there was no decoration except the introduction of small square pictures by way of illustration. No full-page illumination was in existence. The "Book of Kells," the making of which was superintended by St. Columbkille at Kells, is the oldest example still remaining of this art, though it is said that in the eleventh century there still remained a volume made in the school of St. Brigid in the fifth, and it is described as being more beautiful than the "Book of Kells." The progress of Celtic art was halted before it reached the combination of this decorative characteristic with a more realistic spirit on its own soil. The central idea seemed to be the presentation of beauty in the abstract, and when disseminated through Europe by the missionary priests who followed the pagan lords of war and carried with them their books of service and the art of making them as well, it ultimately touched hands with the natural humanized development in Greece and so lent its influence to the final combination of the two elements — the purely creative and the essentially imitative — so giving a more rounded character to modern expression, though less classic than either of the original schools.

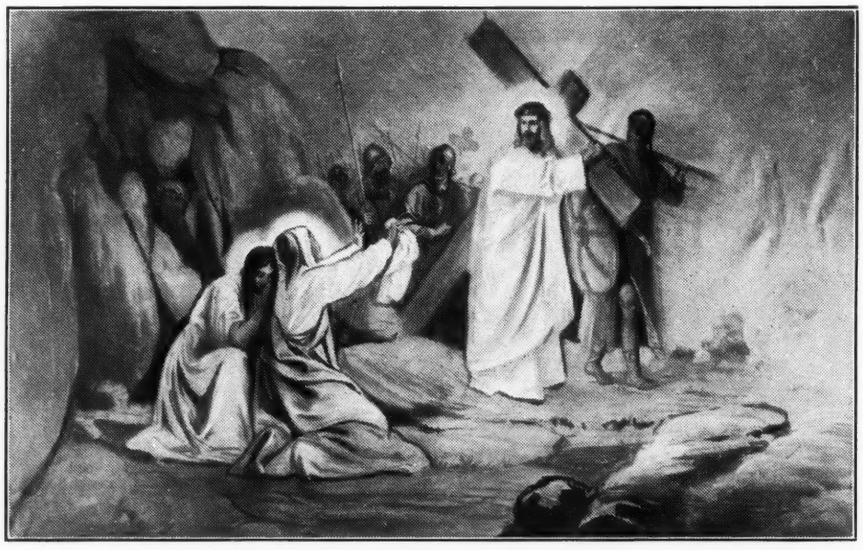


ST. MARY'S CHURCH, EVANSTON, ILLINOIS.
Mural decorations and paintings by Thomas A. O'Shaughnessy.

Among the books remaining in Europe which were instrumental in carrying the influence of this northern art into the southern lands are those known by the poetic names of the "Book of the Golden Gospels," now at Stockholm; the "Book of Gospels," at St. Gall, Switzerland, and many other books in the various libraries of Europe. The specific work which spread this influence through Europe was accomplished naturally by means of schools of art established in Germany, France, Italy and Spain by teachers who had left their own land to found schools. Perhaps the best known of these is St. Gall's, in Switzerland. One

existed in Florence, Italy, in the region known as Cisalpine Gaul, or Ireland beyond the Alps. It is significant that its influence was strong in Italy at the time of the rise of the masters of the Renaissance, Leonardo da Vinci, Michael Angelo and Raphael.

Mr. O'Shaughnessy employs methods in his own work which justify the expression of the ideals referred to regarding the combination of abstract beauty with the picturing of the natural or human. He says that first of all the artist must have a story to tell, and the method he himself uses in developing his themes is that of arranging upon paper or canvas a purely decorative design, which expresses, as far as mere lines can, the spirit of human mind as closely as is possible an ideal of the truly enlightened or spiritual. The spectrum color which stands for these high vibrations of light is violet. It follows, therefore, that the ideal in picture composition should be represented with prevailing tones of violet. As the daylight wanes, the atmospheric resistance reduces the vibrations to those which produce the yellowish quality, and so the light passes through the yellows to orange and red, and by this analogy these tones should prevail in pictures in which the more human and earthly elements of the world's life are depicted. In another analysis he counts that the factors which go to the making of a picture are character, pose, costume and color. First, the subject is



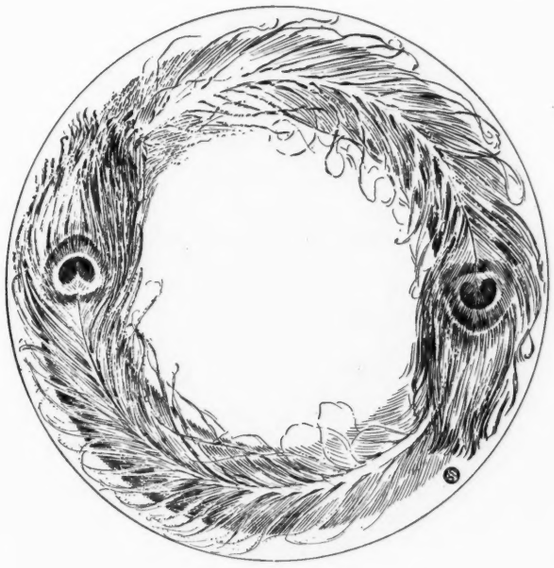
REPRODUCTION OF ONE OF THE MURAL PAINTINGS IN ST. MARY'S CHURCH, EVANSTON, ILLINOIS.
Painted by Thomas A. O'Shaughnessy.

the narrative, and into this he fits the illustrative features — the figures, for instance — in such a manner as will accentuate the spirit of the story and furnish additional interest and interpretation. He believes that the works of the old masters were evolved in this way, and considers that it is the hidden beauty of the decorative designs which gives these pictures their never-dying interest, and has kept them, after more than five centuries, still the greatest masterpieces of all time.

Color, too, is a theme upon which the artist dwells in a manner that is of interest. He maintains that if a story is to be told relating practical, every-day occurrences the colors should accentuate this human quality and not combat it. On the contrary, if the subject is religious or ideal, the colors should also express and not antagonize this. His idea is carried out along reasonable lines of analogy. The noonday sun, for instance, is the highest light of which we conceive, and so expresses to the analyzed, and the spirit of it understood. After this, with the application of correct ideas of composition and color, the making of the picture is comparatively easy. He says that, unless the artist has a story to tell, he is not in the best sense an artist, and, for this reason, in commercial lines there is much more real art than may often be found in the exhibits of public galleries. The commercial artist has something to say, and says it, while the devotee of higher art too often places on his canvas a road, a tree and a cloud, and by employing a cleverly arranged palette produces a pleasing color-scheme. He has told nothing worth while, because he has had no thought to convey. He is working simply for what he calls composition and color in themselves, which, in truth, are merely vehicles for the telling of a story, and it would be as reasonable for an author to employ a series of beautifully formed and neatly arranged letters upon his page without spelling a word, and

then to say he merely wished to show his facility of penmanship, adding, "It means nothing, to be sure, but the penmanship certainly can not be criticized."

The enthusiasm that comes from a consciousness of being able to speak to the world some of the various messages of art, especially the ones that are found useful, is really the motive for the



DESIGN FOR PLATE.
Drawn by Thomas A. O'Shaughnessy.

persistent activity which results in its greatest development, individually and nationally, and behind this must always lie a thorough knowledge of his subject on the part of the artist and appreciation on the part of the world he addresses — then both are kept healthfully employed, interested and benefited.

LATEST JOURNALISTIC HORROR.

The editor of the Spiketown *Blizzard* refused to suppress the item.

"I'm going to publish it on you, Wes Hopperdyke," he said. "It's in type, and it'll be in the paper to-morrow. You can't get on a roaring drunk and go around smashing showcases and things without my saying something about it. You've danced and you must pay the piper!"

"I'll find some way to get even with you, Mort Clugston!" exclaimed the infuriated caller, shaking his fist at the editor and taking his departure.

That night some man, supposed to be Mr. Hopperdyke, broke into the *Blizzard* office, dumped on the floor everything that was in type for that week's issue, and made his escape undetected.

As he couldn't pay the piper, he pied the paper.— *C. W. T., in Chicago Tribune.*

THERE are three sides to the story of every industrial fortune: The invention, the manufacturing and the selling; but the greatest of these is in the selling.— *David Gibson.*

Written for THE INLAND PRINTER.

STYLOMANIA.

BY F. HORACE TEALL.

WHEN a name was desired for the craze for tulips, somebody called it tulipomania; for adherence to English custom or usage, Anglomania was first used in the eighteenth century; for the passion for collecting books, bibliomania is older, but it had the same kind of beginning. All such words have a first use, when no one has previously known them as words, but even then they show plainly that they are simply combinations of elements commonly understood, and so, when there is no other word already known in the same meaning, they become established.

It is thus that our title-word is here used, and it may serve a purpose this time whether it is ever used again or not. What it means — mania for style, or undue devotion to one style or set of styles — has never had a single-word name, and may never need one.

Printers' styles are very often, but not always, provided for in a card or book of rules to be followed in the office where they are made, whether they are the same as those of any other office or not. The maker of such a set of rules therein sets himself down a stylomaniac, if one may judge by common press criticism of such work; but usually it is done at the behest of a proprietor or a foreman, and as a means of fixing the practice of a certain office. But the criticism is applicable only to published work, and properly only to work that shows too much dogmatism, so as to seem to say that things must be done as therein prescribed or be wrong. Of course no one set of rules, as matters now are and as they probably will remain, can be accepted as the only right ones. Many items of style are subject to differing decisions by different people, and a large proportion of them are as reasonable in one form as in another.

All facts of this kind may well be ignored in making rules for a printing-office, except that, as all human knowledge is well known to be subject to change through the influence of additional information, any rule found inadequate should be revised. Stylomania should not be allowed to preserve antiquated styles simply because they are the style of the office. Stylomania is commendable as an economic factor of office practice, so far as it leads to the distinct common understanding that the office rules must be followed. It is not commendable when carried so far as to preclude change of rules on adequate occasion, and on such occasion the old rule should remain in force only until the new one is issued.

Many printing-offices never have a formulated set of rules, but it should not be difficult to perceive the value of rules in most offices. A small establishment may easily do without them, simply doing whatever its customers desire, as indicated in copy, except that accidental errors in copy should be corrected; and we have known even a very large composing-room where all compositors knew the various styles of the office where there was no written law, although the copy was written by many hands and in many ways.

Here is the one important message this writing aims to convey: Printers undoubtedly will do better work, with less occasion for losing time to make corrections, with a full and plain style-card, so that all will know alike just what to do. Even in a book-office, where various books have varying styles as dictated by different authors, editors, or publishers, unless copy is carefully prepared and followed closely, it is decidedly advantageous to have a distinct understanding of all details before beginning, including especially a record of those — as capitalizing, compounding, punctuation — wherein the work is to differ from the style of the office. All these are aids toward economizing time and effort, and of course the best effect will be had through their preparation by those best qualified to do such work.

In general, the mania for making styles, especially that for changing styles, seems to this writer to be reprehensible, except when it leads to real improvement. Here we encounter a problem for which the writer can offer no absolute solution, since many cases are presented as real improvement which seem to him real degeneration. Every man who influences the forms in printed matter — author, editor, publisher, proofreader — needs to have definite and firm opinions on all points that may be disputed. They all need even more, and the proofreader more than any of the others, readiness to yield to opposed opinion on proper occasion. Just what would constitute proper occasion can not be specified by any one person as a general guide for others, as circumstances differ widely.

A pertinent example may illustrate the principle here inculcated. Some years ago a board of experts was established in the United States to settle the spelling of geographical names. Some of its members, evidently a majority, were strongly inclined toward simplification. So is this writer; but simplification means one thing to them and another to him. To them it means elimination of characters from name-forms, to such an extent that they often omit letters or signs that have significance that is lost without them; to him it means use of every letter or sign that is truly significant, thus making the simplest possible representation of all the meaning, and not leaving any of the meaning to be imagined.

A concrete example is found in their list of decisions in the form Marthas Vineyard. The old, correct, and explicit form, Martha's Vineyard, is rejected by them, as are many others properly having the apostrophe. Now, probably these deapostrophized forms will eventually be widely adopted — some already have been. The writer would use the old correct forms in his own writing, and in work for others when those others allow it; but in working for others who decide to adopt the new form, and are not disposed to argue or to yield to a first suggestion with its reason stated, he would do it as ordered, without further protest, although remaining firmly convinced that no reasonable defense can be made for the form used.

PHOTOGRAPHIC DYEING.

Sunlight, which destroys many organic coloring matters, also converts some colorless and soluble inorganic compounds into insoluble colored substances, which may thus be fixed in the interior of tissues. Many experiments in dyeing fibers and fabrics by the agency of sunlight have been made, especially by Persoz and Grueve. The following are some of the results obtained:

Sixty parts by weight of sulphuric acid were added to a solution of 120 parts of potassium bichromate in 1,000 parts of water. White wool and silk fabrics were dipped in this solution, dried in a dark room and exposed to sunlight. A beautiful light shade of brown was produced by from ten to twenty minutes' exposure.

Prussiate of potash gives a medium shade of blue. If white cloth impregnated with this salt is exposed to sunlight under thick paper bearing a cut-out pattern, the design is reproduced in blue on the cloth, which is then rinsed in water to remove the unaltered prussiate from the parts which were covered by the paper.

Grueve found that very permanent shades of buff, blue, green and gray can be obtained from ferrocyanides, and brownish, violet, black and olive from chromates. For blue, the fabric is dipped in a solution containing 60 parts by weight of potassium ferrocyanide, 80 parts of tartaric acid and 24 parts of ammoniacal perchlorid of tin, with more or less water, according to the shade desired. A short exposure to sunlight develops the blue color.

For green, sulphuric acid and an ammoniacal salt are used in connection with the ferrocyanide or yellow prussiate of potash. Buff shades are obtained by producing blue, as above, and treating the dyed fabric with caustic alkali, which converts the blue compound into yellow ferric oxid.

Gray and "mode" tints are produced by treating buff (obtained as described above) with an infusion of nut galls or Campeachy wood. Silk fabrics can be dyed in various shades of brown by impregnating them with copper chromate and exposing to sunlight.

The experiments prove that a certain quantity of moisture is required to produce brilliant colors with short exposure. Probably many substances which are employed in photography would produce desirable results in dyeing, but they are too expensive to be used for that purpose.— *Scientific American.*

Written for THE INLAND PRINTER.

MORE DOPE FROM "OLD BILL."

BY A. J. CLARK.

OLD BILL had just returned from the Seattle exposition, but it was evident from his talk that he considered the show of little importance. The smell of printing-ink had lured him into many of the coast printing-houses, and he was full of the manner and method of their working. He dismissed the exposition as of little moment, but discoursed volubly about the print-shops he had seen.

Inverting a type-box he lowered himself slowly to its level, and, clasping his hands to support his knee, he philosophized on the state of trade.

"I blows in," said he, "to a many printin' joints, and always it's the same. You can go into a brewery or a chair-factory or a planing-mill and everything is goin' like a clock, but the minute you hit a print-shop you see evidence everywhere of lack of continuity, as the feller said (whatever that is).

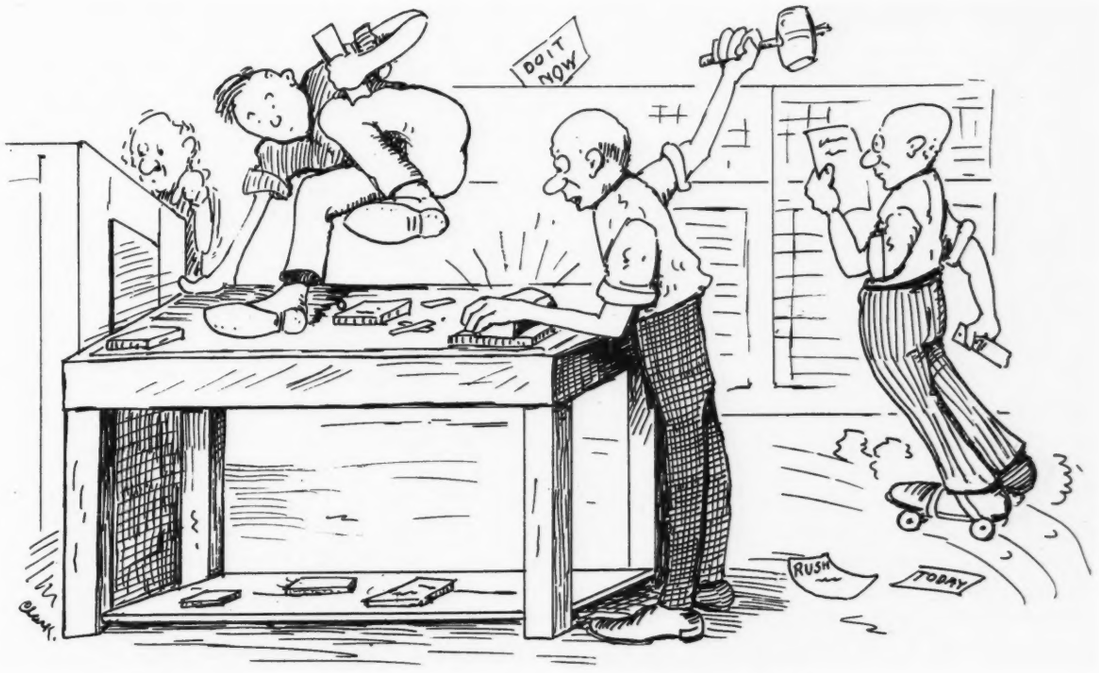
"They'll be a feeder and a pressman and a compositor with whiskers holdin' a wake over a bum form on a cylinder press. They'll be an able-bodied man with hands like hams whittlin' thin spaces with a scissors the while a feeder waits for a form to be doctored, and they'll be a mug in the front office swearin' by all the holy smokes that he can't live without the job that the boss is tellin' him he'll have ready to-morrow, when he knows it won't be done for a week.

"Every shop complains that there ain't no good help to be had. One shop suffers for a stockman, another has a drunken pressman and another a disorganized composing-room. In a lot of them this is not to be wondered at, because both in the East and in the West a lot of shops are dark and dirty and not fit for a white man to work in. I been thinkin' that maby a lot of printers dope themselves with booze as an antidote for poisonous conditions.

"Another thing you'll notice is that good men in our business are getting next to the fact that they put in a lot of time in the shop, and if shop conditions are not good they stand to lose a lot of happiness during the forty years they are allowed before entering heaven.

"It usta was that when a mug was lookin' for a situation, he went in fear and tremblin' to the boss, like he was seekin' alms, and asked for a job. The boss would shove his specs up on the bald part of his face, grunt like a hog, put on an expression like he was bothered to death with good men lookin' for work and then proceed to catechise the man as to his antecedents (whatever they are). The man mustn't smoke, nor drink, he must be sedate and married, and *meek*. If he was all of this and would work for fifteen plunks, then maby the boss would say, 'I'll try you; go down in the basement and go to work.'

"Now it's different; a man who's fit to hire,



"Instead of decorously going around the stone, they jump over it."

he blows in with a bit cigar in his face and a lot of glad rags on — you couldn't hardly tell him from a human being — and before offering his services he must have some dope on the shop: Is it light and airy; are the machines in good condition and up to date; is the shop properly organized, so he can work with credit to himself and his employer, and, finally, is the boss nutty? All of this because there are shops that border mighty close to a



"And the next week they were laid off, because there was no work in the 'bee hive,'"

crazy-house, where there is a crash and jangle during every working hour. The foreman whistles for the errand-boy, compositors slam galleys around, and, instead of decorously going around a stone, jump over it; where every press is started with a crash and every start is followed with a strenuous 'whoa!' Where belts are continually breaking, forms continually being corrected on the press and many mistakes being made. This is the home of the wooden 'dutchman,' where most of the restaurant toothpicks see their finish.

"A good man goes nutty in such a place, and no matter what salary he gets, he is inefficient and impotent. His mind is harried with such a conglomeration of worries and noises that he just can't work to any advantage. Type is 'slapped up' instead of being set, forms are 'thrown on' and 'pounded off,' stock is 'chopped up' instead of being cut, everything must be done twice, and bad both times. The lead and slug racks are always empty, no sorts in the cases, chases always full of dead forms, slides filled to overflowing with valuable material that eats its head off the while it stands idle.

"This is the shop that runs on the principle that to make money it must work always 'under pressure,' and if for a minute it gets down to a sane basis and the noise and turmoil are not so evident, then the 'Old Man' worries around like a chicken with the pip and makes everybody as uncomfortable as possible.

"Everybody is expected to be on the jump every minute and never ease up.

"I remember, a long time ago, the superintendent of one of these dumps surprised his force one morning by stickin' up a sign that read: '*This is a Bee Hive.* Employees are expected to *be* at work when the whistle blows, not *getting ready* to go to work,' and the next week they were laid off because there was no work in the 'bee hive.'

"Somebody said not long ago, that when a man got his money every week, he had no holler comin', but I'm a-holdin' different views. Everybody wants to get good money, there's no doubt of that, and it's seldom that anybody gets as much as he thinks he's worth, but a conscientious man, who's heart is in his work, ought to get more than a check. He has a right to expect decent working conditions. The workshop shouldn't be a place of torture that he hates to go to and is glad to get away from. His check shouldn't go to him like a bone to a dog, and, above all, there should be recognition of his efforts other than the measly salary. A feller can take his thirty plunks and shoot it into booze between Saturday and Sunday, but a kindly word don't slough off so easy; it often lasts a long time and puts heart into men so they get away sometimes from the feeling that they are just machines, to be pushed while they are at their best and, after a while, discarded."

"I'll bet $4," said one of the two printers who had listened to this long talk of Bill's, "that Bill is about to go on a long drunk."

"Sure he is," said the other.

ANXIOUS TO KNOW.

"Yes," said the doctor, "I can cure you if you will follow my directions rigidly."

"All right — I'll take anything."

"I'm not going to give you anything to take. You must simply quit drinking intoxicating liquors and give up smoking for at least six months."

"And are you going to charge for ordering me to do that?"

"Certainly. My fee is ten dollars."

"Say, Doc, how much would you expect to get in advance for hitting a man on the head with an ax?" — *S. E. Kiser, in Chicago Record-Herald.*

Written for THE INLAND PRINTER.

AIDS TO ORNAMENTATION.

BY LOUIS F. FUCHS.

The possibilities of the parenthesis and bracket as an aid to ornamentation in typography is not a new conception. While their value has long been known, it is also true that but comparatively few printers have ever used them in this respect, or even heard of their use as ornamental aids — this despite the fact that passing examples of their use may be seen occasionally in the files of technical papers of long-gone days. Yet, their value is an ever-present

Long before movable types were invented block books flourished The black letters of the XIV Century have their prototypes in several countries in block books centuries older

FIG. 1.

one, handy on the moment in every shop — a qualification sufficient to win them the instant recognition they deserve as characters possessing a more than limited use, such as most other material of a printing-office only possesses. Designed primarily to give a meaning to printed language, their proper use performs that function just as exactly as does the proper assemblage of letters convey words and meaning through them. But letters mean no more than they say as words — their use is restricted solely to that service, while the parenthesis and bracket, hardly more than a stroke or a curve,

IN this initial all the salient features of Example one are preserved; indeed, the same pieces are used, yet it presents a distinctly different effect, due in part, of course, to this Caslon face accompanying it, but more so to the abrupt termination of the initial next to the text matter.

FIG. 2.

become in skilful hands an agent of art. Detached they make no music of the vowels as does a single letter; they hardly affect, rather hamper, the sonority of spoken language, but assembled with judgment they present the line of art in such true sweep and in such bewildering variation as to excite wonder that their use has not before been broader.

True, much of what may be done with them comes already cast in typefounders' molds, but this

ALL honor to the luckless wight
Who meets distress with sturdy fight—
Oak is he, whom gales may scar
To strike anew to topmost star.

FIG. 3.

handiness does not cover the point — that each assemblage of them is a creation having a value all its own. This is a value no cast initial or ornament can possess, because of its multiplicity of mates, no matter how beautiful. The tasty man is never content to reproduce himself or others; he looks, strives for the new, casting aside much that his brother of lesser taste will use indefinitely, as not up to the standard, or blasé, long before his plodding brother will tire of it. It is this discrimination that marks the difference between his work and that of the other, that gives character and the touch of originality to nearly all he produces, that

MANY INITIALS OTHERWISE ADMIRABLE, FAIL IN ONE ARTISTIC ESSENTIAL, THAT OF NOT BEING SET HIGH ENOUGH TO AID THE FIRST LINE TO A PROPER BALANCE. THIS IS PATICULARLY TRUE WHEN SUCH INITIALS ARE USED ON BOOK PAGES. HERE IS AN EMBELLISHED INITIAL WHICH SEEMS TO MEASURE UP TO REQUIREMENTS

FIG. 4.

makes of him an artist with types, not only leaden, but types of composition approximating the dignity of art. For art is not of canvas or marble alone, but consists in all created endeavors possessing true harmony in its component parts.

* * * * *

I have endeavored, along with this article, to present examples of the uses to which these two unostentatious characters may be put, giving them such simple treatment as will commend their use by reason not only of their beauty in finished product, but even more so because of their extreme practicability of construction. I have kept in mind all through the showing that simplicity makes not only for beauty but also for speed — a necessary qualification of all material nowadays.

Take Examples 1 and 2 for comment. A glance will show how simply they are made — but four parentheses in either one with a bit or two of brass rule. Nothing in them to saw or miter, nothing that will not justify itself on the instant, fully, firmly as if a solid block were used. Now, take a mental note of what will happen if the parentheses in these two examples are lifted and brackets placed in their stead. Example 4 will give you a fair idea of the transformation from curve to straight line — the complete metamorphosis from

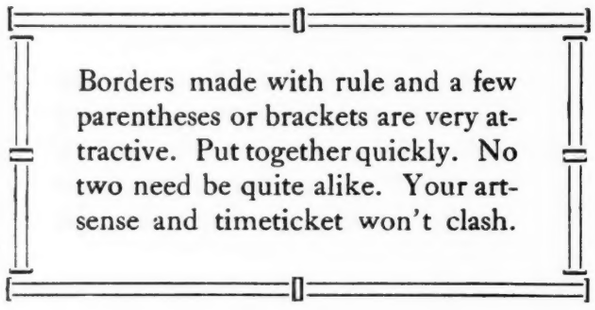


FIG. 5.

elliptic to geometric. That would be the work of but an instant, and that is one of the merits of their use.

Example 3 seems a more ambitious and difficult problem, yet there is no further problem involved than tastiness of conception and mechanical precision, the same as any other form of type building. A glance will tell you how little time is necessary to put together Example 4. Example 5 — border effect — is made of ten-point brackets and three-point body one-half-point face rule. There was but little more labor put to its construc-

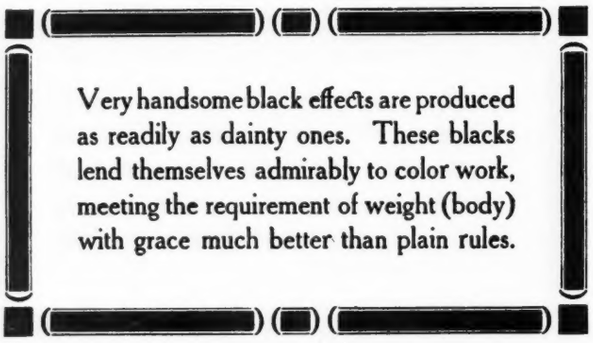
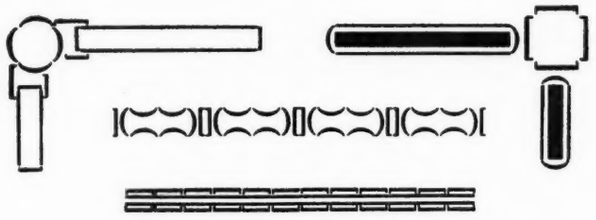


FIG. 6.

tion than would be required to put a parallel border around the matter. The same may be said of Example 6, assuming that the breaks were aimed at and solid twelve-point rule had been used instead. The enhancement in the effect of these two borders I leave to the judgment of the reader.

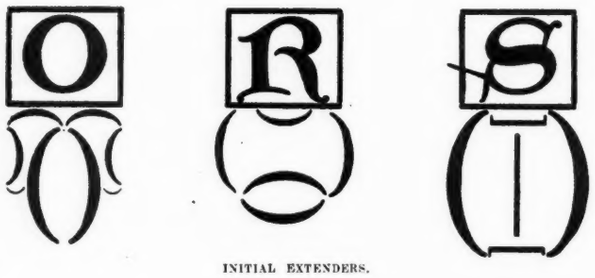
The group of examples shown present about the only difficult work of any in the bunch, and this was made so chiefly by reason of my aim to show corner effects together with a variety of borders, any one interchangeable with either corner. The construction of any item in the group is as simple as any of the preceding initials or borders. The three initial extenders shown are on



GROUP OF EXAMPLES.

the same order as the initials used in Examples 1 and 2, differing only in design and use, and are intended to show side by side how readily either an elliptic or spheroid may be made. Any one can be changed instantly to a geometric form, if desired. Finally, there is shown herewith a heading bar and tailpiece, the central motif of the tailpiece being much the same as the drop extension of the initial R, the center of the three extended initials.

There remains to make specific reference to the "The" at the commencement of this article, perhaps the most graceful example of the lot. It



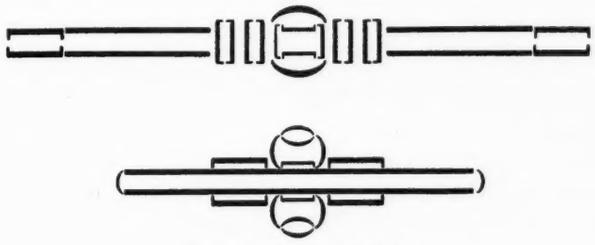
INITIAL EXTENDERS.

was, of course, built around the T, and illustrates better than words can how easily these characters, aided with brass rule, can be made to conform harmoniously with almost any size or shape of letter, giving it a distinctiveness it would hardly have otherwise.

* * * * *

A brief commentary will properly close this article, which is intended to be instructive if anything. So, it may not be amiss to say that the examples shown were set by the author in his own shop, which is not plethoric in ornamental material. When it is considered that the use to which these characters may be put will hardly entail the setting of a range as extended as these examples to accommodate any job of printing, it will be seen that there is probably no office (however small)

that can not find enough of them to cover the work in hand. Or they can be bought in a font containing various sizes. The examples shown herewith are but a few — merely characteristic — as will quickly be learned by the typo taking them in hand. The combinations that may be made are endless; no two need be quite alike, as said in the running comment in Example 5, not only of borders but of initials or purely ornamental pieces. They can be made much more elaborate in appearance with no more work attached to them than in their simpler forms. They can be made large or small, according as your requirement dictates, and you may



HEADING BAR AND TAILPIECE.

eschew rules altogether if you like, as will be seen by the initials shown in Examples 4 and 5, neither of which have a particle of rule in their composition. They are eminently practical, are distinctive, and will always serve the purpose of giving you something new. This is the best that can be said of and for them.

ADVERTISING PRESSURE ON EDITORIAL POLICY.

The advertiser who gets knocked down with an indignant fist when he approaches a publisher and endeavors by gentle or forcible means to influence the editorial policy is far more rare than one might think.

The number of publishers who, in one way or another, are amenable to advertising influence are still far too large, even though one can sympathize with the unappreciated temptation and great pressure which many publishers constantly experience.

It is very refreshing and encouraging to notice the aggressive campaign now going on in the columns of the New York *Herald* to show the public and advertisers in general the indefensible nature of an advertiser's request to influence editorial comments to the slightest degree.

In a smaller or larger way, every newspaper and even every magazine and trade paper is constantly meeting with the situation the *Herald* describes. A great many advertisers carelessly try to use as much influence as possible on editorial columns, but are not seriously offended when they are denied; but many other advertisers seem unable to appreciate that not only do they not purchase editorial influence when they pay for an advertisement, but also that the publication in which such a thing was possible is an exceeding poor medium to use.

The New York *Herald* is earning the gratitude of a great many conscientious publishers in bringing sharply to the attention of everybody the inconsistency and undesirability of advertisers making the slightest demand upon the editorial departments.— *Printers' Ink.*

Written for THE INLAND PRINTER.

OVERPACKED CYLINDERS.

BY F. H. GAGE.

THE article by Mr. Vernon Possnett, on "Pressroom Practice," which appeared in the August number, has been read with keen interest. As his very practical questions and hypothetical answers do not seem to quite dispose of the matter, a few more words bearing on the same subject may be in order, and stimulate other writers.

The wide discrepancy between theory and practice in the pressroom has long been a matter of deep concern, and it is probably too much to expect even the most skilful pressman to operate his machinery in entire accord with theoretical methods. There are, however, certain fundamental principles that must be recognized and followed, as faithfully as working conditions will allow, in order to avoid (or at least minimize) the difficulties noted in Mr. Possnett's article. That these difficulties are real and a cause of much perplexity to printers the world over, is quite evident. Anything, therefore, is welcome that will help to clear away the misunderstanding as to the real cause that seems to exist in the minds of many pressmen.

The final question propounded by Mr. Possnett, "Are our cylinders packed too large?" must be left for each pressman to answer for himself, although there is but little doubt that the answer will quite generally be "Yes." But an affirmative answer does *not* leave simply "the problem of reducing them" as a remedy, for very much more is involved than is presented in Mr. Possnett's simple theoretical statement.

Overpacking of the cylinder is primarily due to the absolute necessity for "more squeeze," and the reason for this lack of "impression" is not so much the improper setting of the cylinder (although this often is the case) as to the failure of the press to live up to the theory of its designer and builder.

The writer previously referred to has assumed (doubtless for the sake of simplicity) that the press itself is theoretically perfect, and that the difficulties encountered in his experience are due to faulty adjustment. Take his statement on page 698, near the bottom of the second column, "A cylinder, set and clothed to accepted ideals, is theoretically perfect." No practical pressman will accept this unqualified statement without a "mental reservation." Moreover, there are other conditions to be reckoned with beside the much abused cylinder. Although apparently recogniz-

ing that even the newer types of presses are faulty, Mr. Possnett assumes to have what has never yet been produced, *a perfect cylinder*. Of no less importance is *a perfect bed;* and last, but by no means least, we must have *a perfect bed-movement.*

Many modern presses combine these three essentials in a marked degree; but who has yet seen *perfection* in even *one* of these features? Where is there a cylinder that will not "spring," or a bed that will not "go and do likewise?" And among the thousands of cylinder presses in operation to-day how comparatively few have a bed-movement that will maintain even *approximate* uniformity of travel between bed and cylinder without the aid of some other device. Even with the best of modern presses there is only one adjustment which will give *perfect* coincidence (of travel) between bed and cylinder—when the "pitch lines" of the driving and driven gears exactly meet. Even then, a little wear in one of the many points of frictional contact—and this wear begins as soon as the press is placed in service—will make this theoretical condition impossible of realization.

Now, we must face the situation as it actually exists, and not deceive ourselves with theoretical conditions that are not found in actual practice.

First. The cylinder *will* spring.

Second. The bed will also spring.

Third. The bed and cylinder will *not* travel in exact unison, unless held together by more or less friction between cylinder and bearers.

A *fourth* condition which has much to do with the unpleasant results so graphically described by Mr. Possnett is the adjustment of the register segment or "rack."

Countless numbers of beautiful half-tones and tone of type have been ruined or seriously damaged by faulty adjustment of this "necessary evil." We use this expression advisedly, as a *perfect* bed-movement properly adjusted would make such a device quite useless.

The departure from theoretical accuracy, resulting from unavoidable wear and faulty adjustment, render the use of the rack imperative and destroy our faith in the "perfect" bed-movement. But careless or ignorant adjustment of this valuable device often causes more trouble than it saves. The correct position of the rack depends so much on the make and condition of the press that no general rule for its adjustment will fit every case. The pressman must determine for himself the correct position of the register rack on each individual press. We can safely say that no two are exactly alike.

Assuming that the correct position of the rack has been found, we still have the three fundamental defects in our press to overcome, or counteract, if satisfactory results are to be obtained. The "spring" of bed and cylinder is not such a serious matter with the newer presses, although present in a greater or lesser degree. But there are few pressmen who do not have one or more of the older, weaker types of presses in their care, and we can not ignore this defect in our consideration of the practical features of the question.

With an *absolutely rigid* impression the adjustment or "setting" of the cylinder could and should be reduced to "an exact science," and with modern presses the methods already published in these columns will be found quite satisfactory. But quite a large proportion of the presses still in active service are woefully weak in this respect, and setting the cylinder on one of these machines more nearly resembles a case of good (or bad) guessing.

We have seen many presses of the older type which were so designed as to provide no support under the bearers of the bed, the nearest track being several inches from the bearer. The pressman operating these machines, in an endeavor to avoid overpacking the cylinder, would "bring her down" on the bearers so hard that, with no form on the press, the strain would deflect the ends of the bed to a dangerous degree with a corresponding "hump" in the middle. Whereas, with the form on, for which the press was adjusted, the cylinder would all but "lift" from the bearers on a heavy row of pages.

This was evidently due to spring in both bed and cylinder, and it is no wonder that cylinders are overpacked by the pressman after he has set them properly according to the theory of the "perfect" press. Failing to get "squeeze" enough for heavy forms, the only alternative is more clothing on the cylinder, unless the cylinder is lowered; and the average pressman does not care to "tinker" with the impression-screws after the cylinder is once adjusted with a form of "type" on the press.

But experience will clearly show that some presses must be "let down" on the bearers much harder than others to secure freedom from "scour" and "wear." And it may be possible to operate some presses entirely without bearers, as suggested by Mr. Possnett's experience, although we are sure he would not recommend the practice.

Only a working familiarity with each press will enable the pressman to judge *how much* below the theoretically correct point he must lower the cylinder for satisfactory results. Presses having a bed-movement designed in harmony with scientific principles require much less friction on the bearers to keep bed and cylinder traveling together

during the printing stroke. And those presses with the most rigid and unyielding impression can be adjusted more nearly in accordance with "an exact science."

Returning to the concrete example of bad work submitted by Mr. Possnett, we submit that this excessive wear on one edge of the page might just as surely result from incorrect adjustment of the "rack" as from a cylinder overpacked. In fact, if the wear occurs only on the *edge* of the form instead of showing on each and every row of pages, the adjustment of the rack would be the first remedy suggested. Even with every evidence of an overpacked cylinder, changing the position of the rack will often overcome the tendency of the cylinder to "drive the bed."

Presses with the old type of Napier bed-movement can not be made to operate satisfactorily without bearers, and the cylinder must be made to "bear" on them pretty heavily, too. This is due to the fact that this type of bed-motion does not cause the bed and cylinder to travel at exactly the same speed during the printing stroke. By producing excessive friction between cylinder and bearers the inequalities of travel are obliterated — absorbed by torsion and compression in the driving mechanism.

One pressbuilder of national reputation attempted to hold bed and cylinder together by a continuous rack on the bed, and a corresponding gear on the cylinder, even going so far as to gear *both ends* of bed and cylinder together. But the failure of this method could have been easily foretold by a little consideration of the "exact science" which seems so obnoxious to some writers. Only when the gears were new and in absolutely perfect mesh would this device have any value. The least wear or fault in adjustment would nullify practically all the desired effect. Later inventors have produced bed-movements which are theoretically perfect, as they are designed to give exactly the same rate of advancement to the bed and cylinder. Practically this condition is almost impossible of attainment, owing to wear and imperfect adjustment; but it is a fact that new presses, carefully set up and adjusted, have been operated satisfactorily without bearers on the bed.

In view of the foregoing it is quite evident that the solution of the problem presented by Mr. Possnett's article lies in the intelligent application of scientific theory guided by a knowledge of the principles of mechanics and an understanding of the weak points of each press. Until pressbuilders discover a material that will not wear, stretch, spring or compress, the pressman must be satisfied with presses theoretically perfect, but practically very much like the men that operate them.

But this should not discourage one single individual from obtaining all the theoretical knowledge that can be gleaned from current publications and the experience of other workers. Thus only will that day be brought nearer when all departments of the "art preservative" may be operated in harmony with "an exact science."

THE ART OF RESIGNING.

To resign your job properly is one of the fine arts. There is a good and a bad way to do everything in life.

I have an Irishman driving one of my teams who has worked for me for ten years. He is just as faithful as the day is long. Every now and then he has "blue" days. He thinks he is not appreciated.

Last week Pat sent me a note from East St. Louis tendering his resignation. He gave no reason. I wrote back accepting his resignation without comment.

The next morning, while I was chewing my special brand of plug on the shippin' platform, up comes Pat. Sez he, "Mike Kinney, what do you mean by accepting my resignation? Isn't my work satisfactory?"

Sez I, "Pat, didn't I understand your note to offer your resignation?"

"Yes," sez, he, "but, Mike Kinney, you know demn well I didn't mean to resign."

"But, Pat," sez I, "you have resigned, you are out, and now there is nothing to discuss."

Sez he, "Then I withdraw my resignation."

"All right," sez I; "Pat, you're back on the pay-roll. Now, will you take the trouble to tell me just why you resigned?"

"Well, I wasn't satisfied," sez he, "and I thought that was the best way to open the argument."

"It was a demn dangerous way," sez I, "and you put yourself in the wrong at the start."

Then we talked it all over, fixed it up, took a chew off the same plug and Pat hiked off for East St. Louis to look after a lost car.

Now, boys, this story points a moral. When you get mad at your boss, first cool off. Then pick out a time when he is not so busy and in a fairly good humor, and tell him you would like to talk it over. Put it right straight up to him. Appeal to his sense of fairness. Then after you have done this — not in passion, but calmly and coolly — if he does not do the right thing, that is the time to think about offering your resignation — but think twice.

All of life is a game. The game is played by points, and when you resign, just as a bluff, you give the boss a chance to "call" you without it costing him a cent.

Take my advice, leave the question of your job out of the discussion. Talk over your grievance entirely independent of the question as to whether you propose to remain on the job or not.

Most bosses know when a man resigns and is persuaded to remain, he gets the big-head and it is only a short time until he will resign again. I knew of such a case. The boss also knew. He said nothing, but immediately put another man in training for the job. The second time the resignation came it was promptly accepted and the other man landed in the position.

When I hauled ore in the early days in Leadville it was generally accepted as being wisdom not to make a "gun play" unless you meant business.—*Mike Kinney, Teamster Editor of The Gimlet.*



Photograph by Wm. F. James.

A PORTRAIT STUDY.

The INLAND PRINTER

A. H. McQUILKIN, EDITOR.

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In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

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JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
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RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

FROM what we have observed and read, our union friends should take something for that labor-day-parade habit.

ONE way to rid a community of a selling-below-cost competitor is to let him have the work at his price or a little less.

THE North-pole controversy gives promise of being as long drawn out as the preliminaries to a prize-fight or the ascertainment-of-cost agitation.

THE minor panic of 1907 seems to have passed completely so far as the printing trades are concerned. We may safely figure on an era of good times, not only as the trade's share of the general prosperity, but on account of the increasing use of printers' ink as a selling agent. The enhanced demand for the kind of printing it pays to do and is profitable to send out justifies the belief that commercial printing is now on the eve of its golden age — that is, so far as quality and quantity are concerned. If it be also a profitless age, that is the printer's fault.

IT pays to be open-handed and liberal when settling a disputed point with a customer. There is no suggestion in this that rights be surrendered or that any "hard bargainer" be permitted to get away with the pastry. We have in mind the average man, more especially the patron who is not well known, and whom it is the habit to regard with suspicion. A certain amount of incredulousness and discretion are necessary in the business world. We are prone to carry that too far, and forget that humanity on the whole is fair and square. It is looking for a square deal, and when confident it is receiving it the reciprocal return is many fold.

MEN keen to note the comparative inefficiency of a machine and replace it with a more efficient one are slow to change such practices of theirs as have outgrown their usefulness. May not a false pride be responsible for this? The supersession of a machine is no reflection on its owner; he did not invent it or make it; he merely purchased it to meet the demand of the time. That has changed, and he with more or less joy meets new conditions. But his business practices are of his own making. He has nurtured them and seen them grow with much pride, for has he not in comfortable moments attributed a great part of his success to the methods he employed and fondly hoped they reflected his personality? Looking on them as his own brain children who have served him well, he is

slow to see that they are out of date or not the most effective extant. The bare thought of such a thing deeply wounds his paternal pride, as it were. So he keeps on smiling knowingly at those who follow what he calls new-fangled methods, though he would unhesitatingly "scrap" any machine as antiquated or cumbersome as his business practices mayhap are.

IF you want to know something of how Germany measures so highly in the commercial world, read "The German Master Printer," which we print elsewhere. As the phrasing shows, it came to us as a communication, but the information it furnishes, rather than the speculation or adjurations indulged in, prompts us to give it more prominence than it would obtain in the correspondence department. The care which the German Government is taking to prevent apprentices being made the greatest victims of industrial conditions insures the making of capable workmen. To the ordinary Anglo-Saxon mind the method of invading the office is rather drastic, but with all his phlegm the German has a habit of quickly reaching the spot. The Government is concerned, and rightly, with the state of society and is mindful as to whether boys are employed under conditions which may make the succeeding generation of workers indifferent craftsmen. A "master workman" in charge of apprentices is sadly needed in every trade we wot of, but it will be a long time before we have the wit to handle the subject and supply the need in a comprehensive and thorough manner like the Germans. Perhaps, as Mr. Gompers said when European trade-unionists rejected one of his grandiose proposals as trifling and innocuous, it's "a temperamental difference" that accounts for it.

AFTER winning what may fairly be termed a victory in their tariff fight, the newspaper publishers are again on the tenter-hooks. It is all about the prospective price of paper. The expected benefit that was to arise from free wood-pulp may not materialize. Owing to alleged discriminations in the Payne bill, there is danger of a tariff war with Canada; in that event buyers of news-print paper will surely suffer, as experts say the dominion occupies the superior position so far as wood-pulp paper is concerned. But the tariff war cloud is neither large nor high in the firmament; a more substantial bogy disturbs publishers' dreams as they think of their plethoric bank accounts. This disturber is the agitation in Canada in favor of prohibiting the exportation of wood-pulp. Canadians are willing to supply the United States with paper, but do not look kindly on a proposition which may lead to denuding their forests. As might be supposed, this sort of a cry is a popular one in a community where the people are wedded to protectionism. So strong is the feeling that the Canadian press is said to be unanimously in favor of the proposed prohibition, while the Government of the day is reported as being greatly disturbed at the state of the public pulse. Canadian paper and pulp makers are of two opinions on the subject, which does not tend to clear the atmosphere, but increases the dubiety in which the publishers are reveling. All of which goes to show that even so powerful an organization as the Publishers' Association, with the assistance of a large part of the daily press, finds it difficult to secure special privileges where the bounty of nature is involved. The men who own pulp-wood have paper makers and users at their mercy and the interference of tariff tinkers merely adds to the complexity and annoyance of the situation. After all the agitation, present indications are that news-print paper prices are on the eve of advances of a continuous-performance character.

AN enthusiastic journeyman compositor, who is kind enough to drop in on us occasionally to give his valuable assistance in conducting this journal of light and leading, recently expressed his pleasure at "not seeing anything of late in favor of arbitration." He took occasion to assure us that that was an effete issue and distinctly hurtful to the interests of employees. We admitted there were many difficulties to be overcome in making scales as nearly equitable as possible, and that arbitration was not the best basis of reaching a conclusion, but opined that it was preferable to the strike method. With this our kind adviser could not agree—the worker in making a scale was always fair and when he won a strike the resultant wages were the fairest possible. That many leaders in the labor world bore testimony in rebuttal or that many notable strikes which he vociferously supported were for the privilege of arbitrating disputes did not feaze this young statesman. He was convinced of two things: That agreements, mediation, conciliation and arbitration were hurtful to the workers, and that they would have no more of them. He is a member of an old and respected union, and we had the curiosity to ask its officers for a record of its wage fluctuations. We found that in a period of forty-five years its scale had been reduced once, and had been restored to the old rate by two increases. Singularly enough, these increases have been secured through conferences with employers in the last few years. Meantime, several efforts had been made to raise wages through crude strike methods,

and they had failed. Of course, employers spent more or less money and employees suffered varying degrees of hardship and misery; but such expenditures and suffering do little good to any, are hurtful to the individuals directly involved and are positively harmful to the craft. Though not informed on the subject, it is a good guess that in each of these instances the strikers would have been glad to have availed themselves of the services of a board of arbitration if they could have done so. The moral of this is that when one meets a wage-earner who denounces arbitration it is wise to ascertain his experience, and see if there are facts behind his positive assertions.

IN printing trades we have reached that stage where there is much irritation about shop rules. Employees chafe under regulations promulgated by the management, while employers resent — some more bitterly than they do increases of wages — the codes adopted by employees. We do not include among these objectors men who believe, like the magnates of McKees Rocks, that because they purchase labor, the laborers are entitled to worse treatment than would be vouchsafed a mule or a bale of hay. Some printers there may be who hold those opinions in the academic way, but they are not guilty of the anachronism of putting the ideas into practice. Whatever may be the reason, it is generally conceded in our industry that in buying labor the human element is involved and it is service that is purchased. Yet shop rules are a bone of contention. Tradition and custom favor the employer being supreme, but with the rise of Demos that view is challenged. And, as is usual with a wielder of new-found power, Demos wants to do it all. He feels that within him reside the elements of justice; he will do no wrong. It never occurs to him that possibly the most obnoxious rules were framed by employers who felt they were not doing an injustice. It is given to few mentalities to be able to see both sides of complex questions in which the buyer and the seller of labor are involved. In the whole range of labor-and-capital subjects nothing is by nature more delicate than this; the property of one and the inherent personal rights of the other are frequently involved. And who is to say when a regulation is just or unjust? At present the employer stands by his "order" and the shop-meeting by its "resolution" — if either is strong enough. The justice or injustice of the mandate is obscured by the issue as to authority, which precludes a satisfactory settlement. Observers have noted that these disputes arise not over essential questions, but trivialities. Shop rules are necessary, but when they produce discontent on one hand or resentment on the other, and a mere trifle is involved, they are a menace to craft welfare. How to strike a happy medium is a problem. In the trade we are expecting the arbitration board of the Publishers' Association and the unions to break new ground. Those who think the unions are responsible for this issue are mistaken. They may be, and doubtless are, responsible for bringing it to the front in an acute form in many instances and in making it difficult for an employer to brush aside the men's regulations. The root of the trouble lies in the natural desire of man for a square deal. The problem is in evidence in department stores, where unions trouble not, and they find it a difficult one to solve. We reprint from *System* an interesting story of the plan adopted by a Boston store, which, broadly speaking, has relegated many questions to a board of employees — some would say surrendered the right to conduct its business. Irrespective of how their material interests swerve them, we commend Mr. Filene's story to all those directly or remotely interested in shop rules.

THE eight-hour question is disturbing the trade in Great Britain. It appears that perhaps a majority of the offices and men are now working fewer than fifty-four hours a week, many being practically on an eight-hour basis. This inequality in scales and customs has been the subject of some discussion. There is a desire for greater uniformity, and, naturally, the employees want the shorter work-day. The arguments are familiar to American ears, except that the question of unemployment is given great prominence by the men. Whether this is done in the belief that a further reduction in hours will materially relieve the pressure or because unemployment is among the subjects engaging popular attention in Great Britain at present is not quite clear. Judging from surface indications entirely, there is prospect of a struggle, but we hope that may be avoided. Employers who are inclined to oppose the movement for good and sufficient reasons, should pause to consider that the tendency of the times favors a reduction in the hours of labor. It is only a matter of a few years at most till the eight-hour day or forty-eight-hour week will be in effect. That the men want it is a foregone conclusion, for it means more leisure for them to devote to what appeals most strongly, and to many leisure is a synonym for liberty — that for which men have always suffered and even died that others might enjoy. If British journeymen are so earnestly in favor of a limitation of working hours as to jeopardize their situations, we may be sure that the reform is coming. There may be a struggle, but when the waste and worry of the fight is at an end the change will

have been established or the date of its establishment will be set, and not in the remote future, either. To look at the other side of the shield for a moment, if the men can secure an arrangement providing for the inauguration of the reform within a reasonable period, they should accept it. Though believing that ultimate victory is and must be theirs, it is questionable if a battle will advance their interests materially. When we consider the losses inevitable in such a struggle, winning a battle that might have been avoided will not compensate for the outlay in money and the misery entailed. If any one asks why we, sitting at a great distance from the scene of strife, should speak so dogmatically, we reply that we have recently been close and interested observers of an eight-hour war. True, the field is not exactly the same and the combatants are different, but the forces are identical, and economic and social conflicts are at bottom struggles between forces, in which those engaged are largely involuntary — even unwilling — agents.

WE have come to the end of the convention period, and the summer's history demonstrates that the habit is not decadent. People very properly are desirous of seeing the country, and a convention offers them a business excuse that seems to justify expenditures which would otherwise be regarded as extravagant. In strictly trade gatherings the increasing number of ladies is a marked characteristic. Twenty years ago few women attended gatherings of either the Typothetæ or the typographical union, the organizations that stood in the limelight in those days. Now a picture of either convention is brightened by a profusion of womanly attire. It is doubtful if in this is found the greatest change in conventions, especially those of the employees' organization. While the Typothetans at Detroit this year discussed costs, the pressmen, stereotypers, compositors and photoengravers all gave part of their time to debates on the improvement of health, technical education and the increase of worthy benefactions. This change of subjects is especially noticeable among the pressmen, who have, rightly or wrongly, been regarded as rather indifferent to the importance of such matters. We must look beyond the personnel of the officials and the delegates composing the conventions for an explanation of this change of attitude. If it were dependent solely — or even largely — on personality, the new questions would not be taken up so generally or result in such a unanimous determination to march along the new highway. More likely is it that in taking on these new functions the unions are giving expression to dormant ambitions or aspirations that have been but weakly voiced heretofore. These organizations represent a group of unions that feel they have established their right to exist — at least, they will not again be called on to defend their right to exist — and for them the dangers of infancy and adolescence have passed. They now aim to be useful to their members in new ways and at the same time provide attractions that will lure the more desirable nonunionists to their respective folds. Continuing the simile of the human being, they are about to settle down and become permanent institutions, just as the individual aspires to be an influential citizen. The "Utopian dreamers" and "rainbow chasers," to drop into the vernacular of the labor press, see in the desire for trade education an opening portal which leads to the time when the workers shall take control of the industries. More practical minds — those who expect to live and die under the wage system — see in it an opportunity to gratify the desire to become more useful, certain that their organizations are strong enough to protect them from being unduly exploited. Some of those promoting health-conservatism plans are riding hobbies, it is true. It matters little what motives may prompt the advocates of the new orders of affairs in unionism, the main thing is that a start has been made in the right direction, and if dominance comes to the workers as a result it will be the reward of merit.

QUAINT PRIZE FOR COMPOSITORS.

After a severe examination in the dead languages, Andrew Davidson, a City of London compositor, has been awarded the pension of £31 under the will of William Bowyer, master printer, and member of the Stationers' Company, made in 1777, says the London *Newspaper Owner*.

For this bequest the rector of St. Martin's, Ludgate Hill (the Rev. Lewis Gilbertson) has to present a testimonial to the Stationers' Company, stating that the recipient: "Thirty-one years of age; a man of good life and conversation; who frequents a place of public worship every Sunday unless prevented by sickness; has not worked on any newspaper or magazine for four years before his nomination, and is able to read and construe Latin and to read Greek fluently with accents."

Out of the thousands of compositors in London, only eight competed for the prize.

"Printers as a class are, perhaps, the most highly educated workmen," said an official of the Typographical Society, "but it is doubtful if there are more than a dozen in the whole of the United Kingdom able to construe Latin and read Greek, as in the old days.

"Arabic, Sanskrit, Chinese, Japanese, Russian and Yiddish are among the types, to set which special compositors are required, but of the present-day printers few are capable of dealing with any save the types of their mother tongue."

WE would be a good deal better off with an engineer in the President's chair than a lawyer.— *David Gibson.*

Written for THE INLAND PRINTER.

THE GERMAN "MASTER PRINTER."

BY "OLD NICK."

WHILE on my vacation I was taken ill and took the road to the nebulous country where there is no labor — naught but sweet peace. In one of those dreams which moves a man's soul, when he feels his better self trying to shuffle off its mortal coil, I imagined myself rapping at the door of eternity. A venerable old gentleman — it must have been Saint Peter — appeared and asked for my name. "Old Nick," I answered, and when I noticed the startled aspect of the heavenly doorkeeper, I quickly added: "Mercy! dear sir, I'm not the Old Nick whose abode is in the nether world, but a humble printer whom Mr. Buncombe nicknamed so, because his mind has an out-of-date nick." "Ahem!" was the answer; "then wait awhile until I look up your personal record. Printers, as a class, have a bad repute in these regions. They keep the Golden Rule out of business and ruin each other, thus diminishing their talents, which they ought to increase." Stung to the quick, I said: "O Holy One, I do not belong to the common lot. I'm one of the league printers, who love each other, and——" "Never mind," the voice said, "we know the Pharisee's cant. However, league printers are too good for the hell-box and too bad for the kingdom of reason; my judgment is: Return to earth and arbitrate until there is nothing left of you. Then die and give way to the spirit of solidarity."

Trying to understand this enigmatic speech, I awoke perspiring as if I were in a Turkish bath. And I said to myself, "Was this an idle dream — or a spiritual revelation — who knows? At any rate, I shall return to my station and combat error and hypocrisy wherever I shall find them in my proscribed trade."

The first error I ran across was one which tends to confound those craftsmen whose eyes rest on Germany in order to see how the printers of that enlightened country overcome the damages inflicted upon their trade by the delusions of the past generations. It was stated that German printers had to undergo a kind of civil-service examination before they could establish themselves in business. A law of such a radical character would be out of keeping with the conservative policy of the German people. They mean, not to abolish liberty of trade, as trusts and the printers' boards of trade virtually try to do; but, rather, to preserve true business liberty of employers and employees, by stopping, through legalized trade-unionism, the licentiousness of greedy and unscrupulous individuals.

I surmise that the above-mentioned error is due to the unhappy misconstruction of the term "master" in vogue among American trade-unionists. They have a morbid tendency to define this word as, "one who controls others by virtue of proprietary rights." Whereas, the original meaning of the word "master" is, "one who has attained eminence in his vocation through mental exertion, and is, therefore, naturally a foreman or captain of industry." Our universities still confer the title "master" upon eminent scholars.

Now, the German law, in force since October 1, 1908, ordains that any mechanic desiring to style himself a "master" must pass through an examination before he can enjoy the honor and privileges connected with this title. And some scribblers, superficially reading this law, quickly proclaimed that in Germany nobody can become master printer — that is, establish himself in business — unless he passes through the mastership examination. Whereas, the law merely means that nobody is allowed to call himself a master mechanic without having given evidence that he is one who knows the theory and practice of his trade.

However, let nobody suppose that the wise men who framed this law merely wished to distribute but empty honors among the mechanics. Their objects are nobler than merely to offer a sacrifice to human vanity. This law concerns the education of the apprentices, and is, therefore, intended to elevate the mental standard of those who will some day after us carry on the work of life.

Like the Educational Commission of the International Typographical Union, the German Government is convinced that the trade can not rely on the present generation of employers to rear better printers than those who work now in such a way that the trade apparently lingers out its life. While nine out of ten employers abuse their apprentices, the remaining good ones must confess with aching heart that the immoral tendencies of modern competition prevent them from doing anything for the children of the trade. When "Old Nick" was in the bloom of manhood, around the seventies, he started a printers' night-school at the Church of the Annunciation, then on Fourteenth street, near Sixth avenue, New York. He naively imagined that all the world would help him, but the printers rather hindered his well-meant efforts and he had to pay the expenses and do all the teaching himself. Of course, he was soon overworked. One evening, one of his thirty-five pupils climbed up into the belfry and rang the church bell at 11 o'clock; startling the whole neighborhood. Thereupon the enlightened minister,

Doctor Seabury, withdrew his permission to use the Sunday-school rooms for the "devils," and that was the end of the first trade-school in New York. But, thank God, the idea which evolved it still lives!

But unlike the Educational Commission which you, Mr. Editor, have called into prosperous existence, the Germans think that mere theoretical education is not sufficient to rear such a generation of printers as the age requires. The trade needs whole-souled union men to raise it out of the mire into which the friar's lanterns of hobby-riders have run it. Therefore, the wise men of Germany have ordained that henceforth there shall be also a thorough shop education right in the midst of life among union printers and union employers. So the law stipulates that after October 1, 1908, no employer can engage apprentices unless he keeps a foreman or other employee who holds a Government diploma of mastership.



Photograph by Wm. F. James. THE BREATH OF COMMERCE.

Indeed, this is no interference with business liberty, but, rather, stoppage of that obvious and flagrant abuse of which the boys are the victims. Any employing or employed mechanic can demand a mastership examination by the Chamber of Mechanics of his district. And any capitalist or cobbler can, at any time, establish a printing-office or go into any other business, and hire any number of working people. But, *no employer can engage apprentices without keeping in his shop a mechanic holding the official degree of master printer*, master mason, etc., as the case may be. The Government looks upon this master, and not upon the plant-owner, as the responsible person to instruct boys in "the mysteries" of the craft, as our forefathers used to say. It is also his official duty to see that the firm gives the boys time to attend the trade-schools of the district, until they are ripe for the "journeyman's examination" (*Gesellenprüfung*).

Of course, the keepers of apprentice-incubators cry blue murder at this interference with their supposed vested rights, and the question-columns of the German trade-papers reveal the distress of the knownothings, who thought of apprentices as individuals good to handle brooms and to rush the growlers. Yes, the Germans know how to strike at the root of evils, and they do, good and hard.

A duly organized German committee of examination consists of three employing master printers. One of these must have served his time at the case, another at the press, and a third one must

be in possession of a commercial education. The Chamber of Mechanics proposes the examiners and the representative of the Government appoints them. The secretary of the Chamber of Mechanics, who must be versed in law, presides at the examination.

The candidate must be in the full enjoyment of his civil rights and above twenty-four years of age. Under special conditions the Government can, with the consent of the Chamber of Mechanics, relieve the candidate of some general limitations. The examination begins with actual work in an employing master printer's office, under the supervision of the commission. The theoretical examination covers the knowledge of printing machinery, type and all accessory utensils, together with the generation of power and the principles of its transmission; of printing-inks, paper, simple bookkeeping, typographical calculation, commercial law as far as it bears on mechanical business, labor laws, insurance, copyright laws, the system of trade-unionism incorporated in the industrial law of the empire, the price of labor, together with a knowledge of the nature of what we generally designate "overhead expenses." Specimen estimates of books, tabular matter, catalogues and commercial printing, etc., are made in the presence of examiners. Knowledge of the usages governing the intercourse with customers, furnishers and colleagues is required as a matter of course.

In case of failure, the candidate may ask for a second examination after six months or one year.

The above covers the scope of the German printers' mastership examination, and I dare say that every good and true American printer will confess with a deep sigh: "This is a consummation devoutly to be wished for." In this respect allow me, Mr. Editor, to call your attention to the fact, that it is within your personal province to take a serious step in the direction of elevating the craft in the manner of the German Government.

While Typothetæ, Franklin clubs and leagues have declaimed in all possible versions on the unfortunate condition of the American apprenticeship system, you have, without words and much ado, taken the mental elevation of young printers in hand. Yours is the honor of instituting supplemental education and a printers' trade-school, not to raise prospective opponents to unionism, but, according to German ideas, with the coöperation and consent of organized labor. Now extend your curriculum of studies so as to embrace that knowledge which one should possess to be a master printer. Let your trade-school be a university of typography. (By the way, reserve for me the chair of printing-trade economics and of the history of trade-unionism.)

Then have by virtue of the power of the International Typographical Union a Commission of Examination to award the title of M. P. to such journeymen as shall pass the mastership examination. Thus you will bestow honor to whom honor is due (Rom. xiii, 7).

Such a step would make my work as a contributor to THE INLAND PRINTER a little easier. In all my writings I keenly felt the want of a suitable synonym for the word "master" printer, meaning what the Germans designate by this term. Whenever inadvertently this word escaped my pen, my readers of the union side bristled up and grew deaf and dumb, thinking that I spoke of them who, as competitive plant-owners, have sorely diminished the income of the trade and, as a class, ruined the acre which is to bring forth our sustenance.

However, there are far more urgent reasons for you to take my humble advice. The whole trade is conscious of its economic decline. Its spokesmen, represented by the ruling printers' clubs, deeply feel the need of supplementary education. But they never admit that they themselves are to blame for the deplorable state of the trade. Each lecturer and writer on sound bookkeeping blames "the others" for their ignorance. And everywhere appear articles on cost systems intended to enlighten "the others" on the best method of how to figure on printed matter.

But no one is there, except, perhaps, my humble self, to remind the employers of the awful fact that their antiquated economic principles, justifying every act of competition, make the best sermons on cost systems perfectly futile. Those for whose benefit the lecturers of the trade speak and write, are men who generally feel what is right, but are compelled by the marauders of competition to do what is wrong. Employers have ears to hear the truth and are willing to act according to sound principles. But self-preservation compels them, too often, to ignore every consideration and to plod only for such prices as they can possibly get. All pains to help the trade by educating employers reared in the individualistic methods is on the whole, "love's labor lost."

Now, Mr. Editor, teach those things that belong to business mastership in your school. There will be eager ears to hear and open minds to listen to common sense. After a while the present employers will be driven by sheer necessity to engage your diplomaed master printers, as head workingmen, foremen and superintendents. By and by these better informed productive factors will acquire the plants, and, in ten to fifteen years, the trade will be in the hands of employers who will not be afraid to overwhelm the guerrillas of competition. The leagues of the future will under-

stand that they must not only ogle with the spirit of solidarity, but allow themselves to be governed by it altogether. Not only when facing labor, but more seriously when contracting with society for the use of their talents. Upon the size of the total income of the trade, which the employers determine, depends the welfare of all. The present generation have shown themselves unfit to keep intact the printers' rightful share of the rational dividend. From the rank and file must grow up a new generation that knows and minds the obligations of the individual toward himself, his trade and society. And you, Mr. Editor, shall rear it.



Photograph by Earl H. Reed. A CITY'S HIGHWAY.

SELECT YOUR PRINTER — AND STICK TO HIM.

I have spent nine years buying advertising printing. Naturally I have some ideas upon the subject, and they are pretty positive ideas. The chief of these is that you can not buy printing by the yard-stick. I have found that there is only one way to get good printing, and that is to find a good printer and trust him absolutely. When I have such a printer I never dream of asking for an estimate.

When I suggest such a process to a business man he goes up in the air, but that is owing to his own lack of experience, and not to the fallacy of the theory. Of course, it would be very easy for a printer to get the best of me once or twice on this plan, but if he expected to work for me right along, year after year, he would not sacrifice future orders to any immediate profit.

In the first place, printing is expensive. Every time you pare down the price you knock out some essential quality to good printing. Good paper costs money. Good ink costs money. Intelligent typesetting costs money. Perfect press-work costs money.

You can take any good job of printing and do it for from one-half to one-fourth the price, but you will not get the same job.

The whole theory of getting estimates upon printing, if it is to be good printing, is wrong. You might just as well get an estimate on a piece of designing or upon a case of diphtheria. The only question to be answered is, "What printer can do the work?"

Of course, printers who can be trusted are rare, but it is to the interest of the advertiser to find such, and then to stay with them.— *Earnest Elmo Calkins.*

THE CITY'S GREAT HIGHWAY.

BY CAROLYN D. TYLER.

Upon the busy river, day by day,
The crowding vessels shoulder as they pass;
The toil prosaic goes upon its way,
Grouping itself in struggling, straining mass.
But when the burning sunset in the west
Dims into tender twilight's mystic gray,
The prose of life to poetry is blest —
And softly glows the city's great highway.

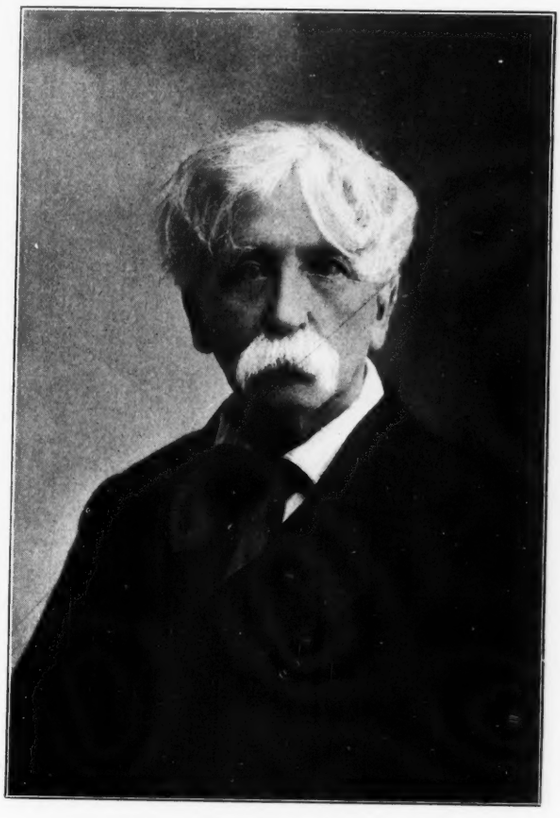
Written for THE INLAND PRINTER.

WILLIAM WINTER'S MANUSCRIPT.

BY S. H. HORGAN.

WILLIAM WINTER'S "copy" was for forty-four years the cause of many a pang to the compositors of the New York *Tribune*, and yet, his recent resignation as dramatic critic was felt with most regret by the Linotype men and proofreaders on that paper, for they took particular pride in handling his manuscript, mostly on account of the difficulty in solving its queer characters.

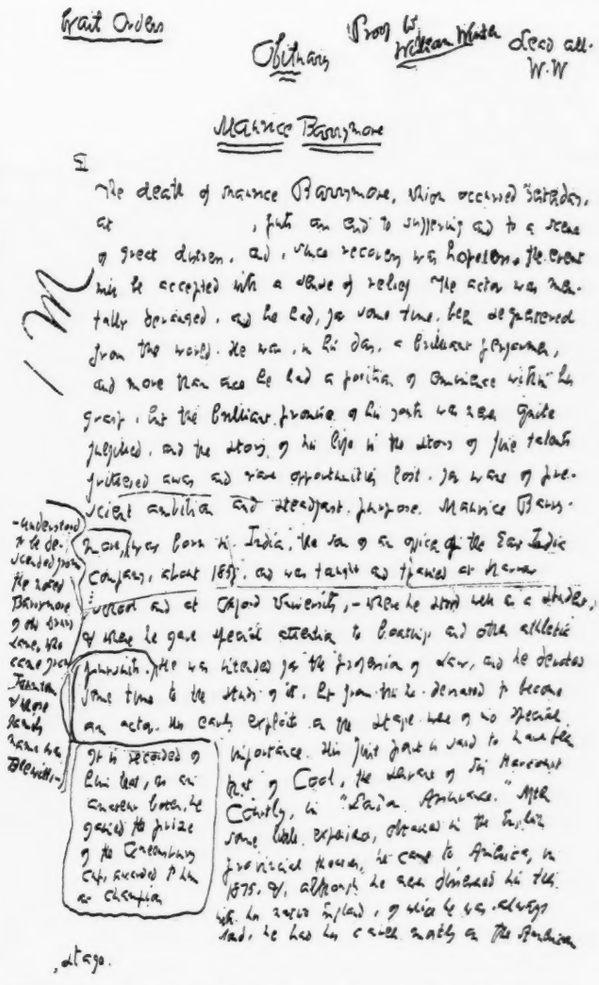
Many a compositor in this country will relate, as a proof of his skill, that he once set Willie Winter's scrawl as if it were reprint, and then he will try to describe it, which is an impossibility. Its peculiarities are beyond the power of words to describe. Even an attempt to reproduce it in photographic facsimile is liable to strain the most powerful lens.



WILLIAM WINTER.
The dean of New York dramatic critics, who was for forty-four years a writer on the New York *Tribune*.

It would be interesting to know how many who see it can decipher, at a first reading, the page of Mr. Winter's manuscript reproduced herewith. And still, it is probably as legible an example of his chirography as could be found. It was, as can be seen, "wait-order" copy—the introduction to an anticipatory obituary of Maurice Barrymore, written leisurely with pen and ink in the author's library at his home on Staten Island, for Mr. Winter, from fear of riding in an elevator, seldom visited the *Tribune* editorial rooms.

It was the "hen scratches" that he hastily wrote in pencil after a play that made the printer sit up and take notice, for it rarely reached the



REDUCED FACSIMILE OF A PAGE OF WILLIAM WINTER'S MOST LEGIBLE COPY.

composing-room until midnight, and then it was copy that had to be printed *verbatim et literatim*, and no guesswork about it, either.

To the printer it was the proud feeling that he was handling the manuscript of one of the last of the great literary men on the daily newspapers that caused him to take such particular pains with Mr. Winter's copy, and a typographical error in it was of exceptionally rare occurrence.

During the last few years, however, Mr. Winter's copy has been typewritten by his secretary, so that typewriter and Linotype have combined to destroy the individuality in both autograph and typesetting.

Written for THE INLAND PRINTER.

RECENT IMPROVEMENTS IN STEREOTYPING CURVED PLATES.

BY HENRY LEWIS BULLEN.

WE regret that by really inexcusable but unpremeditated neglect the article on the above subject, in the August issue of THE INLAND PRINTER, failed to mention the valuable services of Walter Scott and Walter Scott & Co. to stereotypers. The late Walter Scott began to take out patents for improvements in stereotyping in the seventies, while yet a resident of Chicago, and before he established the great works at Plainfield, New Jersey. From that time on he appears frequently in the record of patents granted.

In 1901 Walter Scott was granted a patent for the original "rocker-style" casting-box, shown in

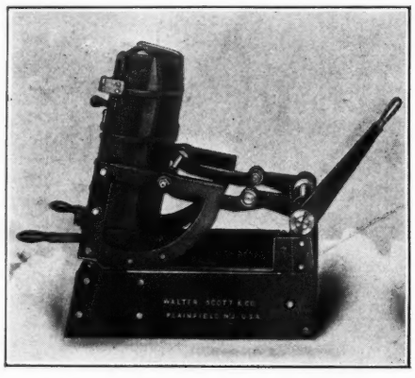


FIG. 1.— "Rocker style" casting-box, the original invention of this type of box, by Walter Scott.

Fig. 1. Other views of the same box are shown in Fig. 2. The originality and validity of this valuable patent were firmly established after long litigation. Approximations of the "Scott Patent Balanced Casting Molds," to give the advertised name, have been made by American web-press builders, as illustrated in the August article, in connection with their respective pump furnaces. Walter Scott & Co. also make a pump furnace, with special patented features, as shown in Fig. 2, in addition to a complete line of stereotype-finishing machinery, all of which has the impress on it of the genius of Walter Scott. His son, David J. Scott, is now managing the business and also the works founded by his famous father, and in the same progressive spirit.

R. Hoe & Co. are now building the Automatic Curved Stereotype Plate Finishing and Cooling Machine, illustrated in Fig. 3. It is the invention of H. C. McConnell, a practical stereotyper, of Philadelphia, who obtained a patent in 1905. In the picture the plate is seen entering the machine at the right, having been placed there by hand. From that position it is drawn into contact with various cutters and trimmers, which finish the plate, inside and outside, at one revolution of the cylinder. The plate behind the trimmed plate shoves the latter onto a conveyor, which passes it

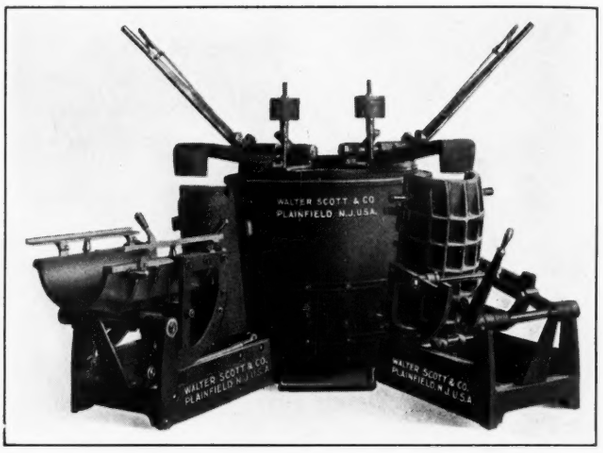


FIG. 2.— Walter Scott & Co.'s Pump Furnace, with Scott Balanced Casting Molds.

through a water bath in the round cylindrical cooler to the position of the plate shown at left of the picture. The capacity of this machine is about six plates per minute. R. Hoe & Co. also advise us that they will shortly deliver the first Pneumatic (compressed air) Steam Matrix Drying Tables of

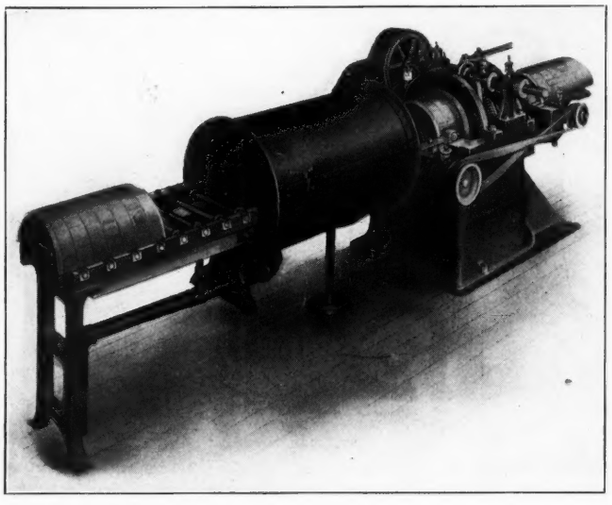


FIG. 3.— R. Hoe & Co.'s Automatic Curved Stereotype Plate Finishing and Cooling Machine.

their manufacture, in which they arrive by a different road at the results achieved by the Wesel-Westinghouse Compressed Air Matrix Drying Tables, described in the August issue. It is thus observable that the inventors are very active in this line.

Written for THE INLAND PRINTER.

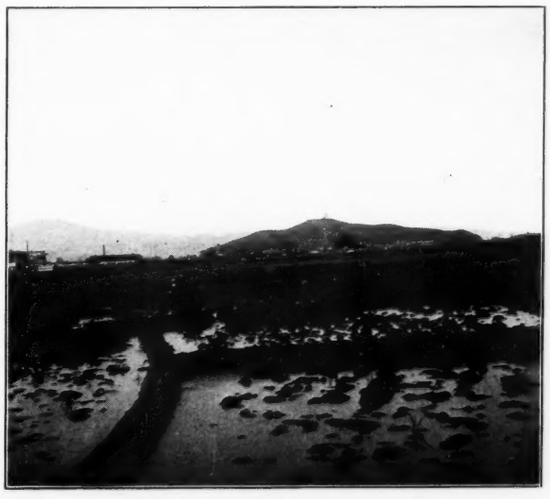
HISTORY OF PAPER.

NO. X.— BY LILIAN I. HARRIS.

JAPANESE PAPER.

IT was with no great confidence in the success of our mission that we set out from the Hotel at Yamada, in Ise, to visit the paper mill. In the first place, we had had to overcome the very evident disapproval of our guide, who considered the whole affair quite irregular and untouristlike. One comes to Yamada to see the great Shinto temples, the holiest in all Japan, and every moment taken from them and devoted to the investigation of a little paper factory was worse than lost. However, we were firm. We would see the temples, of course. We did see the temples — we paid 5 yen to see the sacred dance performed, and silently suffered our guide to appropriate the box of charms and rice cakes, given us by the priest in return for our bounty. Then we returned to the hotel and tiffin (tea) and to the subject of the paper mill.

It was a small establishment, the guide repeated, and employed only a few people — there was no machinery, and the only paper manufactured was for the priests in the great temples, who used it for records and charms.



A typical Japanese rice-field. The paper mill is shown in the distance to the left.

As a deterrent this information was a decided failure, and presently a procession of three, headed by the reluctant Mr. Onimichi, clattered down the hill, the willing rikshaw coolies taking no heed of the unevenness of the road in their endeavor to reach their destination as soon as possible.

On we hurried, past the innumerable native inns which proclaim Yamada the objective point of pilgrims from all over Japan, through narrow lanes, stopping finally in a little alley, the infant population of which seemed to have had a foreknowledge of our coming. They stared in a stupidly interested fashion as we alighted and listened



All bark and impurities in the raw fiber are carefully picked out by hand.

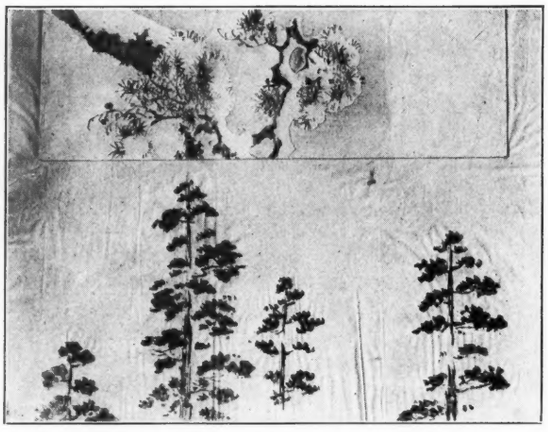
to the polite parley between Mr. Onimichi and the manager, of which "Hai," and the ceremonious indrawing of the breath, seemed to form a greater part than the explanation that we had traveled many hundred miles to see this paper made.

The door of the long, rambling wooden shed, dignified by the name of "factory," was at last opened to us, if we would pass rapidly through and ask no questions. We entered a large, low room having an earthen floor, in which we found eight women dressed in white smocks, suggesting cassocks, each busy preparing the bark from the sacred Hinoki tree, which forms the body of the holy paper, too sacred to allow even a visitor from America to carry away the smallest piece.

After the bark has been carefully shredded, all specks removed, and thoroughly washed — for the motto of all Japanese paper mills, whether sacred or not, is "wash! wash! wash!" — it is placed in large vats and soaked for several hours in a strong solution — the ingredients of which were not to be made known — later to be ladled out in bamboo pails to four low tanks, suggesting American stationary washtubs.

Into these vats the workmen dip their frames, made with movable bottoms of plaited bamboo that form a screen. Into this bamboo network the crest of the temple, for which the paper is being made, has been most skilfully woven. The practiced and well-trained hand of the Japanese work-

men easily know the length of the time the mass must be shaken, and when it assumes the proportion of a thin white jelly it is removed. The wet sheets are placed one upon another, until a large pile is formed. The stack is carried to a shed, where the wet sheets are peeled off one at a time. It seems incredible to an observer that they should



Design on Japanese letter-paper, "Snow on the Pines."

retain perfectly their original shape, even though wet and pulpy. Four of these sheets are now spread on each side of a long plank, and carried out to dry in the sun. When this process is over, the paper is restacked, and the only man we saw in the mill appeared, dressed in a long, flowing robe of white, and, in a quiet, dignified manner, kneeled with reverence upon the pile of paper and, with the aid of a ruler and a sharp knife, made four clean cuts through it. The sacred packages were then immediately wrapped and sealed, ready for use in the great Yamada temples.

OTHER HAND-MADE PAPER FOR BANKNOTES.

While much modern machinery has been shipped of late years into old Nippon, still the mills of many hundred years ago continue to make the paper by hand. No buzz of machinery, no rush of business, confronts the visitor in the mills or offices of the paper factories of Japan.

The uses of paper in that country are countless, for, in many provinces, modern ideas are shunned and the past is treasured in a most pathetic manner. All papers, though made in a similar way, are known by different names according to their origin and use, and the owners of the mills are greatly opposed to any one visiting them. In many places we were met with flat refusals.

The Shidzuoka mill, near Yokohama, where hand paper has been made and used for banknotes for many years, is a large plant employing about two hundred Japanese men and women. Dressed in white costumes, a dozen women stood on each side of the room with their faces toward the windows, busily occupied in taking the imperfections from the long narrow strips of Mitsumata bark, or the famous paper mulberry tree. Americans are greatly impressed with the skilful, dextrous manner in which this work is done, so unlike the listless workmanship one often sees in our mills. When the work on the strips is completed, they are carried up-stairs to large vats, where the beating process is carried on in a manner peculiar to Japan. Instead of the hum of machinery being heard as one mounts the stairs, the babble of children's voices resounds through the building and, hanging over the edge of the vats, are seen several little folks with long sticks "paddling" in the liquid mass, and picking out any imperfections they may find as the fluid moves around.

"How long is this mass beaten?" we asked.

A low bow, and the reply came in the soft tones characteristic of the Japanese:

"That question not for askings."

Never daunted, we walked silently on to watch the pulp carried in buckets to a long row of tanks resembling large dry-goods boxes, and from these saw the dipping process with the bamboo frame repeated. The sheets are piled when wet in the same manner as the sacred paper, except that between the sheets pieces of cloth are placed.



Japanese women inspecting finished paper.

They are then carried to a press where the water is squeezed out. Girls separate the cloth from the sheets; others sort and inspect them. Any paper having defects is thrown out to be made over, and the rest is tied in packages ready for shipment as in our own mills.

If a glazed or smooth finish is ordered, it is done by means of a metal roller. Eight grades of paper are made in this mill, and one is so strong that with four men holding the corners of a piece,

a fifth man can be supported in the center without breaking the fiber.

JAPANESE WALL-PAPER.

Tokio has one of the few wall-paper factories of Japan, and the work in this line of hand-made Japanese paper, as well as all others, still remains superior to European stock. Fifty men and women help bring to a great degree of perfection the wall-paper resembling leather.

The body-stock is a heavy gray paper, similar to our asbestos, and comes in sheets a yard square. When asked what that stock was, if sulphite, the meek Japanese, who ordinarily has the happy faculty of saying what he thinks one wishes him to, regardless of the truth, replied:

"That not Japanese fashions."

Large cylinders of hard wood, not unlike those used in our wall-paper mills, are engraved with a sharp knife or chisel, and so delicate is the process that the least wrong stroke of the instrument spoils the block. When the cutting is completed, the block is covered with a sheet of moist paper and pounded with mallets. The spongy, blotterlike surface takes up the design and another sheet is pounded on, joined to the last and so on. This is repeated until a strip twelve yards long has been welded together and the pattern has been reproduced the entire length. It is now spread out on a bench to dry, to be covered later with several coats of glue, which makes the surface very smooth and less apt to absorb the paint or varnish. Men and women apply the desired colors to the raised designs with stiff brushes. The famous Japanese lacquer and varnish give a metallic luster to the paper, and queer neutral shades and bronzes can be obtained.

The borders are put on with the stencil, for the Japanese women are most clever in the cutting of patterns as well as the manner in which they apply the brush.

After the decorating is finished, the long strips are carried to a cellar and placed on planks covered with straw and allowed to rest over a tank of water twenty feet deep. This strange damp, dark, drying process is said to be very effective in bringing into prominence the metallic luster the Japanese are so successful in producing.

OTHER JAPANESE PAPER.

The Japanese solved the problem of our forefathers in their cabins without windows, by making a paper that will keep out wind and rain and yet admit the light.

The oiled paper of Japan alone is far beyond any stock the Americans can produce. Its endurance is especially demonstrated by the mantles worn by the rikshaw coolies. They are impervious to water, and, at the nominal cost of 18 cents each, are good at the end of a year's wear.

Grain and meal sacks are made of a bark-paper that is not only waterproof, but can not be penetrated by insects. The Japanese tobacco-pouches, pipe-cases, etc., are made from their leather-paper, which is as fine as kid, soft as calfskin, and not at all thick. The Japanese farmer always carries with him in his wagon a large sheet of oiled paper, folded and placed under the seat, to cover his load of tea or wheat in the event of rain.

In 1899, the Japanese Government, discovering that many of its valuable records and documents were becoming discolored and the printing was fading rapidly, thereupon began to manufacture



Crest used on the sacred paper at Yamada.

its own paper. Modern American machinery—the largest made—was shipped to Joka, and the paper business there to-day resembles closely the modern American methods.

JAPANESE LETTER-PAPER.

Japanese letter-paper is quite unlike ours in shape, owing to the peculiarity of Japanese writing. This is done vertically, beginning at the upper right-hand corner, and the paper is folded with each perpendicular line of writing, until it fits an envelope an inch and a half wide and about four inches long.

A literary contest is held in Japan each year, which is open to all, young and old, rich and poor alike. The Emperor announces the subject, and all decorations for that year carry out the idea of the title selected. This year he chose "Snow on the Pines," and, as a result, stationery, curtains at the theaters, window decorations, etc., bear that design.

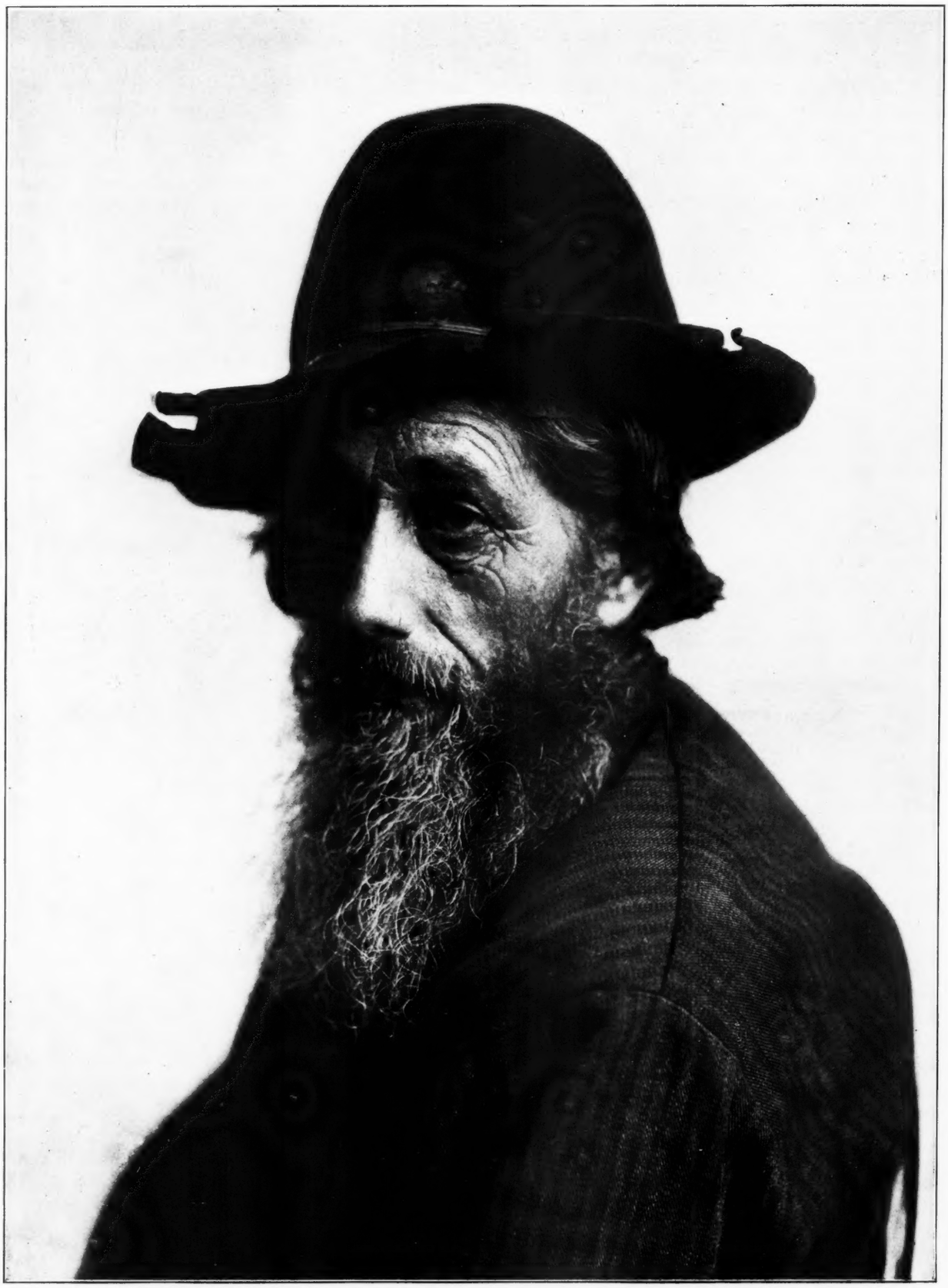


Photo by C. M. Groty, Defiance, Ohio.

RESIGNATION.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE BRUCE ROGERS PROGRAM.

To the Editor: CHICAGO, ILL., Sept. 9, 1909.

In the August issue of THE INLAND PRINTER Mr. H. L. Bullen takes exception to the views expressed in the Job Composition Department of a previous issue, regarding a certain specimen of the typography of Mr. Bruce Rogers, and suggests that at least three students of the I. T. U. Course in Printing reset the job in question and have it printed complete as for delivery to a customer, these jobs, together with the original, to be inserted in an issue of THE INLAND PRINTER, in order that comparison may be made.

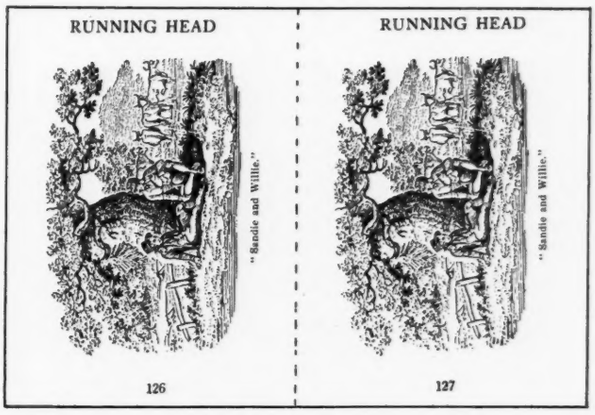
Aside from the fact that the original was a four-page program on hand-made stock, and that the printing and inserting of at least four of these programs in a full issue of THE INLAND PRINTER would be prohibitive, because of the expense, we fail to see wherein any good would be accomplished by such a course. Either the job in question is open to the criticism which was given, or otherwise, and resetting it innumerable times would not affect the original. The invitation to go ahead and do better than the work criticized is beside the question. The most severe book criticism which we have ever read was written by Mr. Bullen. Suppose the author had done as Mr. Bullen has done in this case — suggested that the critic write a better book, to show that the one criticized was wrong. Would that have affected the standing of the first book? Not at all. The first book was either open to criticism or otherwise, and whether the critic wrote a new book that was better, or one that was worse, the faults of the first one would not be changed. The same is true of this job — it has been criticized on the ground that it is wrong according to the fundamental principles of design, and the reasons therefor have been given. If these reasons are wrong they may be refuted, and if right, they do not need any further support.

One great trouble with job composition has been the tendency to judge all work by comparison. Many are unable to tell whether a job is good or not until they have something to compare it with. Of course, in a measure all things go by comparison, but it should not be necessary to the student of design to do this — he should be able to decide, on its own merit, whether or not a piece of work is correct or otherwise. The aim of the I. T. U. Course of Instruction in Printing is to enable the compositor to judge for himself on the merits of a job, and put him in the position to pass intelligently on work without being under the necessity of casting about for other specimens to compare it with, or looking to see what some one else has done with the same class of work. The I. T. U. Course holds that typographical design is based on the same fundamental principles that govern all design, and that the only method of true criticism must be based on these principles rather than on personal taste. F. J. TREZISE.

HOW SHOULD THE TITLE READ?

To the Editor: NORTH ADAMS, MASS., Sept. 18, 1909.

In a discussion between a fellow worker and myself regarding the placing of cuts, I have taken the position that an oblong cut placed in a book reading the same as this sheet, the legend below it should read the same way. For instance, two cuts are to be placed as per the accompanying diagram. My opponent claims that the captions or descriptive matter should come in the back margins. I claim they should read right along, as in diagram.



Trusting you will be kind enough to answer through the columns of your valuable journal. R. J. D.

[The question of the position of cuts and tabular matter running lengthwise of the page often causes confusion, and leads to differences of opinion. The best authorities agree that the head of a cut or a table should be *toward the outer margin* on even-numbered pages, and toward the back, or binding margin, on odd-numbered pages.—EDITOR.]

DEATH OF COLONEL DENNIS J. HYNES.

Col. Dennis J. Hynes, one of the best-known printers in Chicago and the West, died suddenly from heart failure, at his residence in Chicago, Monday, September 20. Funeral services were held at St. James Catholic Church on Thursday, September 23; interment at Kenosha. The old soldiers of the Civil War — his old comrades — who held him in affectionate esteem, gathered to pay him a last tribute.

Born March 17, 1841, in Mayo county, Ireland, Colonel Hynes came to America a few years later. After finishing his high-school course, he found employment on the *Tribune*. When the war broke out he enlisted as a volunteer, fighting side by side with Maj. William Medill, brother of Joseph Medill, of the *Tribune*, both of whom were warm friends of his. Later he became mayor of Kenosha and president of the school board.

From 1884 until 1902 Colonel Hynes was in the employ of the *Tribune*, leaving then to enter the county treasurer's office. He was connected with that office up to the day of his death. He is survived by his widow and two daughters.

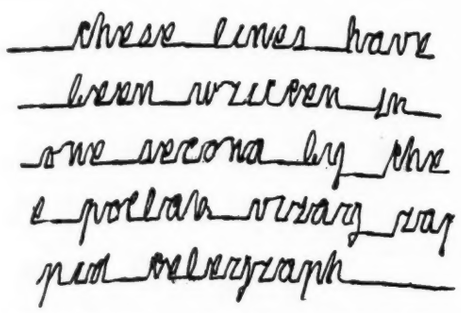
THE man who coöperates the efforts of men is the real leader of men.—*David Gibson.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

THE POLLAK-VIRAG HIGH-SPEED TELEGRAPH RECORDER. — The London *Daily Mail*, one of the Harmsworth group of newspapers, is becoming very up-to-date in its methods, and spares no expense in getting the latest appliances and inventions to accelerate the getting of news. It has just installed a wonderful set of instruments that enables forty thousand words per hour to be telegraphed, the messages coming out of the receiver in a written script that can be handed to the compositor for "copy." This method is known as the Pollak-Virag high-speed system of telegraphing, and it gives promise of being a boon to newspaper men. Say the report of a speech is to be transmitted from one town to another, the reporters read their notes to a typist who manipulates the keys of a special typewriter, if



This is a piece of copy as produced by the receiving instrument of the Pollak-Virag rapid telegraph system. At first glance it looks quite unintelligible, but a closer inspection will show that it is in a quite readable script. The wording is: "These lines have been written in one second by the Pollak-Virag rapid telegraph."

such a term may be applied to a machine that does not type characters, but punches holes in a long strip of manila-paper after the style of the Monotype keyboard. This strip, which is about one inch wide, is then fed into the sending instrument, through which it passes at a very high speed, between a series of electromagnets that, as the holes pass over them, make contact with the transmitters and send varying currents to the receiving instrument, which is of box shape and contains two mirrors, one horizontal, the other vertical; these mirrors have a certain amount of movement which the impulses from the sending end control. There is also an electric lamp enclosed in the box in such a position that the movement of the mirrors causes an intense point of light to fall on a slip of sensitized paper, about three inches wide, that travels through the box, and, the light acting on the paper, forms characters that can with a few minutes' practice be easily read. The strip of paper passes on through a developing and fixing solution, and, when it emerges at the end of the receiver, it is cut off in takes by the attendant, and may then either be sub-edited or given direct to the compositor. In practice it takes about a dozen typists at the sending end to prepare the sending slips fast enough to keep the instrument going at its full capacity. Newspaper men are taking a lively interest in this latest development of telegraphy and the *Daily Mail* installation has had many visitors.

KORN METHOD OF TELEGRAPHING PICTURES.—Another of the Harmsworth papers, the *Daily Mirror*, recently installed the Korn method of transmitting photographs from a distance, and has now put another apparatus down for the same purpose. It is the invention of Mr. Thorne Baker, of London, and in working it a half-tone photograph is first printed on a sheet of lead that has been sensitized with bichromated gelatin, and is then compressed in a hydraulic press until the dots of bichromated gelatin or fish-glue are forced into the lead, so that its whole surface is left perfectly smooth. The lead plate is then bent round a cylinder, which travels spirally round a fine metal stylus, a current passing through the lead and the stylus, except when this is on one of the glue spots. This current thus reaches the telegraph line. The receiving arrangement has a sheet of chemically prepared paper bent around a metal cylinder that travels spirally in synchronism with the transmitter. Where a current passes through the prepared paper it makes a dark-brown mark, and in this way the picture is built up again on the paper at the other end of the line. There have been very great electrical difficulties in actual practice in getting this apparatus to work through a line of such a length as that between Manchester and London, but they have been most successfully overcome after a great deal of experimenting and the machine has been so simplified that expert attendance has ceased to be necessary. Mr. Baker hopes that before very long he will have perfected a system for the wireless transmission of photographs.

AMERICAN PRINTING MACHINERY IN SCOTLAND.— Glasgow, the second city of the empire, is possessed of some excellent newspapers, the *Herald*, the leading daily, being unexcelled by any other in the country, not even excepting the London newspapers, some of which are poor enough "rags." Another of the city papers is the Glasgow *News*, an old established and successful publication, that at one time was under the control of Mr. Frederick Wicks, of typecasting-machine fame. The *News* is just now making considerable extensions, a large building next to the present offices having been purchased, and is being demolished to allow of an addition that will give greater room for housing the mechanical department of the paper. American-built rotaries are favored in the *News* machine-room, in which there are at present six three-deck Goss printing machines installed, and when the new building is finished these will probably have an addition to their number. The Glasgow *News* has a certified circulation of one hundred and thirty thousand copies daily, a number that would be looked upon with envy by the majority of London evening newspaper proprietors. The Glasgow *Daily Record and Mail* is also enlarging the borders of its mechanical department, and is installing a new rotary, built by Messrs. R. Hoe & Co., that, besides printing in black, will also be capable of being used for printing in colors. This new press will be capable of turning out four, six, eight, ten or twelve page newspapers at a speed of twenty-five thousand per hour; or from fourteen to twenty-four page papers at twelve thousand per hour. The city's motto, "Let Glasgow Flourish," is certainly exemplified in its newspapers.

BOOK ON PRINTERS' COSTS.— The Federation of Master Printers and Allied Trades is very active just now in educating its members on all matters that are concerned with the procuring of remunerative prices for work done for customers. It has just issued a well-compiled booklet dealing with the proper methods of ascertaining the actual costs, and how much to charge to give at least a living profit on all jobs turned out. It has been prepared by five of the members of the Federation representing firms in London and the provinces, and is the result of their deliberations extending over several months. As a combination of the best points selected from several systems, it forms a valuable basis on which to establish, with the necessary modifications, a really good and reliable cost-keeping system for the large or the small office, and does not interfere with

the ordinary bookkeeping, a small departmental ledger being the only additional book required. Each member of the federation has been presented with a copy. Other master printers are charged 60 cents, and a better investment could not be made.

THE STRINGERTYPE MACHINE AGAIN TO THE FORE.— The Stringertype, which has been lying low for some time, is again coming to the front under the auspices of a new company, entitled the Stringertype Manufacturing Company (1909), which has erected works for the construction of the machine at South Norwood, one of the London suburbs. Here the Stringertype is now being built and the company is in a position to accept orders from the trade for immediate delivery. As a one-man machine casting and setting up type there is a good future before it, if properly handled, as its advantages make it capable of regular use by the great body of general printers who do book, pamphlet, magazine or other straight setting, while it is also suitable for tabular work and for overrunning around cuts.

SEDITION AND ITS PENALTIES.— There is a large colony of Indian students in London, many of whom are opposed to the political rule of Britain in India, and several coteries or clubs have been formed whose objects are to aid in the hoped-for suppression of British rule in that country. These bodies support a paper called the *Indian Sociologist*, and a few weeks ago the printer of it was sentenced to four months imprisonment at the Central Criminal Court for publishing seditious articles. Since then another London printer has taken up the publication and he also has been arrested and sent for trial under the law of seditious libel. Political prosecutions against newspapers are rare in this country, as printers are extremely careful as to what they publish, and the example made of these two printers of the *Indian Sociologist* will, doubtless, make them more careful than ever in the future.

THE LIBERTY OF THE PRESS.— The liberty of the press has been threatened by the high-handed action of the head constable of Liverpool, who threatened to prosecute the proprietors and editors of the Liverpool *Courier* and the Liverpool *Evening Express*, if they inserted advertisements of certain religious meetings in their papers. It seems that in Liverpool there is a strong antagonism existing between a certain section of the Protestant party and the Roman Catholics, and the one party often endeavors to upset the meetings of the other, with the consequence that breaches of the peace occur at intervals and many heads get broken. The head constable's ukase was directed against this state of affairs, but the curious part was that, although he threatened the newspapers, he took no steps to stop the meetings, and endeavored to throw the responsibility on the proprietors of the advertising mediums. In a letter to the press on the subject, the editor of the *Courier* says: "If the head constable has grounds for fearing that these meetings may result in a breach of the peace, he can invoke the power to forbid them. In that case, the responsibility of a newspaper that continued to publish advertisements of the meetings would be clear. But to tolerate the meetings and to forbid the advertisement of them is neither sense nor justice."

SAY WHAT YOU MEAN IN ADVERTISING.

To be effective, advertising should possess one distinct feature — "directness of appeal." It should tell what is intended in a brief "hit-the-bull's-eye" manner. Words cost money in an advertisement, therefore boil it down to facts. To do this requires expert knowledge of advertising literature.— *"Character," Griffiths-Stillings Press.*

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GERMANY.

THE Government Printing Office of Germany intends to install rotary presses for printing postage stamps. The stamps will be delivered in long strips and are to be wound in rolls, for use in the automatic stamp-vending machines which are being generally introduced.

THE German Postoffice Department will not register letters inclosed in "window envelopes" (such as have the address appearing through an open or a transparent section), as it can not give the same guarantee for delivery as it can with those having the address written on the outside.

THE Post-card Committee of the International Air-ship Exposition at Frankfort had a photograph taken on July 31, at 5 P.M., of Count Zeppelin's balloon No. Z — II. It was given to a photochemigraphic firm, which by next morning had twenty thousand copies ready for sale. Before night thirty thousand copies were disposed of.

ACCORDING to its annual report for 1908-09, just issued, the Stuttgart Trade School for the Printing Arts had 106 pupils the past season. Since its opening, October 4, 1903, it has been attended by 352 apprentices and 10 journeymen. Instruction was given during the year on seventy-five evenings (150 hours), theory and practice being alternated weekly.

IT is estimated that there are in Germany and Austria 22,678 persons engaged in writing books. The number of those engaged in authorship aside from book production and whose work appears in journals and periodicals is hardly less than two hundred and fifty thousand. As a matter of fact, these two countries are the richest in the world in respect to literary workers.

BY arrangement with the Government Printing Office the German Postoffice Department prints postage stamps on post-cards, envelopes, wrappers, etc., gotten up by private business concerns for their own use. For this work it makes a special charge in addition to the face value of the stamps. Hitherto this charge was at the rate of 1.75 marks (42 cents) for each thousand or fraction thereof, but since August 1 the rate has been increased to 3.50 marks (84 cents).

THE Munich institute for instruction and investigation in photography, photoprinting and engraving has just issued its catalogue for 1909. The institution was attended by 176 pupils during the past year. Of these, seventeen were foreigners. The Munich city council has tendered the institution a large new building, which will be occupied the coming school year, which begins September 13. The investigation section during the past year made reports on eighty-nine subjects, of which fifty were for the courts and twenty-five for craft circles.

ACCORDING to new and correct statistics, there are published in Germany 3,927 newspapers, of which there appear in Prussia, 2,306; Bavaria, 438; Saxony, 254; Würtemberg, 183; Baden, 169; Thüringen, 149; Hessen, 115; Alsace-Lorraine, 86; Mecklinburg-Schwerin and Sterlitz, 82; Braunschweig, 34; Oldenberg, 33; Anhalt, 28; Hamburg, 16; Lippe, 13; Bremen and Lübeck, 8 each, and Wandeck, 7. Politically, 710 support the Government party; Conservative, 303; Center, 492; National-Liberal, 192; Liberal, 388; Social Democratic, 117; no party, 1,349; undetermined, 378. Appearing weekly are 375; semiweekly, 527; triweekly, 1,064; four times a week, 134;

five times, 37; six times or daily, 1,627; daily and Sunday, 79; eight times, 2; twelve times, 58; thirteen times, 19; eighteen times, 4; nineteen times, 2; twenty-four times, 1.

A NEW wage-scale for pressroom assistants went into effect in Berlin on July 1, according to which feeders aged eighteen to nineteen years receive 21 marks, those aged nineteen to twenty years 23 marks, and those above twenty 26 marks per week, a range of from $5.25 to $6.50. For night work 36 marks is paid. Stereotype casters for rotaries receive 27½ marks for day work and 31½ marks for night work. Assistants at the rotary presses receive 26 to 29 marks, and folding-machine attendants 24½ to 27½ marks. Female feeders at cylinder presses receive 18½ marks, and those at platen presses 17½ marks per week.

THE most prominent and wealthiest individual at present in the graphic field of Germany is August Scherl, who on July 24 last attained his sixtieth birthday. He was born in Düsseldorf, the son of Friedrich Scherl, a bookdealer of that city. He has proven himself an extraordinarily thrifty business man. Only in one instance has he strayed from the publishing business, this being with a concern for the preparation of artistic furs, established in London. In 1883 he started the Berlin *Lokal-Anzeiger*, whose financial success made possible further undertakings. To-day he is at the head of seven printing, publishing and advertising corporations, having a total capital of 32,000,000 marks ($7,800,000) and employing over five thousand people. In addition he has broken into the social economy field, with a special system of encouraging savings and the erection of communistic theaters. His last work is a treatise on "A New Fast Railway System," which has for its object a revolution in intercommunication methods.

THE Munich Trade-school for Printers and Compositors has just issued its third annual report, for 1908-09, accompanied by a sample collection of practical work of the pupils. According to this report, the school in 1906 had 170 attendants; in 1906-07, 224; in 1907-08, 258 (including 52 journeymen); in 1908-09, 295 (including 40 journeymen). There are fifteen teachers. The apprentice classes have instruction in reading, business forms, German grammar, foreign languages, arithmetic and bookkeeping, religion, economics and civics, trade history, material, tool and machine knowledge, practical work and technical drawing. The post-apprentice classes are devoted to advancement in trade practice, such as title and job composition, letter-drawing, sketching of jobs in type and colors, type and color presswork, and trade lore. A new class for estimating costs has now been added. For the sustenance of the school the past year, the master printers paid 269 marks; the pupils, 349 marks, and the firm of Knorr & Hirth, 300 marks. The library of the school has 241 volumes.

THE Gutenberg Museum at Mayence has just issued its annual report for 1908-09, in which it notes its acquirements during the year. In the first place, through the coöperation of a number of printers and laymen it has been possible to obtain the principal creations in new type-designs and exemplary work in modern printing technique, a thankful as well as welcome exposition material. With these also belong a number of examples of English typography, principally works from the Kelmscott Press of William Morris. Meanwhile, the earlier days of print and manuscript have not been lost sight of. Of incunabula a single-page sheet by Schöffer, of which but four copies are known to exist, has been secured. A valuable collection of reproductions of single-sheet prints, colophons, wood and metal cuts of the fifteenth century, published by Paul Haitz, of Strasburg, and reprints of rare block-books, as well as of costly facsimiles of the manuscript of "*Speculum humanae salvationis*," the Nuremberg Schönhart book, and further issues of the "*Breviarum Grimani*" have been added. Noteworthy is also the facsimile reproduction of the Boner jewel, the celebrated Pfister print of the thirty-six-line Bible, published by the Berlin Graphic Society. The Gutenberg Library, a joint institution, has also had special attention during the year, having been enriched by numerous works relating to the early and late history of typography, printing technique, illustration, binding, *ex libris*, and the newspaper branch, among which of no small moment are works by English authors, such as those of Robert Proctor and the publications of the Bibliographic Society. With these may also be counted the important work of the Proece d'Essling on the Venetian "*Livres à Figures*"; also numerous monographs on certain printing places and individual printers of older and newer times. Your correspondent had the pleasure of visiting this museum and library in 1900 and was indeed impressed with the amount of early typography on display. No printer making a trip through Europe should miss visiting Mayence, the Mecca of printerdom, and viewing these remarkable collections, which German printers have fostered so generously. Remembering how interesting they were to him, the writer would add that he hopes American printers will take a similar great interest in the typographical museum established by the American Type Founders Company at Jersey City, by not only visiting it but making contributions to it of articles of historical value.

FRANCE.

FROM Lyons comes the announcement that A. Lumière & Fils have succeeded in obtaining prints in natural colors from their color-negatives.

IT was once claimed that there were printers in the sixteenth century who used types cast in silver, but this was denied as being but legendary. Yet it appears to have been true, as there has now been found a letter of Henri II., of France, dated June 17, 1551, in which a certain Abel Foullon was given the right to cast letters in copper, silver or other metals, to replace types of wood, lead or tin.

A LONG-PROJECTED law respecting a simplified spelling of French will at last be put into effect. It was drawn up according to the proposals of Gréard, made in 1893, and the report of Faguet, made in 1905. It covers the following changes: 1. The suppression of useless doubled consonants. 2. Simplify the groups, ph, th, ch, rh, and y, writing f, t, c, r, i, instead; write *alfabet*, *téatre*, *anacorète*, *rétorique*. 3. Employ s uniformly as the sign of the plural; write *hibious* and *étaus* like *bambous* and *landaus*.

IN the past year French printers were threatened with a tax on posters rated according to their size. Because of so many opposing petitions, the Government gave up the idea. However, the Senate has again taken up the plan, and it is quite probable that it will be put through. There is a tax at present, which is levied by means of a revenue stamp placed on each poster. The large posters pay relatively too little as compared with the small ones, and the State, espying here a likely source of income, will hardly hesitate much longer in its search for further subjects of taxation to take advantage of this fact.

SWITZERLAND.

THE "*Jahrbuch der Schweizerischen Presse*" for 1909 states that there are issued in Switzerland 1,332 newspapers and periodicals, of which 255 are issued in Zurich

and 253 in Berne. Of news and political sheets 262 appear in the German language, 98 in French and 21 in Italian. Graphic trade-journals total 27, of which 18 are in German and 9 in French.

IN line with the movement to suppress the vending of trashy literature, the bookstands at the stations in the second and fourth railway districts of Switzerland have decided to stop the sale of "Nick Carter" and "Buffalo Bill" romances and similar low-grade novels.

THE printers of Switzerland are very indignant because the Government has awarded the contract for printing a new series of banknotes to a London concern. It is claimed that proper opportunity had not been given the domestic printers to prove their capability to do the work. Among the bidders for the contract was also an American company of banknote printers.

PORTUGAL.

ANNOUNCEMENT is made of the death of Augosto Venancio Deslandes, director of the National Printing Office of Portugal, which occurred on June 30. He was in his eightieth year. He was descended from a noted Portuguese family of printers, and though not himself a practicing printer he was a well-informed and enthusiastic patron and promotor of our art, which he pushed to a high plane in his country. He also did much in a literary way to further its standing. He cultivated superior book-printing and kept the institution which he directed at a relatively high state of efficiency, thus setting an example to private enterprise, but never standing in its way through state competition.

RUSSIA.

ACCORDING to official reports, the consumption of paper in Russia amounts to 17,300,000 poods (31,140 tons) per year, valued at 72,000,000 rubles. The consumption per head is about five pounds, whereas that of the Middle European is twenty-five pounds. Did the Russian consumption reach the other European measure, it would make 86,500,000 poods, and a value of 360,000,000 rubles. The present demand is supplied as follows: Home manufacture, 72.23 per cent; from Finland, 26.3 per cent; from other countries, only 1.45 per cent.

AUSTRIA.

THE manufacturers of print-paper of Austria have now entered upon a mutual agreement by which they have fixed the price of 33 crowns per 100 kilos for rotary-press paper, which is 10 crowns higher than the previous minimum price, which was really a losing one. The new price equals 3 cents per pound in American terms.

HUNGARY.

BECAUSE of repeated complaints respecting very noisy machines, made by its neighbors, a printing-office in Prague was subjected to strenuous measures on the part of the city authorities, who, after giving due warning and requests to alter the mode of operation, summarily closed and sealed the establishment.

SCORING ANOTHER POINT.

"I'll answer you," bellowed the harassed witness, "if you'll ask me a straight question."

"Don't you know that's impossible, Mr. Gwimple?" soothingly responded the lawyer. "An interrogation point is about the crookedest thing there is." — *W. C. T., in Chicago Tribune.*

HOW THEY REGARD EACH OTHER IN ENGLAND.

THE COMPOSITOR.

(By a Proofreader.)

The compositor is a man who puts together or sets up types for printing. Simply this and nothing more! If you took him at his own valuation, the doorways of every refreshment house in the universe would require widening.

Compositors (including Linotype operators, of course) are divided into two classes — natives and provincials. Both are very cocky, but the native is, as a whole, much less belligerent than the provincial. The mark of the provincial is a greenish-yellow cap, a bilious-looking mackintosh, bright brown boots, two or three football medals on his watch-chain, and a vast knowledge of scale. . . . Both classes, however, will without provocation scale the stairs leading to the reading department in search of illicit commission in the shape of "ringers" — mostly unsuccessfully.

It is this constant warfare over "ringers" that sours a reader's life and causes his early demise. Not forgetting punctuation, of course. What the average compositor does not know about punctuation would, if placed side by side, reach from here to Scotland — where many of the compositors come from. Lancashire is the chief offending English county.

THE PROOFREADER.

(By a Compositor.)

The proofreader is one who is engaged to read and correct proofs. He never tires of sticking his nose into other people's business.

His opinion of himself is bounded in the north by Literary Elegance, in the south by Erudition, in the east by Self-admiration, and in the west by I am It.

This opinion is shared by none of his unfortunate colleagues. In reality the proofreader is a parasite. He lives by other's mistakes. He wears a wise look and trousers that bag at the knees. He never gives the compositor the benefit of the doubt, and undoubtedly receives a commission from the employer for robbing the compositor of his just "ringers."

He gibes at our mistakes, little dreaming that we make them deliberately in order to keep him in his situation. Such is true trades-unionism. Without our mistakes he would be forced into the streets, where even tariff reform would not save him.

He is deficient in manliness, being usually a churchwarden or a P. S. A. lecturer. He rarely drinks (because it costs him money), and never smokes (unless you offer him a cigar or cigarette). Altogether a most interesting individual, as unpicturesque as undesirable.— *The Brightinten Chapel, London, Organ of Daily Express.*

NO EIGHT-HOUR DAY AT THE POLES.

Time is a curious freak at the earth's poles, and when Doctor Cook says that he reached there at 7 o'clock in the morning of Tuesday, April 21, 1908, his statement is without certain meaning. Presumably he carried Greenwich time, in which tables for navigation are calculated. So at the time of his discovery it was 2 in the morning at New York. As this meridian runs to the North Pole as well as that of Greenwich, its time also applies. So does the time of every other meridian, and in consequence at the same instant it was also 7 o'clock Monday afternoon and every hour, minute and second in between until 7 o'clock Tuesday afternoon. At both the North and the South Pole it is always two days at once, and every day lasts for forty-eight hours.— *Scientific American.*

CONVENTION OF PHOTOENGRAVERS' UNION.

BY W. B. PRESCOTT.

THE thirty-six young men who sat as the parliament and supreme court of the journeymen photoengravers this year were extremely proud of their organization and its accomplishments. They were buoyant in spirit and looked on life in a large way. Desire for improvement and confidence in their ability to attain it may be said to have been the key-note of the tenth annual convention of the International Photoengravers Union, held at Milwaukee on September 7 to 12, inclusive.

CONDITION OF ORGANIZATION.

For the second time President Matthew Woll faced his constituents as president. During the past year he has been a paid officer and editor of the official publication — two new departures of the organization. The account he rendered of his stewardship was evidently satisfactory to his hearers. Mr. Woll prefaced the details in his report — which is addressed to the membership at large and not the delegates — by a sketch showing the standing of the organization, in which he said:

"We have progressed in the past year. Our organization to-day is stronger than it was a year ago or has ever been. Our membership has increased. Local unions have been added to our fold; our finances have never been in better condition, and policies and newly developed features of our organization have claimed attention and received commendation of many interested in the trade-union movement.

"Our department for the care and relief of members afflicted with tuberculosis has been given wide publicity. It has proven of much benefit to members afflicted with this disease, and, with a continual development our experience is bound to bring about, will prove of inestimable value to our entire membership.

"The *American Photoengraver*, as our official journal, owned and controlled by our union, has been successfully established and if properly encouraged can be made a medium of profit financially, as well as prove profitable in all other matters pertaining to our craft and organization.

"Our shop-improvement work, our international employment bureau, and all other features of our movement, have shared alike in this development, and the present state of efficiency speaks well for our future conditions.



DELEGATES AND VISITORS TO THE TENTH ANNUAL CONVENTION OF THE INTERNATIONAL PHOTOENGRAVERS' UNION, MILWAUKEE, WISCONSIN.

"Conditions in our line of employment have greatly improved in the past few months. At present, while not all members are working, we have fewer unemployed than we have had for some time past. The development and extension of our work, too, has been a factor in lessening the number of our unemployed, a feature which should bear consideration by delegates in their discussion of any policy intended to make employment of our members more secure and less uncertain.

"In all but three instances our relations with employers throughout our international jurisdiction have proven amicable and satisfactory. Even the attitude of employ-

ers hostile to our movement for several years past has been lessened in its violent antagonism."

Secretary-Treasurer Schwarz presented a comprehensive report, which showed a net increase in membership of 350 during the year — there being on August 1, 1909, 3,224 members in good standing. At the end of the fiscal year there was a comfortable balance in the treasury of $39,281.91, the receipts for the year having been $25,293.86, and the expenditures, $20,607.52. Seven years ago — 1903 — the receipts and expenditures totaled $3,982.53 and $2,136.89, respectively. From this report we learn that the union's official publication, the *American Photoengraver*, which made its bow last December, is a financial success, the first eight months showing a balance on the right side of the ledger of about $400. In his report President Woll, who is editor, expresses regret that the largest union in the jurisdiction — meaning New York — is a laggard in supporting the journal.

Though he gives no figures, Mr. Schwarz reports that the employment bureau has "increased in usefulness and popularity." This is an effort on the part of the union to bring the jobless man to the job. Members seeking positions are requested to send in their names, etc., and firms in need of men are assured every courtesy and effort to secure the men desired if they will write the secretary-treasurer.

THE TUBERCULOSIS WAR.

The tuberculosis fund is in good condition, there being a balance of nearly $2,000 to its credit at the end of the first year, and thirteen members have been cared for by this department. The international union has entered into arrangements with the Eben-Ezer Mercy Institution at Brush, Colorado, and the St. Joseph and St. Mary Sanatoria at New York, under which members are treated. This being the first year's experience, the department occupied considerable of the convention's time. There were complaints of the treatment accorded patients by at least one of the sanatoria. In a few instances it was agreed that there was ground for complaint, and remedies were demanded, though President Woll voiced the opinion of the delegates when he said: "In most instances complaints have been founded on fancy or a desire to disregard rules intended for the physical welfare of afflicted members." Several questions arose as to how far the officers should go in defraying expenses in connection with the transportation of and having operations performed on afflicted members. These were all decided along liberal lines, it being the evident intention of the delegates to accord the sufferers generous treatment. The president reported that as a result of the department's activity two members had been enabled to return to work and earn their livelihood with reasonably good prospects.

BEGINNING OF TECHNICAL EDUCATION IN CRAFT.

President Woll, Vice-President Brady and the executive council in their reports all spoke favorably of technical education. On this subject the last-mentioned recommended:

"That this convention authorize the executive council to retain the services of some one expert in the field of technical research, to collaborate with the council in the preparation of a course of lessons such as could be taken up by correspondence, the lessons to be classified under three separate headings — primary, for the apprentices in our craft, and elementary and advanced, for journeymen members. That in the preparation of these lessons the principal object to be sought is the technical training of our members working in photoengraving shops, so as to assist them in the more practical work in their different branches of trade. Our idea is not to teach the rudiments of photoengraving to those who have had no actual practical experience in photoengraving shops, but to offer the means whereby our own members may have an opportunity to train themselves along certain lines, such as can be applied in practice to their everyday work. We do not believe that practical photoengravers can be graduated from trade-schools, nor is our intention to recommend such a schooling. We are convinced, however, that our organization can extend almost incalculable benefits to its members through the medium of a course in technical training, and that our international union should put into effect a plan that will at least be an initiatory move in this direction.

"While we believe it is feasible to inaugurate a system of technical education, we are not unmindful of the fact that if the executive council is to be empowered to put it into effect, that some time must elapse before the preliminary steps attendant upon this project will be productive of a course of lessons such as will best meet with the requirements of the different branches in our trade. It will also require the expenditure of some money from our treasury to enter into the work of research, from which no returns could be expected until the lessons and courses were all mapped out and placed in shape to present to those of our members who wished to subscribe to the course of studies. It is certain, however, that once the advantages to be derived from these studies were to be recognized by our members, the department of technical education would become self-supporting and would also provide additional revenue to the International Photoengravers' Union.

"The lessons that would be prepared for these studies would be copyrighted and every legal precaution taken to surround their distribution with every possible safeguard."

These suggestions were adopted by the convention, but not before several delegates expressed regret that the officers had not gone farther and acquired more information during the past year. An astonishing proportion of the delegates had pronounced views on the subject. They listened to an address by Mr. N. S. Amstutz on technical research as applied to photoengraving and declared it good. They also gave a rising vote of thanks to THE INLAND PRINTER for its educational efforts relating to processwork and its fair treatment of the organization. Members of the executive council said that now it was well understood money would have to be spent to develop a system of education and they were authorized to spend it, no time would be lost in making a start.

ROW WITH TYPOGRAPHICAL UNION AND PUBLISHERS.

The photoengravers' union has "differences" with the International Typographical Union and the National Publishers' Association. They arise out of the introduction of patent blocks in newspaper offices. The photoengravers claim that, as mounting plates is part of their work, they should put the plates on these blocks. Some San Francisco publishers for convenience' sake had the plates mounted in their composing-rooms by printers. President Lynch explained the attitude of the compositors by saying that they did not claim jurisdiction over the blocking of cuts, but they would not tell employers they could not have cuts blocked in composing-rooms. He also said that "any work the employer sees fit to have done in the composing-room will be done by members of the typographical union." Mr. Lynch declared that if the photoengravers could induce employers to take the work out of composing-rooms the typographical union would make no objection. When this declaration was made the photoengravers said they con-

sidered the incident closed so far as the typographical union was concerned, contending that an arrangement with the printers' union was useless. These negotiations were carried on during March and April; meantime the situation was becoming acute in San Francisco. The men refused to make cuts unless they mounted them, and were discharged as individuals. The commercial shops pursued similar tactics, and in a few days more than half of the membership of San Francisco union were on the street. They claimed they were locked out, and with one exception, the other unions agreed. The publishers claimed that in refusing to do the work as their employers wanted it done the men had violated their contract. The Allied Printing Trades Council approved the action of the photoengravers, which act its president, George A. Tracy, who is also vice-president of the International Typographical Union, denounced in a public statement as illegal and violative of the council's constitution. Charges alleging violation of his pledge as an official were preferred against Mr. Tracy for this statement. The National Board of Arbitration will decide at its next meeting whether the San Francisco engravers are guilty of a breach of contract. This pretty kettle of fish was discussed in executive session. There were no external indications of much heat, and all a rank outsider can say is that the delegates approved the action of their San Francisco fellows and voted to sustain the position taken by their officers in the dispute with the Publishers' Association.

IMMIGRATION A MENACE.

During the proceedings it developed that many Eastern delegates deem immigration a menace. It was pointed out that the superior conditions existing here would naturally attract Europeans, and to that class not much objection was raised. How to deal with men who come here under contract to work for low wages was what worried the lawmakers. President Woll said it was futile to expect assistance from the Government, citing a case where the law was openly and admittedly violated, and which had been reported three years ago, but as yet the authorities have not made a move. The policy which seemed to meet with the heartiest approval was to prevent men brought here in violation of law from working in the shops of those bringing them here.

Among many matters referred to the executive council for investigation and elucidation were the advisability of establishing old-age pensions and a new dues-paying or card system. It was also instructed to take steps looking toward the organization of the soft-metal engravers or die-sinkers.

RESULT OF ELECTIONS.

The election of officers resulted in the unanimous return of President Woll, Second Vice-President Shumaker, and Secretary-Treasurer Schwarz. There were three aspirants for the third vice-presidency, but the incumbent — P. J. Brady, of New York — was reëlected by a majority of five. Andrew J. Gallagher, of San Francisco, declined to stand for reëlection as first vice-president, and John W. Hogan, also of San Francisco, was unanimously elected to fill Mr. Gallagher's shoes. The convention authorized the officers to purchase and present to the retiring official some appropriate article as a token of appreciation of his services to the international body.

Louisville secured the next convention, defeating Denver by the narrow margin of one vote.

Among those who addressed the convention was Charles D. Stewart, novelist and magazine writer. Mr. Stewart is a photoengraver and was prominent in the organization in its younger days, having served as business agent of Chicago union and as secretary-treasurer of the international union. Mr. Stewart, who is extremely popular with the engravers, has forsaken the bench for the writer's easy chair, and at present is devoting attention to articles for such publications as the *Century* and *Atlantic Monthly*.

There was an excess of entertainment at the convention, the festivities continuing until an early hour Sunday morning. Late Saturday night the convention realized that more work and less play would have been beneficial. In a contrite moment it adopted a resolution directing that the convention next year should do some business on the first day. This was adopted quite seriously, as no one seemed to appreciate the humor of a situation in which a group of joy-surfeited beings gravely tell their successors that they should attend to business from the jump.

THE TRAINED EYE.

Most of us can remember the immense sensation the Barbizon men made with their *plein air* painting, or, at any rate, the last wide, quivering circles of that great splash in the academic pond. Then for the first time the world was to be set down as it really is in a bath of light and air. Yet to-day the stony upland oakwoods of Rousseau, the forest glades of Diaz, the gleaming pools of Dupre, all wear the semblance of a winter's short afternoon, and the gray twilight tenderness and mists of Corot belong to a shadowy world on which no sun will rise or on which it has set forever. For we have seen and grown accustomed to the dazzling sunlight of Pisaro, the heavy golden mists of Monet, the bright, strong winds of Sorolla. Westminster towers for us are amethystine above the Thames, while gulls wheel ghostly through shifting, sifting lights; the young sun flushes haystacks rosy pink in a meadow encrusted with hoar frost; the sullen channel rocks empurple the water that swirls and sucks about them. And, having once profoundly realized this glow upon life and our daily paths, we shall see it always.

It is, indeed, a marvel of a world that has dawned on the eye trained to impressionism. Everywhere there are glow and color. On the snow and the desert sands shadows are to be recognized a vivid blue; and a morning sun tinges whatever it rests on rosy, while wherever strong light falls we find attendant purple shadows that range from mauve through sapphirines and Tyrians to the deep violet of Monsignore. In place of the one dull shade the child smears on his sketch from his tawdry 10-cent paint-box the trained eye sees a whole rainbow of colors. The mere habit of looking in the world for multitudinous splendors, distinguishing dyes, dividing hues, enriches every outlook upon sea and sky, every view of mountain contour folded and lapped close one upon another, every white stretch of sand glittering as the wave washes it and draws backward.

For writing of the western sky's "peculiar tint of yellow-green," Byron sneered at Coleridge; but the quick-eyed was so entirely right and the magniloquent so purblindly wrong (even though he once saw a night "like a dark eye in woman") that now every schoolboy knows not only that the sky is green at times, but axiomatically that a green sky means cold a-coming. In another hundred years every one, children and country folk and omnibus-drivers, will all see color everywhere as now the trained eye enjoys it.— *Harper's Weekly.*

MEN enter contracts and agreements to make money and not to lose money.— *David Gibson.*

PRESSROOM



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

PAPER-SLITTER FOR CYLINDER PRESS (519).—"Do you know of a paper-slitter that can be attached to any cylinder press?" *Answer.*—We do not know of a universal paper-slitter. The delivery apparatus of the various presses are not sufficiently uniform for a cutter of regular type.

COLOR ATTACHMENT FOR A CYLINDER PRESS (517).—"Is the color attachment for cylinder presses now on the market? Would like the address of the manufacturer." *Answer.*—The device is controlled by A. P. Harland, Tupelo, Mississippi, who is also the patentee. We believe it has not as yet been placed on the market.

MATT VARNISH (525).—"Have you a formula for a matt varnish, which I could compound myself?" *Answer.*—A varnish made up of sandaric and mastic gums, together with ether and benzine, will give a flat effect. A small amount may be compounded for trial. The formula is as follows: sandaric, 40 grains; mastic, 8 grains; ether, 1¾ ounces; benzine, ½ ounce. Add the benzine last. A variation in the amount of benzine will vary the nature of the matt.

TO PRINT ON BRASS OR METAL SHEETS (518).—"Is any special equipment necessary for printing on brass or metal sheets? I do not refer to tin-plate printing, but the printing of thin brass or aluminum sheets." *Answer.*—Brass or aluminum may be printed on in the ordinary manner on platen or cylinder machines. A special ink is used for aluminum, which is heavy in body and dries hard. Brass plates, if coated with lacquer, or covered with a matt varnish, will print from type or electros with a good grade of ink.

THREE-COLOR PROCESS POST-CARDS (520).—A subscriber submits a post-card printed from process color-plates in which part of the red and yellow plates have been routed out to insure purity of color in the sky-line. In substance, the following query is given: "What three-color process was employed to print this card? It is not a regular three-color process cut." *Answer.*—From what we can discover by a close examination the card was printed from regular three-color plates with process colors. The only difference noted is in the sky-line: here the red and yellow plates were altered so as to produce a pure blue sky.

COLUMN-RULES WORKING UP (521).—"In printing our paper from Linotype slugs the column-rules work up persistently, despite all our efforts to keep them down; the outside rule on all pages seems to be the one affected the most. The slugs are perfect. Hoping to receive some helpful advice relative to this trouble." *Answer.*—The trouble is due to the slight taper of the slugs from top to bottom, amounting to about .002 inch. This may be overcome by procuring special column-rules, which have a corresponding taper; these rules may be procured from F. Wesel Manufacturing Company, 329 Dearborn street, Chicago. Where ordinary column-rules are used the trouble is minimized to some extent by a light lock-up on the side quoins and a strong lock-up on the foot quoins, after the form has been placed on the press. Where the press is run as high as two thousand impressions an hour, the side quoins should be arranged so that they do not work loose.

EMBOSSING WITH PLASTER OF PARIS COUNTER (526).—Where a plaster of paris counter die is desired, it may be made quite hard by the addition of about five per cent of powdered marshmallow seed to the plaster, which will be mixed in a strong solution of alum water. This compound may be spread on the platen in a thin coating; a piece of oiled tissue may be used for the first impression. If the press is to remain on the impression while the plaster sets, a piece of tin-foil may be used betwen the die and moist plaster counter. After the counter is dry and has been scraped on the edges or trimmed with a knife the surface should be rubbed with French chalk.

YELLOW INK FIRST IN TRI-COLOR WORK (523).—"There is no doubt a reason for running yellow first in process-work. Will you state briefly why it is so?" *Answer.*—In the matter of color sequence in processwork the printer is usually guided by the results produced by the engraver. In some examples the yellow is run last, especially so where a yellow tone should predominate, or where a more pleasing result is obtained. In absence of instructions from the engraver the printer may follow the general rule of printing the yellow first, followed by the red and blue in that order. In four-color work the order of printing is even more irregular, the yellow is sometimes the last color printed, while the black plate may be the first. The yellow being a chrome color and somewhat more dense than the red and blue, its effect is to soften the preceding colors.

VEGETABLE CONSTITUENTS OF INKS (524).—The vegetable kingdom furnishes many necessary and important materials used in the manufacture of printing-inks. The distribution comprises both vehicle and pigment, as well as essential and volatile oils or liquids. In volume, perhaps, the greater quantity would be classed as vehicles, and embrace all the well-known drying oils. In the making of special varnishes sundry gums are used. The pigments which constitute the solid and color-rendering portion of inks are restricted to a few colors; the process red, which is usually of a madder base, is probably the most widely known. The use of essential and volatile oils is usually confined to the modifying of the condition of inks already made up to suit varying conditions of stock.

METHOD OF CHARGING MAKE-READY OF HALF-TONE CUTS. (516).—A Texas employing printer writes: "There has always been some doubt in our minds what to charge for making ready half-tone cuts. There seems to be no definite plan for estimating on work where half-tone cuts are involved. Some price-books state, 'charge extra for half-tones,' while others say, 'charge by the hour'; the result is largely guesswork. We have conceived the idea of charging for make-ready of half-tone cuts by the square inch, varying this charge for vignette and badly used cuts to compensate for the additional time required. This idea may not be original, but we believe there is some merit in it." *Answer.*—We believe that an equitable system of charges for half-tone make-ready can be based on the square-inch plan as suggested. Mr. Harris, of Gilbert, Harris & Co., in reference to this method, says that the square-inch plan, if worked out properly, having a minimum charge of about 25 cents for small cuts, would give a safe margin of profit. This applies more particularly to mechanical overlays where numerous small cuts of a similar nature may be done with one operation. The application of this scheme to hand-cut overlays would make its value somewhat uncer-

tain, as various subjects will require a greater or less degree of care, which involves a varying amount of time, which makes it necessary to give a wide margin in estimating, so as to avoid a possible loss.

SLIP-SHEETING MACHINE (501).— "Is there an automatic slip-sheeting machine on the market, or a machine that does away with slip-sheets for half-tone work?" *Answer.*— Gilbert Harris & Co., 158 Harrison street, Chicago, make a slip-sheeting machine that will probably meet your requirements.

HISTORY OF THE PRINTING-PRESS (502).— "I am preparing a work about journalism and wish to ask if you can tell me where I can obtain a brief history of the printing-press from early years up to the present age." *Answer.*— In the year 1902 Robert Hoe, of New York city, published a short history of the printing-press and of the improvements in printing machinery, from the time of Gutenberg to the present day, which will assist you in your work.

CLEAN HANDS.— R. W. Springer writes that cleanliness is not only comparative, but relative. Hands that are clean enough to shake hands with may not be clean enough to eat with; and hands that are clean enough to eat with may not be clean enough for a surgical operation; and hands that are clean enough for a surgical operation, and engaged therein, would hardly be considered clean enough for either eating or shaking hands. In the process of make-ready, the hands are frequently soiled by contact with the type and press; and yet they must be kept clean for handling the paper. A simple expedient is a can of talcum powder. When the hands become dirty, wipe them dry and dust them thoroughly with talcum. They can then be used for handling paper "with perfect impurity," as "Mrs. Partington" would say.

EMBOSSING ON A PLATEN PRESS (522).— Submits a catalogue-cover printed in gold, brown and white on fawn-colored, rough-surfaced stock. The lettering and ribbon border are about six-point in width and are embossed low relief, in gold; the outline of the design is a chocolate brown, giving an effective contrast. The inquiry is as follows: "We would like to duplicate the specimen which we enclose herewith, and would like some information relative to embossing of such a cover on a 12 by 18 platen press. Must both dies be of metal, or may one be of an embossing compound? Somehow we got the idea that one die must be made of zinc, just an ordinary reverse etching, and the other from a compound. Would such a combination endure for a run of ten thousand on a cover-stock of this grade? Will thank you for any details for carrying through such a job." *Answer.*— Work of this kind may be done in a creditable manner on almost any platen press of that size now constructed. The embossing of the sheet is the most trying part of the work, but if the work is handled with care in the embossing by the pressman no bad effects will be noticed on the press; to prevent accidents the press should not be run fast. In this instance the work must register accurately, so there is no probability that the speed will exceed normal. In printing and embossing a cover of antique stock, where the design is to be in several colors, the most hazardous part of the operation is to maintain the register. This condition is due to the tendency such stock has for stretching or shrinking, as it is of a spongy nature and has no surface protection of size or enamel; this condition permits the fiber to give off or take on moisture, which causes the troublesome change of dimensions. As this can not be wholly avoided, the difficulties arising from such variations in the stock may be minimized by printing the several colors in as rapid succession as the drying of the ink will permit. The use of as much dryer as the ink will stand is recommended. As gold bronze appears bright, proportionate to the smoothness or finish of the stock, it will be noticed that rough, spongy stock does not furnish a good ground for a high finish; the luster of the gold may be accentuated by taking an impression on the gold with the same form in a thin gloss varnish, carrying only enough impression to affix the varnish on the surface. Embossing still further improves it. To make-ready an embossing form, it is the usual plan to lock the form somewhat below the center of the chase, especially in the clam-shell type of platen presses. If the tympan bales can be relied upon to hold firmly a single sheet of hard manila or ledger stock it will not be necessary to paste either of these to the platen. When an impression is taken to locate the position to place the embossing compound, as in the case of forms of irregular size or shape, ink may be applied to the die with a brayer, as the rollers are out in this operation. The embossing compound may be applied directly to the support and receives its first impression from the die, with an oiled or paraffined sheet of tissue interposed, which prevents it adhering to the die. This impression is made by pulling the machine over slowly for several impressions, then allowing the machine to stand on the impression for ten or fifteen minutes; the length of time depends upon the nature of the material used for a counter. After trimming the counter-die the guides may be set and the die washed out with gasoline and its surface polished with a piece of cheesecloth covered with a liberal quantity of French chalk. A number of proofs may be pulled on plain white stock of a weight similar to the stock to be used; these may be examined as to the sharpness of the fine lines, and the height and convexity of the broad lines. Sharpness and high relief is impossible on some presses on account of the immense pressure necessary. Some grades of stock are easily brought into relief, while other grades are more refractory and require slower speed and greater pressure in operating. It is generally understood that the mount for the die should be unyielding, so that for long runs a wood mount must necessarily be avoided. Solid metal mounts are desirable for that reason. It is also advisable that metal furniture be used and the chase be made secure from movement in the press, for if a slight lateral movement of the die was to take place, the counter would be damaged, and, in some instances, the die also. In presses where it is possible for the chase to move, it may be avoided by drilling a hole through the chase, and by tapping a similar hole in the bed immediately behind, a screw may be inserted which will prevent any such accident.

ROBERT HOE IS DEAD IN LONDON.

LONDON, ENGLAND, September 22.— Robert Hoe, aged seventy years, head of R. Hoe & Co., printing-press manufacturers, of New York and London, died here to-day after a short illness.

[Robert Hoe, while still a young man, succeeded his father, Robert H. Hoe, in the management of the printing-press factory established by his grandfather, Robert, and achieved fame as the greatest of a family that had brought the mechanical art of printing to its present state of perfection. When Robert Hoe entered the business the "Hoe cylinder," patented in 1846, was considered a marvel. His inventive genius, coupled with his administrative ability and the faculty of surrounding himself with efficient aids, developed the old "Hoe cylinder" into the present wonderful double-sextuple and double-octuple presses. Robert Hoe was also the inventor of color-printing presses.]

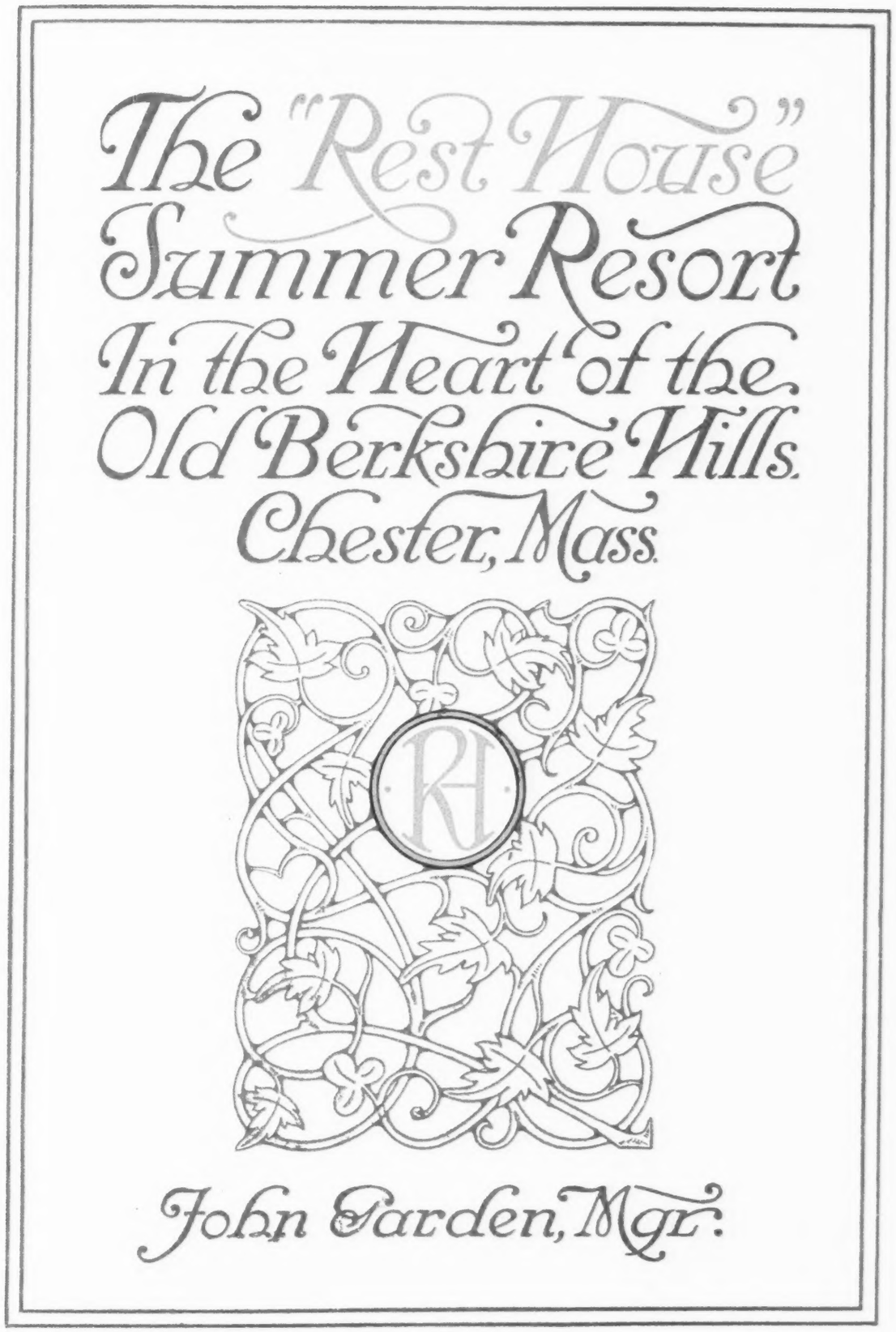

The "Rest House"
Summer Resort
In the Heart of the
Old Berkshire Hills.
Chester, Mass.
RH
John Garden, Mgr.

FIGURE 1.

Spokane
Public Library

MARTIN PIANOS

UNSURPASSED FOR

CLEARNESS
BRILLIANCY
AND BEAUTY
OF TONE

MARTIN & COMPANY
PITTSBURG

FIGURE 2.

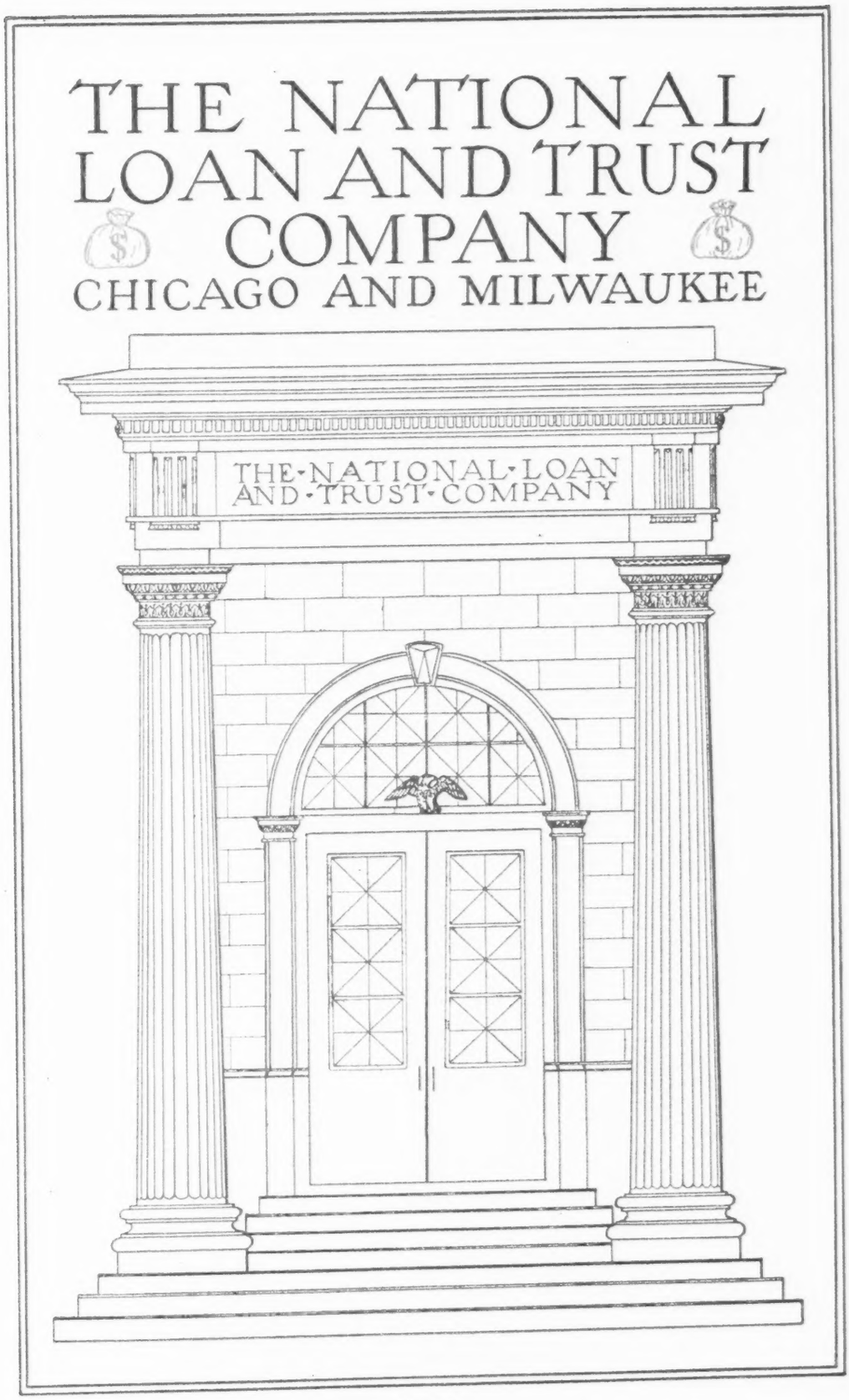

THE NATIONAL
LOAN AND TRUST
COMPANY
CHICAGO AND MILWAUKEE
THE·NATIONAL·LOAN
AND·TRUST·COMPANY

FIGURE 3.

Spokane
ublic Library

Let Us Smile

The thing that goes the
farthest towards mak-
ing life worth while,
That costs the least and does the
most is just a pleasant smile,
The smile that bubbles from a
heart that loves its fellowmen
Will drive away the cloud of
gloom and coax the sun again,
It's full of worth and goodness, too,
with manly kindness blent—
It's worth a million dollars, and
doesn't cost a cent.

FIGURE 4.

Medinah Temple

Ancient Arabic Order of the Nobles of the Mystic Shrine

Business and Ceremonial Session: *Friday, April 23, 1909*

Medinah Temple, Dearborn Avenue and Walton Place, *Chicago, Illinois*

FIGURE 5.

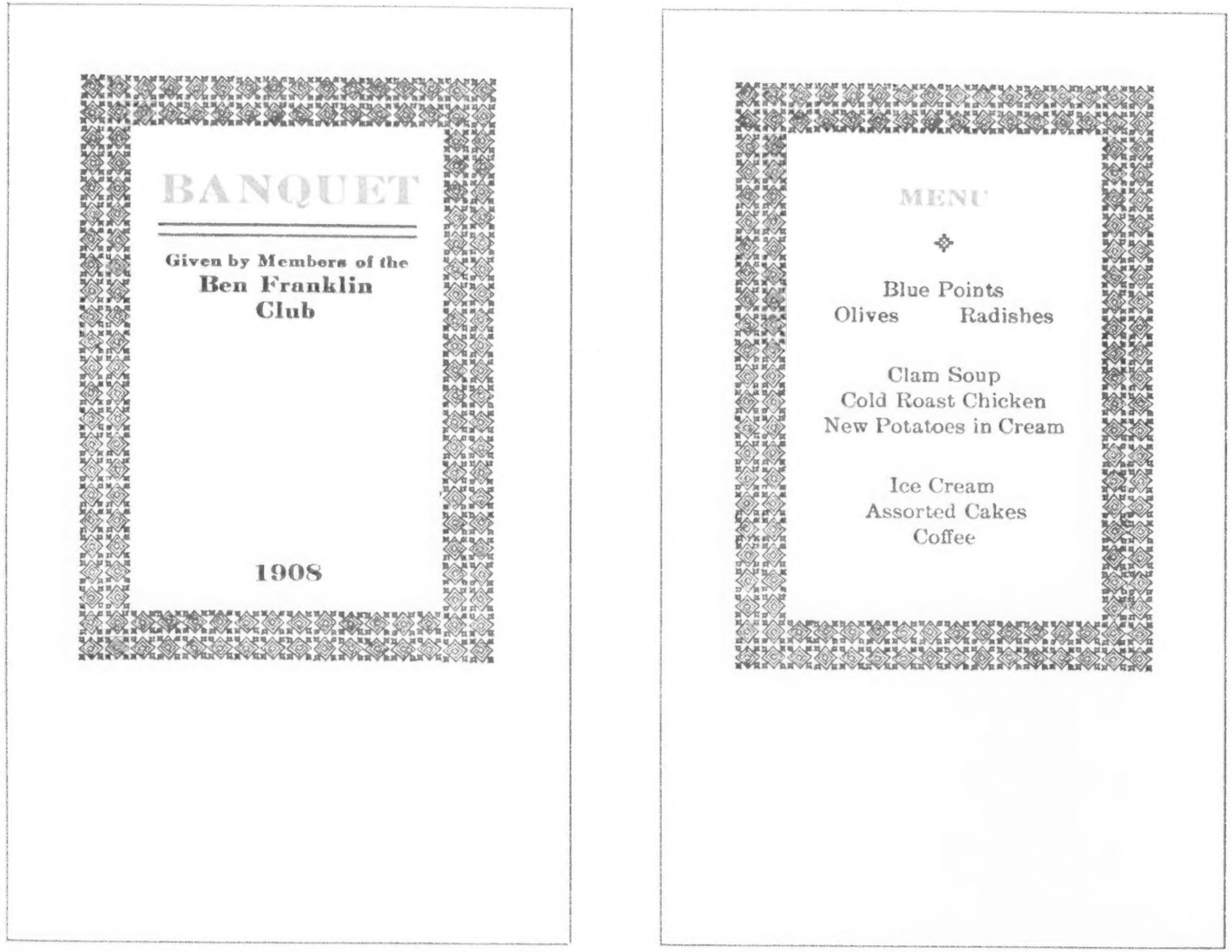

BANQUET
Given by Members of the
Ben Franklin
Club
1908
MENU
Blue Points
Olives Radishes
Clam Soup
Cold Roast Chicken
New Potatoes in Cream
Ice Cream
Assorted Cakes
Coffee

FIGURE 6.

Gothic Architecture

A Treatise On The Gothic Style

Printed at
The Franklin Press
in Philadelphia

FIGURE 7.

Spokane
Public Library

Some Specimens of Typography and Hand Lettered Designs by the I. T. U. Students and Others

Figure 1. Suggestion for a cover-page for a resort booklet, by W. E. Stevens, Inland Printer Technical School. The free italic lettering, with decoration to harmonize, is especially suitable for work of this character.

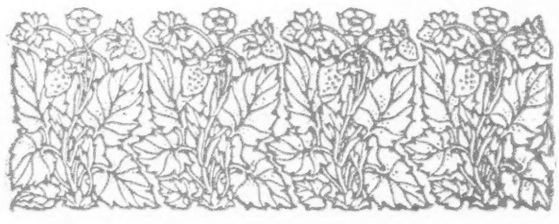
Figure 2. An unusual panel effect. From sketch by Walter Scott Thomas, a student of the I. T. U. Course in Printing.

Figure 3. The decoration on this page harmonizes thoroughly with the subject. Designed and lettered by John Stanesco, a student of the I. T. U. Course in Printing.

Figures 4 and 5. Two unusual hand-lettered pages from a program by Rogers & Smith Co., Chicago. Students of the I. T. U. Course will find particular interest in the style of lettering used in these pages.

Figure 6. First and third pages of a simple but attractive menu arrangement. A working out of one of the problems in the I. T. U. Course in Printing, by E. E. Daugherty, a student.

Figure 7. An arrangement of one of the problems of the I. T. U. Course in Printing, by W. E. Stevens.



MACHINE COMPOSITION

BY J. S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

A NEW envelope-addressing machine has been produced in England by Mr. Alfred McPherson, deputy principal of the printing department of the Bank of England, the feature of which lies in the fact that it uses Linotype slugs to print the addresses, etc. The slugs are of special height — one-third that of ordinary slugs — this being done to economize metal and space in storage. The slugs are fed to the machine and separated mechanically to give the required space between the lines, and then conveyed to the impression cylinder carrying the paper-envelope to be printed. The slugs are then delivered at the opposite end of the machine.

SUNKEN LETTERS.— "Times," Mason City, Iowa, writes: " Under separate cover we are mailing a couple of Linotype slugs which will show you a trouble we are having with one of our machines — sunken letters which occur occasionally, and a trouble which we have been unable to remedy. Machine is only a few months old and metal was new three months ago. Used combination Linotype and stereotype metal for a while on machine. Keep plunger and well clean. Can you enlighten us on the trouble? " *Answer.*— Sunken face on slugs can be prevented by cleaning the cross-vents of your mouthpiece with the point of a sharp knife. This operation should be repeated frequently. The lubricating of the plunger with mutton-tallow and graphite will materially assist. On a new machine the plunger should be cleaned several times a day by using a greasy cloth or taking it out of doors and cleaning it with a wire brush. The cause of sunken letters is usually failure of the air to escape from the mold, causing blow-holes in the casting.

DEFECTIVE FACE ON SLUGS.— " Standard," Huntington, West Virginia, writes: " We enclose herewith two slugs, showing you what trouble we are having in getting a good face on our Linotype machine. The mouthpiece is perfectly clean. If the metal is either hot or cold it does not change the face of the type. Have a new plunger." *Answer.*— There are two conditions prevailing which have a bearing on the bad face of your slug. The first may be due to the impeded action of your new plunger, which may require frequently cleaning. As a remedy, procure some mutton-tallow or suet and mix a liberal quantity of space-band graphite with it. Place a small lump of this mixture in the well of the pot and push the plunger down so that this piece of tallow is carried almost to the bottom of the well. Allow it to remain about ten minutes. Increase the tension of the pump-lever spring, and begin to cast blank slugs and continue for about five minutes. Next send in a line of matrices and recast several slugs. Continue this operation a while and examine the face of the slug to note if any improvement results. If no change is observed, add more tallow and further increase the tension of the spring and again cast blank slugs and slugs with a face. Should no improvement be observed from this treatment, it is quite possible that your metal requires toning, as it may lack the proper proportion of tin in its make-up. This matter you will have to take up with your metal-dealer. A sample pig of metal can be sent them for analysis.

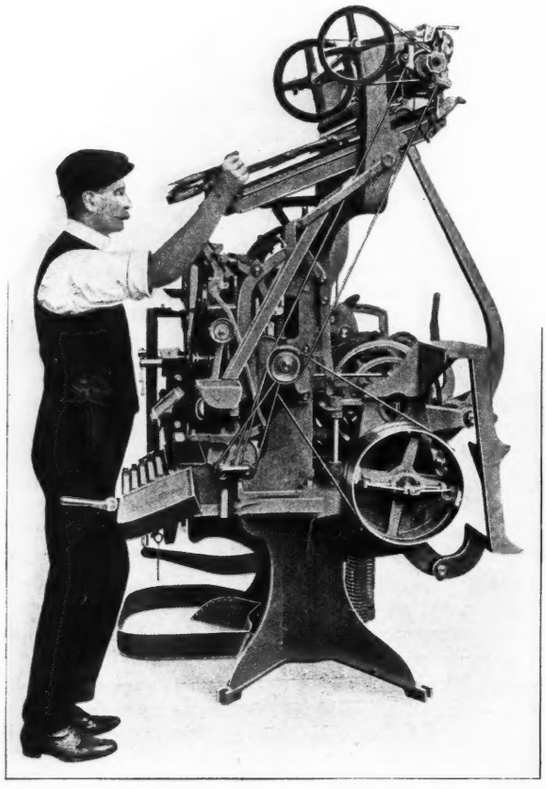
MATRICES DO NOT RESPOND.— R. H., Washington, D. C., writes: " We have been having a little trouble with our newly installed Model 4 Linotype, and, having exhausted our fund of knowledge, we appeal to you. The lower-case w in the lower magazine fails to respond to the touch of the key. The reed is not sticking, operating freely each time; the cam drops on rubber roll and revolves with ease; the pawls in the magazine are lowered sufficiently to allow the matrices to slide over them. The magazine entrance is perfectly clean; both matrices and magazine are free from burrs; the grooves in magazine line up with grooves in releasing part and still the w will not drop. What would you advise us to do in such a case as this? " *Answer.*— You state (in reference to the lower magazine pawls) that the pawls drop low enough to allow the matrices to slide over them. As these pawls are on the top of the lower magazine the matrices do not slide over them. There is a separate adjustment for each pawl. Examine also and note if the keyrod is making full stroke. Would advise a very close inspection of each part, especially in reference to the cleanliness of the matrices and channels, and would suggest that no free graphite be applied.

ALIGNMENT.— " Economy," Iowa City, Iowa, writes: " By virtue of being a longtime subscriber I come to you for a suggestion in some machine troubles. The proofs enclosed are of eight-point face on ten-point body, and eleven-point face on fourteen-point body. I have marked places where a letter has dropped below the line. As far as we can tell the matrices are in good condition, seem to be in perfect alignment, and all the adjustments of the machine so far as we can tell are correct. The machine is a No. 5, and we have separate magazines for five faces. We do not have this trouble when casting twelve-point, either roman or typewriter, on a fourteen-point slug. It appears when casting ten-point on a twelve or thirteen or fourteen point slug. Our roman matrices are all two-letter roman and italic. Any hints you can give us will be gratefully received. Our operator is a pretty good machinist, and this is the first time he has been stumped." *Answer.*— We believe the trouble is not due in any way to the machine, but rather to a slight defect in the matrix. Test in the following manner: Assemble all the " t's " and other offending matrices in a line and make several recasts, then take a proof of the slugs and examine them with a glass to note imperfect alignment. You will probably discover one or more characters punched too low.

ABUSING THE MACHINE.— " Foreman," South Carolina, writes: " If you should see a machinist-operator attempting to remove a tightly squirted line from the first-elevator jaws with the point of a newly sharpened screw-driver, using the point of the tool to drive and pry out the matrices and metal, what would be your opinion of him? What do you consider the proper thing to do in case of a badly squirted line, as mentioned above? " *Answer.*— If an operator has ever received any instruction relative to removing metal from the elevator jaws it would usually be that a screw-driver should never be used, but a piece of brass rule. The fact that an operator does use a screw-driver shows that he lacks judgment. A machine is sometimes abused by an individual who knows better, but in his haste to remedy a difficulty does more harm than he can correct, and causes

a greater loss of time. To remove a mass of metal from the elevator jaws it is often necessary to separate the jaws by removing the two screws, and then take out the metal, using brass rule only. The matrices and spacebands, which may be covered with metal, should be separated with as little force as possible. Matrices having metal in the combination teeth may be dipped into the metal-pot and held there for a few moments to melt off the attached metal. This operation is less harmful than pounding them.

ENGLISH DOUBLE-MAGAZINE LINOTYPE.— The double-magazine Linotype of British construction possesses some features which distinguish it from the Linotypes built in



ENGLISH DOUBLE-MAGAZINE LINOTYPE.

this country. The illustration shows some of them. The step at the rear of the machine is peculiar, as are also the magazine-changing devices. The lever at the side of the distributor-bracket rocks a shaft upon which are two arms engaging with the magazine-frame, and withdraws the magazines from the assembler entrance plate and escapements. On the column of the machine is another lever, the reversal of which raises the front ends of both magazines to a convenient height for removal. There is a hand-wheel or knob on the end of the distributor-clutch to make it easier to back up the distributor by hand. There are some features, however, which are apparently not up-to-date, noticeably the clutch stopping-pawl, the position of the copy-board, and the keyboard driving-belts, two of the latter being still used instead of but one in the American-made machine.

MAGAZINE CLEANING.— " New Yorker " writes: " I read with interest the note on ' Cleaning Machine,' from a Canadian operator, and your reply to the same, in August INLAND PRINTER, and venture to remark on the same. I note that you advise gasoline to clean out the magazine, and also to use graphite on the matrices. I have found benzine to act much better. I have found that gasoline is likely to gum the channels. Furthermore, I noticed recently that the Mergenthaler Company advises not to use graphite on any part of the machine. My employer will not allow me to use graphite, not even on the spacebands. To clean them I have been instructed by him to use benzine and just a drop of machine oil, rubbing this into the bands until pretty well dry. I have found, as has the Canadian operator, that after cleaning the magazine and matrices thoroughly, that the matrices will stick in the channels, not only a day or two after the cleaning operation, but an hour or two after. A little squirt of benzine in the channels affected I have found to be a big relief, in fact, will cause the matrices to respond perfectly for another hour or two, when the process has to be repeated. A word or two from you on the subject, with comment on what I am doing for relief, would be appreciated." *Answer.*— The instruction by the Mergenthaler Company not to use graphite anywhere has since been modified. The best practice is to clean and polish the spacebands with graphite on a piece of felt. Oil used on the spacebands will be transferred to the matrices, causing them to act sluggishly in the channels. If free graphite is used here matters will be worse. No free graphite should enter the magazine. The matrices should, if greasy, be cleaned with gasoline (benzine carries too much grease) and afterward polished with special graphite (Dixon's No. 635). The magazine should be treated the same way. Brass is quite porous and this finely powdered graphite fills up the pores and makes it smooth and slippery. Oil and grease are inimical to the free movement of the matrices through the magazine channels, and flushing them with benzine is only a temporary remedy, which should be resorted to only when inadvisable to stop for a clean-up.

HAIR-LINES.—A Minnesota operator asks: " What causes hair-lines to appear in Linotype slugs when the matrices have been used but a year, eight hours a day? The side walls appear to be crushed in or worn. What causes this trouble in such a short time? Is it because they are not cleaned often enough? Can the trouble be remedied now? How should matrices be cleaned? " *Answer.*— Hair-lines or fins appear because the metal is forced between the matrices at a point where the walls should be. These metal particles extend higher than the printing surface of the slug in some instances; invariably they appear high enough to print, which is the disagreeable feature of the trouble. There are various causes for this condition; the most common is possibly the neglect of the spacebands. They should be cleaned at least once for every eight-hour shift. If this is not done, metal collects on the side of the sleeve at the casting position, which causes damage to the wall of every matrix it comes in contact with. Each damaged matrix is a source of further trouble later. Other causes for damaged matrices are lines not being justified tightly, due to weak justification springs or interferences to justification, such as mold locking too tightly against the line. The pump-stop being out of adjustment is another cause. In this event, short lines are cast and metal enters between matrices and spacebands. If the matrix walls are badly damaged there is no remedy; if slightly depressed they may be allowed to fill in with graphite from the spacebands. Do not clean the sides of the matrices. Allowing the graphite to cake on the sides will to some extent prevent hair-lines. By increasing the stress of the justification springs it will tend to minimize the trouble also. To clean matrices, run them out and place them on edge in a galley. Rub the ears with a cloth moistened slightly in gasoline, then rub dry with a clean cloth. With the magazine brush, polish the ears with

a slight amount of dry graphite; no free graphite should be visible. Repeat the operation on the opposite ears of the matrices. This method supersedes the old-time way of washing the matrices in gasoline and later dusting them with a large amount of graphite.

DIAGNOSING LINOTYPE TROUBLES.— The writer of the following interesting communication helps add to the general fund of knowledge of the Linotype machine, and we print his letter with pleasure. He writes: "It is possible 'Slug 8's' matrix trouble may be caused by a defective line-intermediate channel. I had been having trouble with ears of matrices being bent on the initial transfer, and, on investigation, found one of the rails of the channel lower than the other. The trouble also occurred when setting italics, and, as a consequence, I came to the conclusion that part was defective when it came from the factory. By holding assembler elevator up tightly matrices go through without friction. Something out of the ordinary may be found in the following: With a full head of gas I was unable to get enough to keep mouthpiece at proper temperature unless I turned pot flame down so low that metal in the pot would freeze up. After trying a thousand things, I got a wire and began digging underneath the mouthpiece through the small peep-hole in side of pot-jacket. After dislodging eight matrices and a 'ton' of soot that had accumulated under mouthpiece, the old mill is again grinding out exceeding fine slugs. Matrices had probably been dropped down chimney of pot while being taken off bar by hand. What reasons are there for a slug being thicker at top than at bottom after passing through trimming-knives? Back knife is supposed to have cut so top of line does not overhang. Would appreciate an enlightening treatise on the functions of the brake on the shaft of the mold-turning pinion. How often should the packing be changed? The mold-wheel had been revolving a little too far for the locking-pins to engage sockets properly, and, as a consequence, the locking-pins were jarred loose about every five minutes. The square block seems to be in pretty good shape. By shifting brake and tightening it some, trouble has been pretty well overcome. The thin-bottomed slugs have also disappeared. Is there any affinity in the matter of the thin-bottomed slugs and the loose locking-pins?" *Answer.*— The trouble you had with mouthpiece owing to the clogging of the draught by matrices and soot is novel and shows another cause for imperfect heating of the throat. If the slug shows a slight "beard" or overhang at the face on the smooth side, it indicates that the left knife has not removed all of the surplus metal at that point. This may occur in two distinct ways. First, if the mold is removed and again returned to place without cleaning its base-line, or the part of the disk it has contact with, the trouble will occur at once. Second, if the right knife-block is removed, and, while it is off, the left knifescrews happen to be turned in and the block is returned to place, the left knife will be thrown out of adjustment. To prevent such troubles the mold and disk should be wiped clean and the banking screws should be brought home tight, even to the point of using a small wrench on the screw-driver. The left-hand knife-adjusting screws should be turned out a trifle before returning the knife-block to place, and after the block-screws are tight, then turn the adjusting-screws to a contact only. The mold-turning shaft-brake is intended to prevent the vibration of the mold-disk, which would occur the moment the square pinion on the short shaft struck the cam-shoe. This vibration would permit the mold-disk bushings to move out of alignment with the studs as the disk moved forward. It would also cause unnecessary wear on the square pinion. If you will remove the shield above the bevel-gear on the short shaft, and then loosen the brake-screw, you will note how the vibration occurs. The leather on the old style brake should be renewed whenever a tightening of the adjusting-screw has no effect toward minimizing the vibration. On the new style, on account of a differently constructed brake, it is quite unnecessary to change the leather. If the locking-pins referred to are the old style, which are attached to a block on the vise-frame, we can see no connection between a thin-bottomed slug and a loose locking-pin. But if the locking-pin referred to is in the disk and is on the right side, we believe that it would produce a trouble such as you have described. The loose pin stands far enough out to have its shoulder engage the bushing in the vise-frame and thus prevent mold advancing closely to the trimming-knives, thus giving a distorted alignment between the base of the mold and the left knife.

RECENT PATENTS ON COMPOSING MACHINERY.

Linotype Machine.— F. B. Converse, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed November 3, 1908. Issued June 22, 1909. No. 925,842.

Keyboard Mechanism.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed January 19, 1909. Issued June 22, 1909. No. 925,844.

Impression Machine.— F. H. Richards, Hartford, Connecticut, assignor to American Typographic Corporation, New Jersey. Filed January 2, 1902. Issued July 13, 1909. No. 927,597.

Low-quad Attachment for Monotype.— J. Kukla, Brunn, Austria-Hungary. Filed December 22, 1908. Issued August 3, 1909. No. 929,862.

Multiple-magazine Linotype.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed April 8, 1908. Issued August 10, 1909. No. 930,693.

Impression-matrix Machine.— C. B. Stillwell, Wayne, Pennsylvania, assignor to J. T. Morris, Philadelphia, Pennsylvania. Filed September 24, 1908. Issued August 17, 1909. No. 931,158.

Spring-spacer.— R. Dacheux, Liège, Belgium. Filed November 10, 1908. Issued August 24, 1909. No. 931,915.

Impression-matrix Machine.— R. Coopersmith, St. Louis, Missouri. Filed September 23, 1908. Issued August 24, 1909. No. 931,998.

Assembler Indicator.— W. M. Rapp, Philadelphia, Pennsylvania. Filed March 24, 1909. Issued August 31, 1909. No. 932,577.

Slug-casting and Composing Machine.— B. A. Brooks, Brooklyn, New York, assignor to Bandotype Company, New York. Filed June 20, 1906. Issued September 7, 1909. No. 933,058.

Linotype-assembler Attachment.—A. F. Welling, New York city. Filed February 4, 1909. Issued September 7, 1909. No. 933,509.

The death of Samuel Dwight Wilcox Secretary and Treasurer of the T. W. and C. B. Sheridan Company occurred suddenly Wednesday, August twenty-fifth at New York City

JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

ADVERTISEMENTS.

Perhaps the greatest difficulty which confronts the compositor in the setting of advertisements is the fact that usually several advertisements are to be found on a single page, be it magazine, newspaper or program. The desire to set a dozen or more advertisements for a single page in such manner that "each one will be the strongest," frequently leads to a mass of various type-faces, ornaments, borders, etc., that almost defies one's gaining a clear idea of what it is all about. Then, too, there is a disadvantage to the compositor in setting a page of this kind. Where an advertisement takes up an entire page it does not come in direct conflict with other advertisements, but stands upon its own merits, regardless of other work, while an advertisement which is one of many on a page is influenced more or less by those which surround it. For this reason it is not nearly as difficult to set a full-page advertisement which will "stand out" and attract notice as it is to set an advertisement which can be run on a page with several others and still command attention.

Then, too, where the printer is setting the whole page of advertisements, he can not bring out one advertisement at the expense of the others, and so he tries to bring them all out, the result being confusion. In order to avoid this and give all advertisers an equal opportunity, to say nothing of producing a page that can be easily and clearly read, certain rules as to display, etc., should be followed throughout the page. A uniformity of border for all of the advertisements will do much toward simplifying the page, and the use of but one or two series exclusively, relying on the various sizes for the difference in display, will give a page that is easily read and beautiful in appearance, at the same time giving each advertisement its share of prominence.

Setting an advertisement entirely in one series is a long step in the right direction, but even that does not always give satisfactory results where there are several advertisements on each page. An illustration of this is shown in Fig. 1. In this case the compositor has carefully kept each of the individual advertisements in a single series, but when all are brought together the result is a mixture that is not altogether satisfactory. A comparison of this example with



FIG. 1. Although each advertisement is in but one series of type, the effect when they are assembled on the page is not pleasing.

Fig. 2 — two pages taken from the souvenir of the last convention of the International Typographical Union — will illustrate this point. The latter, set in simple designs in one series of type, are easily read and present a most pleasing appearance.

Personally, we think very favorably of borders around advertisements. Where several advertisements are found on one page, the borders serve to set each one off by itself and prevent the confusion which is liable to occur where the borders are omitted. Then, too, the border pulls an adver-

tisement together in a manner which nothing else can do. It conforms the shape of the advertisement with the shape of the space which it is to fill, and in cases where it is necessary to gather the lines in groups with some of them at one side, or in an otherwise more or less irregular design, the border will serve to keep the whole job closer together. One may, with a comparatively heavy border around an advertisement, take liberties with the balance of the group course, an individuality which makes it conspicuous among the more commonplace typework, especially where decorative design appropriate to the subject is used in conjunction with the lettering. In Fig. 3 is shown an advertisement of this character — one which is thoroughly appropriate in lettering and decoration, and which would "stand out" prominently on any page. This combining of appropriate decoration with hand-lettering is easily possible to the

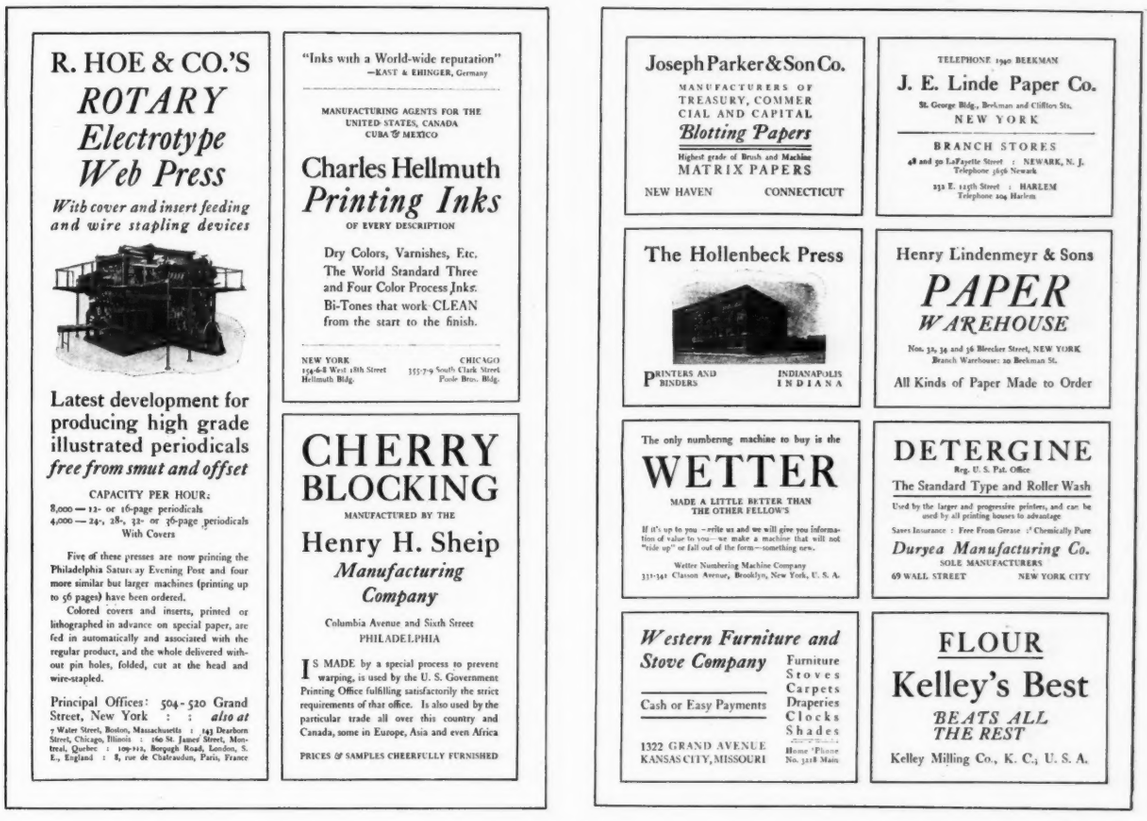


FIG. 2.—A marked contrast to Fig. 1. One series of type with italic to match results in a most satisfactory page.

of matter in the advertisement, even to the extent of failing to preserve a perfect balance, as the heavy border will in a measure offset the lack of a balance.

The border is also a great help where an advertisement contains but little matter — one or two small groups, perhaps. Without the border one is apt to space so widely between groups that they seem to belong to the advertisements surrounding them rather than to each other, but where a border is used they are held together as a single advertisement, no matter how much space is placed between them. Care should be taken, in the use of borders, to avoid having them so decorative and ornamental that they detract from the reading matter, especially on small advertisements. A large advertisement can, of course, stand a more elaborate border, but unless the border is of such a nature that it has direct reference in its design to the subject advertised it should be rather plain, as its main purpose, unless it specifically suggests the text, is merely to give an outline to the advertisement.

Hand-lettering is coming more and more into use in the designing of advertisements. This not only applies to magazine advertisements, but to those used in the daily papers. In fact, some firms have nearly all their advertisements lettered instead of set in type. The lettering has, of printer who studies the latter, as it is but a step from lettering to the drawing of simple appropriate decorative designs, and many students of the I. T. U. Course of Instruction in Printing are now doing this with excellent results.

Fig. 4, an advertisement taken from a German publication, shows one of the possibilities of hand-lettering. While this advertisement would be rather ornamental for many lines of business, the fact that the firm advertising deals particularly in art-printing makes it very appropriate.

One should not overlook the value of white space in the designing of advertisements. Where the advertiser pays a high rate for space he naturally feels that he can ill afford to "waste" any of it by leaving it white. This, however, is often a mistake. Where an advertisement contains little reading matter and is surrounded by other advertisements, one will gain much more prominence for it by reducing the size of the lettering a trifle and leaving a generous margin of white to separate it from the other advertisements and "bring it out." An illustration of this is shown in Figs. 7 and 8. Fig. 7 shows a hand-lettered advertisement taken from a daily paper. Although there were but few words in the advertisement, a large letter has been used and the space entirely filled, the lines running close to the edges,

and the advertisement being surrounded by other display advertisements, the whole effect is rather confusing. Fig. 8 shows the same advertisement with the lettering reduced a trifle and set in the space with liberal margins. This cuts it off more completely from the other display on the page,

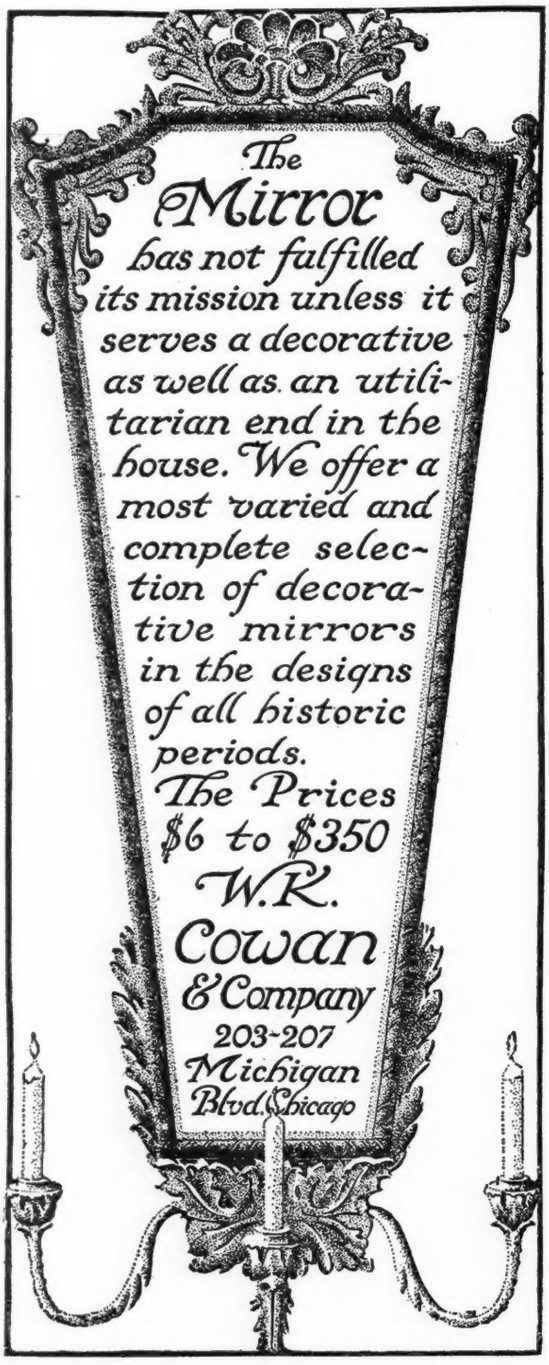


FIG. 3.—A hand-lettered advertisement which is thoroughly appropriate in lettering and decoration.

and it is more readily grasped by the eye. Incidentally, we might call attention to the display line at the top of the advertisement, as being rather decorative and complicated for a line which is intended to catch the eye at once. A plainer line would have been more readible, and, for that reason, we think better advertising. An exceptionally free-italic letter, such as the one here used, is too much akin to the script form to make an easily read line in all capitals.

A FEW POINTS ON THE SETTING OF ADVERTISEMENTS.

Don't attempt to display too much. The advertisement which has a strong display heading, a signature displayed at the bottom, and perhaps one other display line, will attract attention much more readily than the one in which every other line is displayed.

See that the strongest display is at the top of the advertisement. Structurally, the advertisement with a good

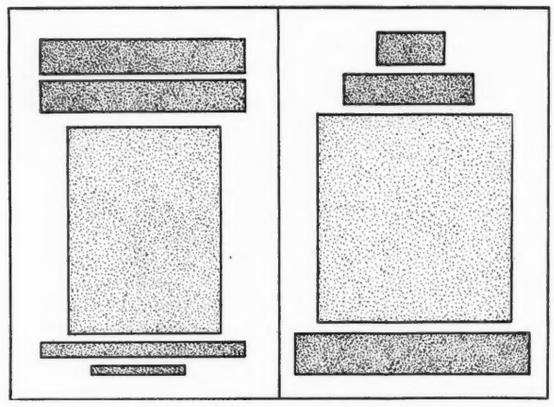


FIG. 5.— The heaviest and widest lines should be at the top of the advertisement. Note the difference in the two diagrams.

strong caption is pleasing, while the advertisement with a weak heading and a strong display in the lower part has the appearance of being " top-heavy at the bottom."

See that the widest line in the advertisement is at or near the top of the advertisement. As in all other classes

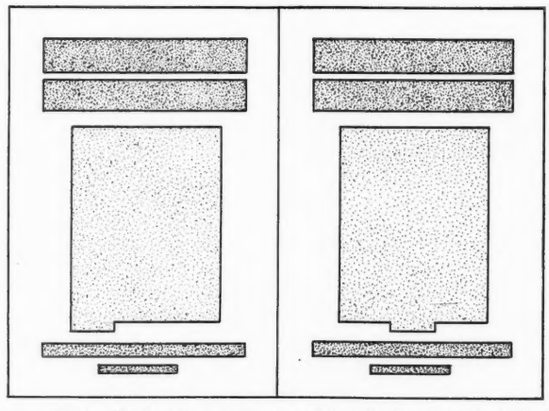


FIG. 6.— Placing the last line of a group of type in the center instead of at the side preserves the balance.

of typography, the pyramid form should be avoided if possible, and the inverted pyramid shape used in its stead. Note the difference in effect of the two diagrams shown in Fig. 5.

When, in " squaring up " a group of matter in an advertisement, the last line is short, center it rather than place it at the beginning of the line. In this way the " squared up " effect will be better preserved. The sketches in Fig. 6 illustrate this.

Keep the advertisements in one, or possibly two, series. Generally speaking, old-style roman is the most preferable, as every one is more familiar with that style than with any other. Avoid as much as possible the condensed roman letters.

See that the main display line " tells the story."



FIG. 7.— This ad., entirely filling the space and surrounded by other ads., is not easily grasped by the eye. See Fig. 8.



FIG. 8.— The same ad., surrounded by a little white space, cutting it off completely from the other ads. The lettering is still large enough for the purpose.



FIG. 4.—A hand-lettered advertisement from a German publication.

ELECTROTYPING STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

OVERHEATING METAL.— Stereotypers are apt to be careless in getting down their metal. They seem to think that if it gets too hot there is no harm done, as it would be easily cooled by throwing in a few pigs of metal. As a matter of fact, heating the metal to high temperatures is very apt to break up the amalgamation, and care should be exercised not to use a higher degree of heat than is necessary.

ELECTROTYPING COLOR-PLATES.— To assure perfect register, the complete set of color-plates should be locked up in one chase and sent to the foundry in that shape. Then the electrotyper should number each set as he molds it. If one of the plates should be imperfect the entire set should be remolded. By this method will be secured in each set plates that have been molded in wax of the same temperature and that have been heated the same temperature in casting, and there should be no variation in registering.

BACKING-POWDER AND PASTE.— W. B. writes: "Will you kindly send us recipe for making a backing-powder, also a recipe for brush-paste for stereotyping. We are at present using a paste made of a combination of lime and flour, but we find that the lime has the effect of hardening the blankets." *Answer.*— Following are some patented compounds for backing-powder: (1) Four parts lime, one part wheat-flour; (2) equal parts wheat-flour, lime and plaster of paris. The following paste recipe will be found satisfactory: 2½ pounds starch, ½ pound flour, 6 ounces dextrin, 2½ gallons water. See "Stereotyping," published by The Inland Printer Company; $2, postpaid.

MOUNT YOUR ILLUSTRATIONS SQUARE.— Customers and printers are more critical of job-printing now than they were a few years ago, and details that were too trivial to receive their attention in the past are now the subjects of their careful scrutiny. The electrotyper is frequently responsible for a lot of trouble by sending out illustrations that are not mounted squarely on the block. He will use the best wood and make a perfect plate and then, because of the inconvenience of testing during the trimming, or indifference to the compositor's troubles, he will send the job out with the cut awry on the block. It is easy to trim the block true, and it is a somewhat serious problem to lift the plate and reblock it in the printing-house, where they have no facilities for this work. A little care in the foundry will save a lot of trouble in the composing-room.

NICKELTYPES, STEELOTYPES AND LIQUID BLACKLEADING.— The following inquiry comes from Utrecht: "For many years I have been a much interested reader of THE INLAND PRINTER, therefore I trust that you will be kind enough to give me some information on electrotyping. Several times I saw that depositing nickel and steel directly on the wax is done successfully in your country. I have great difficulties with both metals. Are there books specially dealing with this subject? If the methods or solutions are protected by patents, will you oblige me by letting me have the numbers? What is the liquid blackleading process? Is there any periodical that gives specially the descriptions of the latest news on electrotyping and stereotyping?" *Answer.*— You will find information concerning nickeltyping in the book on "Electrotyping," published by The Inland Printer Company; price, $2, postpaid. So far as we know there is no other published information on the subject. The Steel Electrotype Company, of New York city, claims to deposit steel directly on the wax mold. Their process has not been made public, but may be purchased from them direct. The method of liquid blackleading at present employed is also a secret process, but full information may be purchased from the agents, the Williams-Lloyd Company, of Chicago. This process is being successfully employed by several electrotypers in this country. It is particularly effective in the electrotyping of half-tones, as there is said to be no danger of packing the screen with blacklead, and no iron filings are required to start the deposit. There is no periodical in this country devoted exclusively to the electrotyping and stereotyping industries.

INJURY TO TYPE BY STEREOTYPING.— Q. N. S. writes: "Is it not possible in this age of progress to have my type stereotyped without damage?" *Answer.*— There are various methods of stereotyping and the men who do the work vary in competency. A well-known expert on stereotyping has this to say: "Place a handful of loose type on a hot steam-table and it will expand. Remove it to a cool place and it will contract to its original dimensions. Lock the same type up rigidly in an iron chase and it will expand as before, but the expansion will obviously be in one direction, that is, vertical, because of its confinement in other directions. Inasmuch as the expansion is not natural, but is forced in one direction, it will not always return to its original dimensions when cool. To be safe the type should be surrounded inside the chase with strips of soft wood. This wood will yield under the pressure of the expanding type and thus permit a natural expansion which ordinarily will not injure the type. When I learned this lesson a good many years ago I sent all my chases to a machine-shop and had them made one-half inch larger all around inside, to allow room for a quarter-inch strip of pine wood between the type and the chase. After molding the type a few times these strips would be crushed to one half of their original thickness. We would then throw them away and substitute fresh strips. By thus protecting the type we were enabled to mold the same type from ten to twenty times a day without injury, whereas we had previously had all kinds of trouble." Another point to be watched carefully is the steam pressure, and the length of time that the form is allowed to dry on the table. Seventy pounds of steam will dry a brush-molded matrix in six minutes and a machine-molded in four. Every extra minute that your type is on the drying-table is a menace. When a new dress of type is laid it should all be set out and used equally three or four times, as the new metal will show its greater "growth" on the start. In conclusion, a small form should be placed accurately in the center of the steam-table, so that the pressure will be evenly distributed.

YOU can tell a man by the company he keeps, but not by the automobile he drives.— *David Gibson.*

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package.

THE McCormick Press, Wichita, Kansas.— The latest number of your house organ, *Impressions,* is attractive and "snappy," both as to text and typography.

NEAT and artistic little folders recently sent out by the Keystone Type Foundry call attention to the Lowell and Lining Old-style Antique series, made by that foundry.

FROM Thomas P. Nichols & Sons, Lynn, Massachusetts, we have received a unique blotter, the word "Nichols" being represented by three imitation "nickels" embossed in the center of the sheet.

WE are in receipt of an attractive cover-design for a book descriptive of High Point, North Carolina. The cover, which is printed in four colors and embossed, was designed by A. A. Young and printed in the office of the *Daily Enterprise.*

A BLOTTER designed with the dignified simplicity characteristic of Hill's Print-shop, New York, has been received. It is set in very plain manner — no rules or ornaments — with one strong display line in orange and the balance of the text in gray.

JOHN H. CASSART & Co., Philadelphia, Pennsylvania.— The circular which you send is a very satisfactory piece of typography, and speaks well for the product of the Thomson Printing Company. The combination of inks and stock is especially pleasing.

WE are in receipt of a copy of the handsome Souvenir of the Fifty-fifth Annual Convention of the International Typographical Union. The St. Joseph local union certainly did itself proud in the conception and execution of this booklet, as it is harmonious in treatment from cover to cover. The color-scheme — blue and brown on india-tinted stock, with the same colors on light-brown stock for the cover — is very pleasing, and the typographical arrangement is excellent. The advertisement pages, set almost entirely in old-style with italic to match, are worthy of especial commendation. We reproduce herewith the cover and two of the inner pages, giving an idea of the general appearance of the booklet.

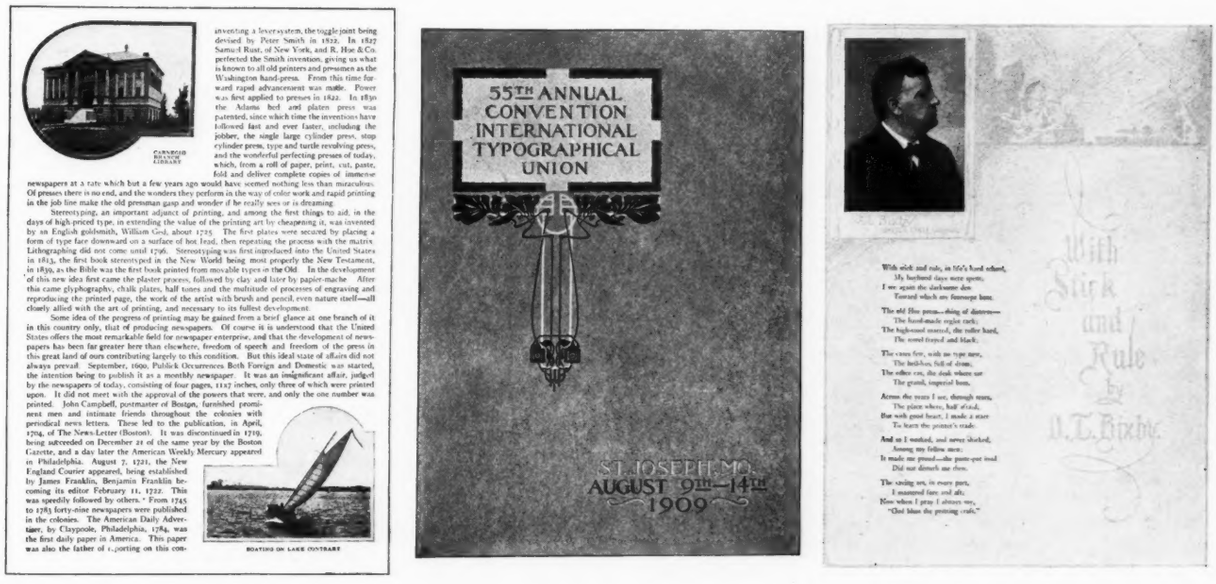
THE sixteenth volume of the *Polytechnic Typographia,* containing the latest work of the students of the Polytechnic School of Letterpress Printing, London, England, contains an excellent showing of examples of typography and presswork. While in a great many cases the work contains much more



J. M. DADS (C.) Student.

Interesting page arrangement by a student of the Polytechnic School of Letterpress Printing, London, England. Original in black and red.

decoration and tint-block effects than is found in the typography of American printing-houses, the specimens show a greater tendency toward simplicity of design than has been apparent in the earlier volumes. We show herewith an interesting page-arrangement by one of the students. The origi-



Cover and two inner pages of the handsome souvenir of the Fifty-fifth Annual Convention of the International Typographical Union.

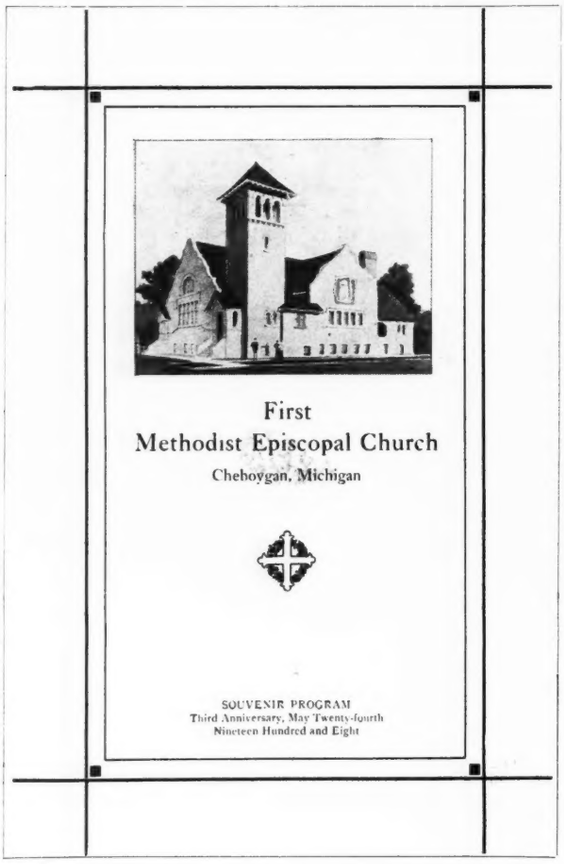
nal is in red and black, the initial letter proper and the underscoring and cut-off rules being in red.

On the theory that if it pays other concerns to get out fine catalogues it ought to pay the printer, the Graessle-Mercer Company, Seymour, Indiana, has recently issued a handsome booklet descriptive of its plant and product. The work shown therein indicates an exceptional ability to produce high-class printing in one, two and three colors, together with attractive typography.

James A. Murray, Chicago, Illinois.— The blotter is exceptionally attractive in arrangement and the verse pleasing. Perhaps the use of a tint for the decoration or a stronger color for the lettering, instead of all being printed in the same color, would result in giving a greater prominence to the text. We show herewith a reproduction, with the decorative border in half-tone, however, instead of the solid color.



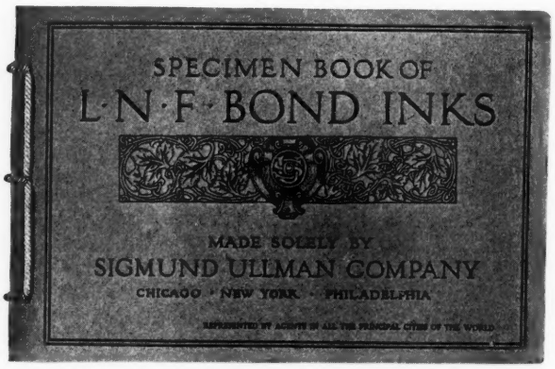
Unique blotter arrangement by James A. Murray, Chicago. Original in red-brown on white.



Title-page of an attractive program by A. K. Ness, Cheboygan, Michigan. Rules and spots in corners in green, balance black.

Dignified simplicity characterizes the product of A. K. Ness, with the McMullen Printing Company, Cheboygan, Michigan. Among his late specimens, perhaps the most pleasing is a souvenir program, a reproduction of the title-page of which is shown herewith. In the original the rules and spots in the corners were printed in green, with the balance in black. The other examples are uniformly excellent, considerable use being made of geometric figures for decoration.

The Sigmund Ullman Company has recently issued a very attractive booklet, showing its L. N. F. bond inks. The various shades and tints are shown in embossed designs on bond-paper and are very handsome. The cover, a reproduction of which is shown herewith, is an excellent hand-lettered design, printed in black, red and green and embossed.



Handsome cover of the late sample-book of the Sigmund Ullman Company.

Another package of specimens has been received from the Stutes Printing Concern, Spokane, Washington — specimens done in the well-known Stutes style, and, therefore, of the kind that calls for no criticism. The concern entertained its employees at an annual banquet at Davenport on August 5.

A copy of "Our Work," showing examples by students in the letterpress printing classes of the Working Men's College, Melbourne, Australia, is at

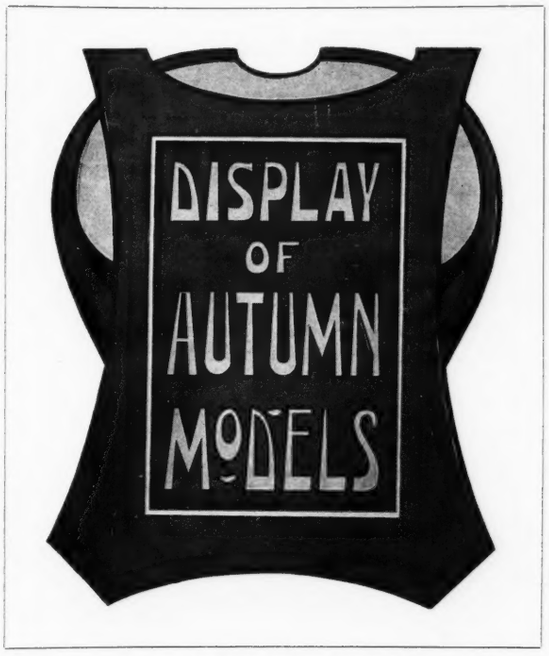
hand, and shows many interesting specimens. Although much of the work is characteristically profuse in decoration, still the tendency toward a more simple treatment is noticeably apparent.

W. H. HOLMES, Bayfield, Wisconsin.— The letter-head and envelope are clever in design and very pleasing. We would suggest that on the envelope you either set the name of the paper in a size larger type, or the address a little smaller, in order that the longest and strongest line may come at the top of the job rather than at the bottom.

HUNTLEY S. TURNER, Ayer, Massachusetts.— The commercial specimens are, in general, very pleasing in arrangement and color, the program for the Scholan Club being an especially clever piece of work. We would suggest that you gather your matter on cover and title pages into groups rather than spreading it over the page in single lines. This has reference in particular to the menu for the Groton School Alumni Association and the program for the Class Day Exercises.

ONE of the most elaborate catalogues to reach this department in some time is that of the Dennison Manufacturing Company, bearing the imprint of the Barta Press, Boston. It is not a catalogue of decorative typography, but a commercial proposition, gotten out to show plainly the goods handled. And in this it is a complete success. Various colors, tipping and embossing are freely used in the effort to present a realistic showing of the different articles, and the result is indeed gratifying.

FROM Frank Adams, manager of the works of Strange, the Printer, Limited, Eastbourne, England, we have received a package of interesting specimens. Among these examples perhaps the most striking are the poster-



One of a group of poster designs from Frank Adams, Eastbourne, England. Original in black, brown and blue, and very effective.

designs, one of which we reproduce herewith. The original was in a beautiful soft combination of black, brown and blue on white stock, and was 20 by 25 inches in size. The whole effect was simple, yet very pleasing.

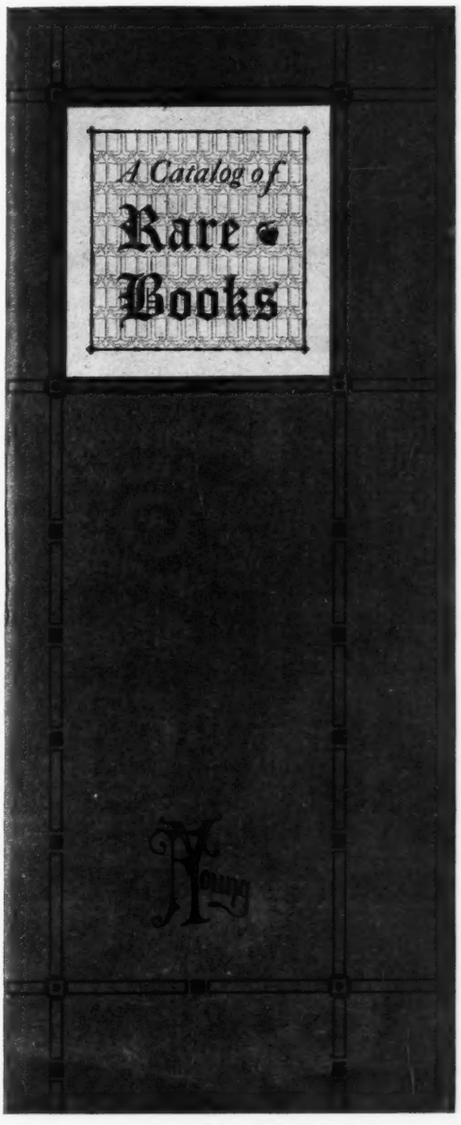
THE DELANCEY PRESS, Philadelphia, Pennsylvania.— The card design is original and unique. We would suggest, however, that you put the firm name in heavier type in order to give it a trifle more prominence, and move the cuts in the end panels a little nearer the top, as at present they are too close to the centers of the panels.

W. R. SMITH, Birmingham, Alabama.— Your specimens are excellent in design and show much originality. The letter-head for the Hammille Typo Supply Company, in green and yellow-orange, is very pleasing in arrangement, and your use of the geometric spots on the letter-head for the Hammille Process Manufacturing Company is very effective.

THE Enterprise Print-shop, Livingston, Texas.— The letter-head is unusual in design and very clever. We rather think, however, that if the lines at either side of the center group were incorporated in the latter, perhaps under the line, "We make a specialty of fine commercial printing," the heading would be simplified and "held together" better.

ONE of the handsomest typographical specimens that we have recently seen is a small book entitled "Some Notes on Catalogue Making," by Samuel Graydon, with the Trow Press, New York. It is practically a copy of the author's talks before the Technical Publicity Association of New York, at the National Arts Club in January. The text is very comprehensive and interesting, and indicates a thorough knowledge of the subject. The book is well printed on hand-made paper, with wide margins, and is attractively bound in board covers — a simple, yet dignified, treatment.

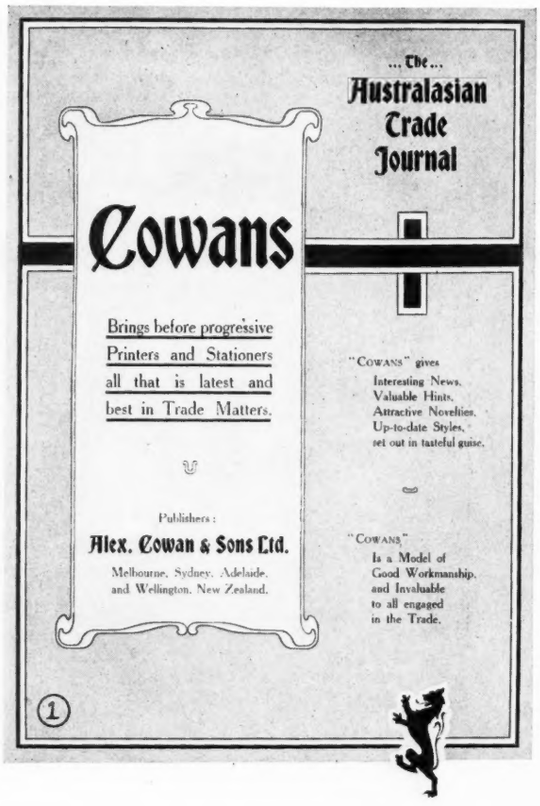
FROM L. H. McNeil, Marion, Ohio, we have received a package of exceptionally high-class specimens. They are uniformly excellent throughout, typography and colors being very pleasing. We reproduce herewith a cover

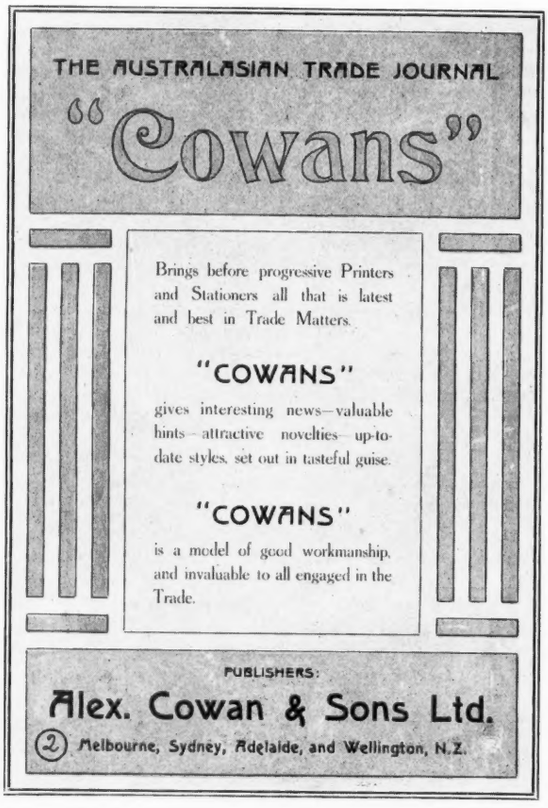


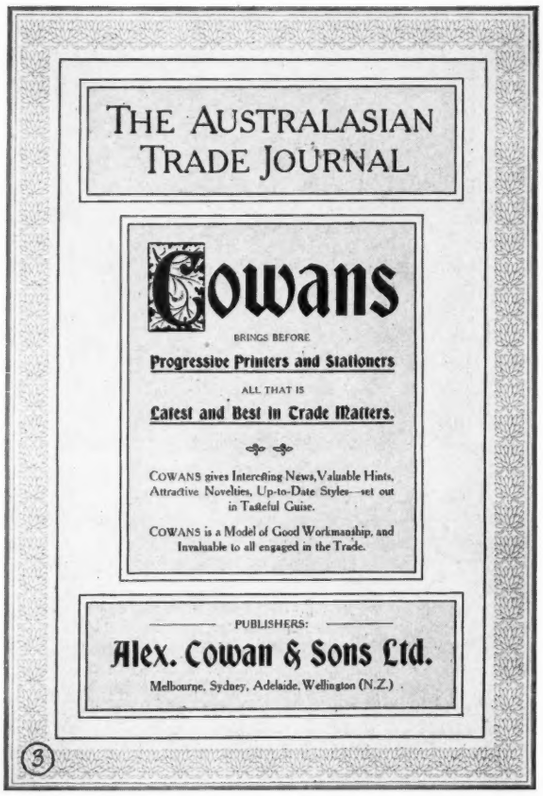
Attractive leaflet cover by L. H. McNeil, Marion, Ohio. Top panel printed on light stock and tipped on.

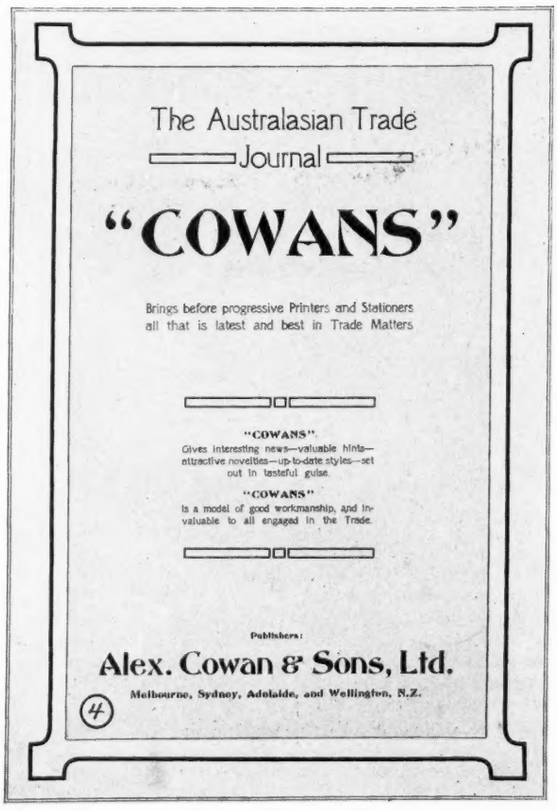
of a leaflet. The original was printed in brown ink on a brown cover, with the top panel printed in a shade and a tint of brown on light stock and tipped on.

S. P. WILLETT, Davenport, Iowa.— Your specimens show an excellent appreciation of simplicity of type-design and are very neat and attractive. On the program for the "Iowa-Nebraska Baptist Association" we would suggest that you move the ornament in the lower panel up about three picas, in order that the space may be broken in pleasing proportion rather than in the center. In placing an ornament between two groups of type-matter, it almost invariably gives better results where the space is not divided equally. The "Centennial Program" is an excellent arrangement, but a trifle heavy at the bottom. We would suggest that you either set the bottom group in smaller type or use larger type for the upper group, in order to overcome this difficulty. The most pleasing designs are those in which one line or group of lines is made the most important, with the other group or groups secondary in display. In this page, however, the upper and lower groups are nearly equal in strength. In addition, the strongest group should be at or near the









Reproductions of designs awarded first four prizes in an Australian competition.

top of the page, rather than the bottom. On the title-page, in red and black, we would suggest that you place the last line in the upper panel in the center rather than fill up the end with periods or ornaments. In most cases where the " squared-up " effect is used on a group of type, and the last line is short, a better result is gained if this line is centered, as the ornaments used to fill out the line rarely give the desired effect in shape and tone.

We reproduce herewith the cover of the handsome program of the outing of the Central Engraving Company, Cleveland, Ohio. The general effect was brown, the cover being a red-brown and the tip being a chocolate brown.



Cover of a handsome outing program, by Central Engraving Company, Cleveland, Ohio.

We show elsewhere reproductions of the specimens awarded the first four places in a contest inaugurated by Alex Cowan & Sons, Limited, Melbourne, Australia, publishers of *Cowans*. A wide variety of design is shown in these examples, and our readers will be interested in comparing them. No. 1 was printed in dark green, gold and a gray-green tint; No. 2 was printed in red-brown, blue, green and a yellow-brown tint; No. 3 was printed in black, red and a gray-green tint; No. 4 was in black, red-brown and a blue tint. All were on white stock and tint-blocks were used freely. Personally, we would hardly agree with the judges of the contest in giving the example shown as No. 2 precedence over Nos. 3 and 4. In all, forty-four designs are shown.

MAKING THE EMPLOYEE HIS OWN JUDGE.

Two factors determine the amount of work one man will do for another in any business — wages and personal interest.

William Filene's Sons have established a definite employee-handling plan in their big retail store in Boston, which has solved these pivotal problems. A load of detail has been taken from the shoulders of the management, automatically, by an effective business policy.

Broadly this policy is founded on the Filene Coöperative Association — the F. C. A. To this organization every employee belongs by virtue of employment. Delegated to the Filene Coöperative Association are two functions — definite participation in the management of the business, and activity for the immediate benefit of its members.

Many societies of employees exercise the second function. In developing the first, Filene's have gone a step farther. Members individually, or collectively, through delegated committees voice their interest in the management of the store in three ways — first, through the suggestion committee; second, by the parliamentary power to modify and revise store rules; third, through the arbitration board.

The simplicity of its conception, the effectual way in which it serves alike the interests of employer and employee, make the principle of the arbitration board an applicable policy for any man who employs men.

It is this third function of business management only — the handling of the labor problem — that A. L. Filene (treasurer and general manager of the company) himself describes in the following interview:

" Justice in all decisions involving the relations between employer and employee is the essential element for holding a loyal working force. Give the employee a chance to present his side of the case before a jury which he has helped elect and he must recognize the fairness of its decision, whether it is for or against him.

" I consider the right of arbitration given to our employees, and the way it has been used during this period of years, the most important contribution we are making toward the promotion of practical and just coöperation between employer and employee; and I believe that in its essential principles this type of arbitration can be applied to any business.

" Since July, 1901, an arbitration board has been annually elected by the Filene Coöperative Association — an association to which every employee of William Filene's Sons Company belongs by virtue of employment. This board is made up of a representative from each of the various sections of the house. Having jurisdiction at first only over matters regarding deductions in salary, it has gradually improved its usefulness and value, until to-day it has the power of deciding all questions of disagreement as to wages, positions, tenure of employment and any point of controversy between employer and employee or between one employee and another.

" The board is at present composed of nine members, all of whom are employees and are elected by general vote of the employees. The chairman is appointed by the president of the Filene Coöperative Association.

" So satisfactory has been the work of these boards that there is probably not a person in the store who would give up the arbitration board. We have had more than four hundred cases of arbitration, and a professor of law who has made a study of them says that for average good sense and justice the decisions compare well with some ten thousand civil cases which he has studied from court records.

" From a two years' summary of the cases, some interesting figures have been obtained. Forty per cent of the cases have been decided in favor of the firm, fifty-two per cent in favor of the employees. The other eight per cent were withdrawn or settled outside of the arbitration board. Dismissals, missing sales-slips and cashier's shortages constitute the basis for appeal in the majority of cases.

" In addition to this arbitration board elected by employees, any profit-sharer in the Filene corporation can bring any question before a special profit-sharer's arbitration committee of three. One of this committee is chosen by the appellant, one by the management, the third by these two.

"That employees may understand their privileges and their relations to the arbitration board, a printed card bearing a statement like that here appended is given to all employees when they enter the organization. A similar statement is printed weekly on the pay-envelopes:

You have the right to appeal to the arbitration board any question relating to the powers given you, your scope of work, promotion or remuneration. The arbitration board is elected annually by the employees, and any appeal should be made through the representative of your division, Mr. ..... Positions in the house are filled by promotion if possible.

The important factors in considering you for promotion are:

1. Successful work in your present position.

2. The fact that you have developed an under study capable to take up your work.

The fact that you have made yourself familiar with the duties of the position desired.

Go freely to the Filene Coöperative Association counsellor for advice on either personal or business matters. Her province is to help to clear the way for you to succeed. Keep a copy of the rule-book always in your possession — know your rules and live up to them in every particular. The Filene Coöperative Association, of which you are a member, has power to make or change any store rule by a majority vote.

"At first sight it might appear that the employees, knowing their right to appeal against a decision of those in authority, would take advantage of their position and that discipline would be lax. Several years' trial of the plan has shown that the attitude of the employees is exactly opposite.

"Because there is an appeal to the arbitration board, a floor manager or head of department or any executive is very careful in weighing all sides of a question before discharging an employee. Floor managers have the right of removal, but not of dismissal. If a clerk is removed by the floor manager she takes her case to the store manager. If he believes it just, he may either reinstate her or transfer her to some other department. And, on the other hand, if he decides to dismiss the saleswoman, she can appeal to the arbitration board, whose decision is final.

"Because of the fairness of this treatment, a strong feeling of respect for decisions has been engendered in the store. If an employee is discharged, a feeling is manifest that he deserved it.

"One case in particular makes this point clear. An employee in a position of responsibility appropriated money not his own. When his theft was discovered and he had been discharged by the store manager, he appealed to the arbitration board for reinstatement, urging a number of extenuating circumstances which were not without effect. The board, however, upheld the manager's position and he left the store.

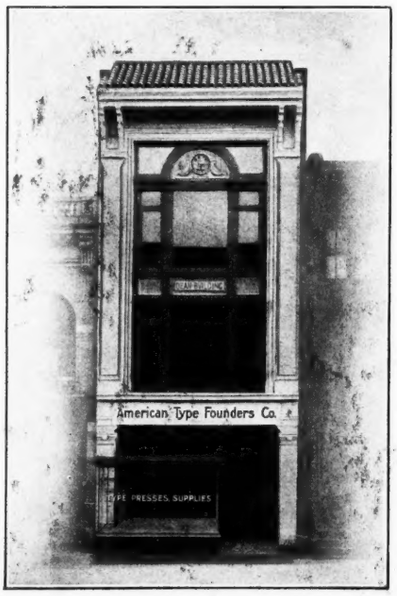
"Under these circumstances and ordinary conditions, this employee would have felt embittered toward the management and the store, however just was his dismissal. In this case, however, he had been given an opportunity to present his side of the case before a jury of his peers and make the best plea possible, and when he left the store it was with the double conviction that his dismissal was just and that it was not a case where the management would not show mercy, but one where his fellow employees were compelled to insist upon his dismissal for their own protection and the good of the business.

"Nor is the employee the only party benefited by this method of handling dismissals. A clerk in a bookkeeping department was doing poor work and was removed by the department head. The store manager, when the case came to him, decided to transfer the man to his own department and took occasion to have him understand the reasons for his transfer.

"A few months later this same clerk was selected by the head of a department to be his understudy.— *System.*

W. SETON KENT.

Mr. W. Seton Kent, whose acquaintance with the printers of the territory tributary to Washington and the whole South is unexcelled, has been appointed manager of the new branch house of the American Type Founders Company at 1210 G street, N. W., Washington, D. C. He was



WASHINGTON BRANCH, AMERICAN TYPEFOUNDERS COMPANY.

given carte blanche as to stock, and consequently Washington has now at its service the best and most varied line of type, machinery and materials.

W. Seton Kent was born in Baltimore in 1871. He entered the employ of Barnhart Brothers & Spindler in 1892, and in 1900 established for them the Southern Print-



W. SETON KENT,
Manager, Washington Branch, American Type Founders Company.

ers' Supply Company in Washington, of which he was manager until June of this year, when he resigned. No man is better known in the printers' supply business. He has been in that business all his life, has been uniformly successful, and has personally visited from time to time every printing-house and newspaper from Delaware to Florida. His last most is a progressive one not only for himself but his customers, and his friends predict for him a great success.

COST AND METHOD

A NEW FACE IN TRADE ORGANIZATIONS.

Walter C. Kelley, who was selected to succeed Mr. Ellick as secretary of the Ben Franklin Club, of Chicago, is of Scotch-Irish ancestry and was born in Thamesville, Kent county, Ontario, on January 4, 1864. With his parents he emigrated to Jackson, Michigan, in April, 1872. In that city he did his first work in a printing-office for the Jackson *Daily Citizen*, at that time owned by the Hon. James O'Donnell. He commenced as a carrier and his industry and faithfulness were rewarded by his being promoted to a position in the mailing-room. This period covered the time



WALTER C. KELLEY.

from his eighth to his fourteenth year, and meanwhile he attended the public schools, working mornings, evenings and Saturdays. Notwithstanding this laborious stunt, he held the school record for attendance for many years, going to one school for four years, during which time healthy young Kelley was neither absent a half-day nor tardy on a single occasion.

In 1879 his parents moved to Omaha, Nebraska, and there Mr. Kelley commenced learning the printing trade proper in the composing-room of the Omaha *Herald*, a morning paper. He later was its circulation manager and when the *Herald* and *World* were consolidated in 1887 he remained with the hyphenated publication over two years. He then embarked in the printing business for himself and from 1890 to 1898 he had offices in Chicago, Kansas City, Omaha and Cripple Creek, with headquarters in Chicago.

Subsequently Mr. Kelley was connected with George H. Benedict & Co., the Globe Engraving and Electrotyping Company, the Union Electrotype Company and the Beuster Electrotyping Company, being manager of the two last-mentioned places.

Mr. Kelley has been a benedict since 1895, and he and Mrs. Kelley reside at Morgan Park, a suburb of Chicago, with their interesting family of three promising sons.

THE BETTER WAY.

BY WALTER C. KELLEY.

Every man of well-balanced powers of mind may be easily excused for taking pride in our present-day civilization. A retrospect of a few generations will cause us to pause in astonishment when we consider how the world must have stagnated without the many conveniences of modern progress. The various applications of steam and electricity, with their divisions and ramifications; our railways, connecting the remotest points of the continents in comparatively few hours of travel; our electric cables, telegraphs and telephones, for annihilating time and space; our electric lighting, that turns the darkest night into bright day, and the phonograph, that by an indestructible record preserves the voices of those who have joined that "innumerable caravan" that sleeps in the silence of the tomb, and permits their reproduction, at will, for the instruction and solace of succeeding generations. All these and more might be mentioned as of vast importance, and surely a measure of praise is due the individuals who are engaged in the promulgation, for our benefit, of these various achievements. But, after giving all their claims due consideration, we easily conclude that all of these things have come to pass since the days of the first printing-press, and, therefore, we are convinced that, in great measure, they are the result of the incentive that has been initiated by the publicity that has been given to the world by the printer. We may, therefore, be pardoned if we discuss with some degree of confidence the importance that surrounds the trade that through its application brings to mind the truth of the adage that "a drop of ink makes millions think," and it is but a step from this thought to the query, "If it were not for the printer what would become of our civilization?"

Just imagine for a moment, if you will, what would happen if all printing-offices would close their doors. What would become of business, commerce, advertising, manufacturing and everything that goes to make up the present way of making our present and future progress? What would we do without printers' ink and its many products? Can you induce yourself to harbor the thought of no more newspapers, trade-papers, books or magazines? No more catalogues, booklets, circulars or the thousands of other kinds of advertising matter that has become so necessary to modern business? Every intelligent being must admit the almost immeasurable usefulness of this great army of educated craftsmen, and yet it is a well-known fact that few of them ever accumulate much of this world's goods for their declining years.

Although it may be conceded that printers are the backbone and furnish the initiative of all progress throughout the whole world, they seemingly are compelled to work more

years and more hours during those years than any other class of skilled workmen to make a bare living, and it makes no difference whether they are working at the case, at the press, at the editor's table, at the office-desk, at the binder's board or at the head of the financial end of the office, they have all been compelled to end about the same. Their life has been one of continued sacrifice for centuries past. It is also conceded by all men of affairs that their future is greater than ever before, and that they are more greatly needed at present than at any time in past history.

The time has, therefore, arrived when the printer must say, " What shall I do to be saved? "

With one accord the most progressive exclaim, " Study organization and cost of production."

Why organization? Because in organization there is strength, fraternity, sociability, enlightenment and perfection.

Why cost of production? Because in the cost lies the secret of our past failure to progress with the times.

There are but few printers who claim to know the exact cost of any single product turned out in their shops. If this be true is it not time that they band themselves together to the end that they may have a better knowledge of what it costs them to do the work which they produce?

How many printers lay away money to replace an old-style press or an old font of type? How many printers are satisfied with their equipment? One printer, not long ago, told the writer that he had invested $250,000 in his plant, but had never paid for a home. After he is dead and buried, how much do you, dear reader, suppose his estate will be worth if his widow is compelled to sell that plant at auction?

It is astounding to observe how many printers work right along, day after day, without the slightest knowledge of the actual cost of the work they turn out.

The buyers of printing know this fact, full well, and they get figures from printers galore until they find one who is seemingly perfectly willing to do the work for nothing just to keep his presses running or his compositors busy. This makes a cost that is seldom figured by the average printing-office.

You quite frequently hear some printer say, " If I could secure but one job in ten on which I figure I would soon be on Easy street," and yet it is very seldom that you ever hear one of them saying, " I will not figure on a job in advance unless I am fairly sure of securing the work." All of which goes to prove that very few printers have confidence in their own estimates.

This would not be true if the average printerman were as well equipped with a complete cost system as he is with energy, sticktoitiveness, type and presses.

Then, again, if he had the cost question down to a perfect system, his credit would go up, and it would not be a case of " must run constantly " to meet notes or other obligations, and his equipment would receive better care, and, consequently, would last much longer and give better results.

A great many printers never get time to clean up their shops, for the very " simple " reason that they are, as they figure it, compelled to keep turning out work or close their doors.

They do not seem to realize that this very work is a part of the cost and should be figured on every job they do, regardless of the other fellow's price or willingness to do the work at a lower figure than they are able to offer.

It is, by no means, always the small printer who is doing wrong in these details of the printing business, but often it is a printer with an equipment or capacity that is not well balanced or who has more equipment than capital with which to carry on the business. Many times this state of affairs maintains because of jealousy of some other fellow's seeming success.

We are at this present time on the verge of a greater demand for printing than has seldom if ever been known in past history. Why not commence right by joining in organization and by putting in complete cost systems and securing the right prices for our product and thus make it possible to inaugurate a prosperous future for the printing business all over the entire country if not over the whole business world?

No one printing establishment, however great its capacity, can do all the work there is to do, and a little consideration will convince the most skeptical that there is plenty and to spare for all if living prices are charged by each print-shop.

The great question then that confronts us is, " What shall the printer charge? " No one wants an exorbitant price, but we all want a right price. A price that will be fair alike to the consumer and the producer, and the only way to arrive at what is a fair price is to have a well-oiled cost system that will give in detail the exact and absolute cost, to the fraction of a penny, on every job that is turned out by every printer.

GRAND RALLY TO STANDARDIZE THE METHOD OF FIGURING COST.

One of the greatest and most significant efforts to benefit the printing trade throughout the country is the call for a meeting of printers for the purpose of standardizing the method of figuring cost. This is the appeal of no one organization — it is the call of the printing trade to the First International Cost Congress. The congress will hold sessions covering three days, October 18, 19 and 20, in Chicago. A committee of twenty, representing the several interests in the printing trade, has been appointed, to look after the arrangements and the reception and entertainment features. Adequate funds have been provided to make the occasion worthy of its import. Organizations should see to it that the men best versed on the subject of costs are sent to the congress, and any employing printer interested in costs is earnestly urged to make the congress his Mecca for the time. The arrangements were not far enough advanced to make this announcement before the first sections of THE INLAND PRINTER went to press, but it is hoped that every printer will make it his business to advertise this effort in every way he can and be the means of carrying the news to other printers. The country is now on the upward trend of prosperity and now is the time for printers to realize the power of mutual helpfulness. Concentration on the one theme — the betterment of the trade by the standardizing of its methods — will give results that every one should give much to attain. The return directly must be out of all proportion to the effort made — and withal a most enjoyable and happy reunion of disciples of the printing art is assured on the side. Address all communications to Walter C. Kelley, secretary of Committee on Arrangements, 1327 Monadnock block, Chicago. The congress is the project of no one club or organization. It is the spontaneous outgrowth of the desire of printers to get this important subject on a foundation principle. Printers are urged to accept this notification at once and write to Mr. Kelley, so that their reception may be provided for. Do not delay — write now.

You are hereby cordially invited and earnestly requested to send delegates to attend the

First International Cost Congress for Printers

to be held under the auspices of the

United Typothetae of America
Printers' Boards of Trade
Ben Franklin Clubs
and
Master Printers' Associations

at the

Auditorium Hotel, Chicago, Ill.

Monday, Tuesday and Wednesday
October 18-19-20, 1909

REALIZING the great and growing interest in ascertaining accurately the cost of printing and the possible confusion arising from the use of varied systems for cost finding, this meeting is called for the purpose of *standardizing the method of figuring costs* and the *adoption of an international cost-finding system.* ¶ Three days will be devoted to the discussion of the subject of *costs* and *cost finding, trade abuses, credits* and *fire insurance.* ¶ Representatives will be present from local Typothetae, Printers' Boards of Trade, Ben Franklin Clubs, Master Printers' Associations and similar printing-trade organizations throughout the United States and Canada. ¶ This will be one of the most important meetings of employing printers, considered from an economic standpoint, ever called, and will be the first ever held where practical subjects are to be considered and definite plans determined upon to follow out the recommendations made by the delegates.

Spokane
Public Library

¶ It is hoped that you will attend this meeting either as a representative of the printing trade organization of which you are a member, or as an individual printer. You are requested to bring with you any manufacturing printer who is interested in the subject to be considered; also bring with you any cost systems which you have used, or any data bearing on any of the subjects which will be brought forward at this meeting. The discussion will be open to all attending the congress.

¶ Every local Typothetae should send its secretary and at least two active members to take part in the discussions, which will be of vital interest to every employing printer in the United States and Canada.

¶ Boards of Trade should send their Manager and two members who have made a study of the cost of production and are familiar with trade conditions.

¶ Ben Franklin Clubs should do likewise; send their secretary and two or more live wires from their membership.

¶ This will be the first meeting of employing printers representing all employers' associations in America, with definite plans for the improvement of trade conditions and cure of the evils under which most of us carry on business.

¶ United action on the part of the employers will result in success and improvement in trade conditions beyond anything ever before experienced since printing began.

¶ The Auditorium Hotel, where delegates will meet, is located corner Michigan Ave. and Congress St.

¶ Rates: European Plan, $2.00 per day and upward without bath; $3.50 per day and upward with bath.

¶ Please advise the Secretary of the Committee on Arrangements, Mr. Walter C. Kelley, 1317 Monadnock Building, Chicago, Ill., if you will be present, so that hotel accommodations may be made for you.

¶ After careful consideration, Chicago was selected as the place of meeting, being the most central for the various delegates to reach. A large local committee is devoting its efforts to taking care of this congress in an able manner.

In behalf of the joint bodies calling the congress,

Yours very truly,

A. E. SOUTHWORTH, President Chicago Typothetae.
W. J. HARTMAN, President Ben Franklin Club.

Order of Business.

Monday, October 18, 1909, 10 a. m.

15-Minute Papers: 45-Minute Discussions.

Depreciation: H. P. Porter, Boston.

Distribution of Overhead Burden: Chadwick P. Cummings, Philadelphia.

Practical Systems of Cost Finding for Small Offices:

What a Cost System Has Done for Minneapolis: Gilbert L. Byron, Minneapolis.

Cost Blanks: (Cost blanks may be taken up Monday evening and blanks shown on screen by stereopticon.)

Tuesday, October 19, 1909, 10 a. m.

Organization and Methods of Increasing Membership: Charles W. Smith, New York City.

Our Relations with the Supply Man: Seneca C. Beach, Portland, Ore.

Credits from the Supply Man's Standpoint: F. Y. Norris, Chicago.

Fire Insurance: Alfred J. Ferris, Philadelphia, Secretary-Treasurer The Graphic Arts Mutual Fire Insurance Co.

Cost of Handling Paper: A. W. Finlay, Boston.

History of Price-making Organizations: Chas. Paulus, New York City.

Installation of Cost Systems: F. I. Ellick, Omaha.

Wednesday, October 20, 1909, 10 a. m.

Any Unfinished Business, and Automobile Ride through Chicago Park Systems with Dinner at South Shore Country Club.

COST-KEEPING THE PARAMOUNT TRADE ISSUE.

BY T. E. DONNELLEY.

[Analysis of the conditions affecting the printing trades to-day and the means which would create better profits and a better understanding between employing printers, supply men, employees and the users of printing, is of the first interest to all concerned. The following article, which gives the views of Mr. T. E. Donnelley, president and treasurer of R. R. Donnelley & Sons Co., Chicago, is the first of a series of articles secured from men prominent in the printing trades, which will appear in THE INLAND PRINTER each month. THE INLAND PRINTER invites printers and all others in this interest to express their opinions in this forum.—Editor.]

FROM my experience in the printing business I should say that employers could more profitably expend their energy than in worrying over the supply houses extending credit to a new man who starts in business. This is a subject that has been up before the master printers off and on for years, and so far has seemed to accomplish nothing.

It is my candid opinion that the employers could do more to make the printing business profitable and establish



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themselves financially, so as to command the respect of the supply men, by putting their shoulders to the wheel and carrying forward more vigorously the campaign of education along the line of costs. To my mind this is the paramount issue in the printing business to-day, and it is common knowledge that not only the newcomers, but even the longest established houses have no practical and accurate system of finding costs.

Probably every printer at one time or another has started in to establish a cost system, but very few have so worked it into their organization that it is an everyday part of their office routine. Then again, when a printer has established a cost system and really knows what his work costs, he often fails to have confidence in the results and allows his salesmen to persuade him that either his system is faulty or his factory experience is expensive. We have an example constantly before us of large printing establishments, apparently prosperous, which quote figures which their competitors all believe to be low, and yet they continue in their prosperity. If the situation in these houses is analyzed it comes down to this: These houses have a certain line of profitable work on which they make their profits and then in turn give back a considerable portion of these profits to other customers who are close buyers and for whom they do the work at a loss.

There is no other line of business whose total output is compared with the printing business where such loose ideas of merchandizing exist. A merchant, for instance, whose overhead is twenty per cent, might, at a pinch, sell at a price which exactly covers this cost, or, to get rid of merchandise on hand, might even sacrifice a part or whole of his overhead, but no merchant who has reached success would think of deliberately quoting a price below or near the purchase price of the piece of merchandise, throwing in his overhead expenses, when that merchandise was not on hand and would have to be purchased. In other words, a good merchant would stand pat and lose the business rather than undertake business in which he sees only a loss. The printer, in some way, seems to work upon an entirely different line. There is a story prevalent that a certain printer, who was famous for making low prices, established an elaborate system of costs and, finding that his costs were far in excess of the prices they were quoting, threw out his cost system as incorrect, saying that such costs were ridiculous, because he could not get prices to cover them.

The work of the Ben Franklin Club, of Chicago, and other price-investigating societies throughout the United States, has done much in the last few years for the printers in regard to keeping costs. What the printers want is individual courage to make up their minds that they will not sell a job below their own cost figures, even if they have to give up jobs which they have had for years and the losing of which will, apparently, mean a serious decrease in their total output. If every printer would establish a rational, correct cost system and make up his mind that, in spite of competition or the wail of his salesmen, no job would be sold in which there is not an apparent profit at the time of the sale, the customers who have been accustomed to purchasing their printing at a loss to the printer would eventually be driven to pay a fair price. There is one establishment in Chicago that issues an annual catalogue, which, to my knowledge, has been done by one printer after another in Chicago at a loss of from $2,000 to $3,000 for the last twenty-five years. This represents a pure gift on the part of the printers to this concern of anywhere from $60,000 to $100,000 during this period. If every printer who had done this job had had an accurate cost system and had refused to be burned a second time, this merchant would have been paying a fair profit upon his work.

The effect of a few concerns stiffening up on their prices would be far felt, for there is no printer when he has taken a job at a low figure but is ashamed of himself when he hears that his competitors were asking a profitable price on this work. The next time he will ask such a price himself.

What the printers want is, not an attempt to keep out of the business young men starting in, for we all, at some time or another, had to make the start, but to carry on our business in the same intelligent manner as other manufacturers and merchants, and so establish our credit that the supply men will be only too glad to confine their business to concerns that pay promptly.

EDUCATION

NEW YORK'S TRADE SCHOOL.

A public school that has no exact parallel in the United States will be free to the boys of greater New York, beginning September 13.

On that date the first vocational or trade school to be planned, equipped and conducted by the public-school authorities of this city will open to boys of mechanical tendencies, whose ages are not less than fourteen years. The building will be known as Public School No. 100, and is now receiving the finishing interior touches, at One Hundred and Thirty-eighth street and Fifth avenue.

Almost continuously since his election as city superintendent, ten years ago, Dr. William H. Maxwell has patiently pleaded for the establishment of vocational schools. During this time he has maintained that no good reason could be found to justify the State in giving the pupil intending to devote himself to a profession a fitting preparatory education, while at the same time entirely neglecting to prepare for his vocation the child intending to enter upon industrial life. It is believed the new school will prove that education is indeed democratic.

Two other men in the educational system who have also been tireless in bringing about a successful outcome in this radical departure are Gustave Straubenmuller, associate city superintendent, and Frederic R. Coudert, chairman of the Committee on Vocational Schools and Industrial Training. The other members of the committee are James P. Holland, Dr. Dennis J. McDonald, Thomas J. O'Donahue and M. J. Sullivan. The principal of the school is Charles P. Pickett, Ph.D.

"Fifteen years ago," said Doctor Pickett, "no educator of standing would have dared preach industrial training in the public schools. I do not think it too much to say now that there will be in this city within ten years fifty such schools based on this one.

"There will be twenty-five men teachers, each one of whom is a master mechanic. These men have been chosen because they have mechanical skill and personal enthusiasm to inspire the boys," continued Doctor Pickett; "men of whom a boy will be proud to say 'I would like to be like him.' They will not be manual-training teachers, but, in every sense of the word, they will be mechanics.

"I don't plan to turn out boys who are going to take journeymen jobs. My boys will be admitted at fourteen years of age. In the average shop the fourteen-year-old boy is looked upon as a nuisance; he is neither fish, fowl nor good red herring. The ordinary school training has alsolutely unfitted him, particularly if he has had no manual training.

"I am to impress the boys with the dignity of labor. I hope to have them realize that there need be no distinction between the grime and soil of the shop and the instincts of the gentleman. After all, the mechanic is the backbone of this country's progress and in the very nature of things the nation must progress in direct ratio to the intelligence and skill of its workmen."

Various equipments of the best quality and design are rapidly being installed in the handsome new building for the use of those boys who enter the course. In wood the pupils will learn carpentry, joinery, wood-turning, pattern-making and the manipulation of milling machinery. In metal they will have forgework, sheet-metal work and a complete line of machine-shop work. There will also be courses in plumbing, printing, architectural and mechanical drafting, including the making of plans and the drawing up of specifications and blue-prints.

The nonvocational subjects that will occupy less than one-fourth of the student's time will include trade mathematics, elementary bookkeeping, industrial history, civics, industrial and commercial geography and English. "Every topic that is introduced," said Doctor Pickett, "will be tested in terms of its efficiency as a correlative of the vocational subjects. I shall want my boys to know the 'is' of history more than the 'was.' I want them to be good mechanics. The intelligent mechanic is an intelligent citizen."

The instruction will be mainly individual; "mass work" will have no place in this new venture, and no pupil will be compelled to mark time, it is said, because of the inability of his fellows to keep pace with him. Doctor Pickett described the difference between the aim of the manual-training schools and the new vocational school as follows: "The manual training is not to give a boy mastery of tools; it is simply an added appeal in the line of general culture. The vocational-teaching idea aims specially to give mastery of tools." — *Christian Science Monitor, Boston, Massachusetts.*

ALL-ROUND MEN IN FOUR MONTHS.

An answer to this advertisement in the New York *World*,

> MEN WANTED to learn printing trade; all branches thoroughly, quickly taught; cylinder feeding, presswork, job composition; day, evening; excellent wages; positions plenty. CALL TECHNICAL 37 West Twenty-first street,

brought the following circular:

> CALL TECHNICAL INSTRUCTION IN PRINTING TRADE,
> 37 West Twenty-first street, New York city.
>
> DEAR SIR,— The printing trade is one easily mastered. Salesmen, drivers, machinists, electricians, etc., as well as those having no particular calling, find this an excellent and profitable trade to learn. No special training or education is required. Foreigners take to it quickly. Many of our best graduates never knew anything about the business until coming with us.
>
> We give thorough, practical instruction in all branches, either daytime or evening.
>
> CYLINDER FEEDING — Register work (near and far guide), all speeds, patching up. This usually takes four weeks.
>
> PRESSWORK —(Cylinders and platen presses), marking out, putting on forms, overlaying, underlaying, colorwork, half-tone overlay cutting, vignettes, laying plates.
>
> COMPOSITION — Jobwork, stonework, make-up.
>
> ESTIMATE — Paper sizes, weights and prices.
>
> STONEWORK — Composition of all book forms, hand fold and machine.
>
> We aid in getting positions. Our school is well and favorably known for its thorough instruction.
>
> Here is a chance for you to advance yourself or learn one of the best-paying trades, with plenty of opportunities to secure employment. Will you take it? Further information, terms, etc., given only at the school. Open every day from 9 to 5:30; 5 on Saturdays. Respectfully.
>
> CALL TECHNICAL SCHOOL.
>
> P. S.— We have graduates in many of the best printing-offices in this city — doing well. Only individual, practical instruction by competent experts — no classes.

Having our curiosity aroused, a representative of Typographical Union No. 6 called at the "school," which was just an ordinary printing-office, a little more insanitary than the average nonunion shop. A customer was just departing with a thousand envelopes and a bundle of letterheads, and the representative approached the man who took the money for the goods, surmising that he was the boss

and chief instructor, and qualified to give "further information, terms, etc." His name was Fowler, and, on his own statement, was one of the best printers who ever dried his hands on a dirty towel. The representative stated that he had a seventeen-year-old son whom he wished initiated into the art preservative with a view to starting him up in business when he qualified. "In that case," said Fowler, "he will have to master both composition and presswork. This will take about four months and cost $60. If, however, he wishes to become only a compositor, at the end of three months he can go out as a two-thirder and earn $16 per week in any printing-office in New York."

The representative then wanted to know if it were possible for a graduate of the "school" to get a job on a newspaper. That would be a little harder, because they had what was known as a priority law on the newspapers, and a compositor must begin by subbing, but if he had influence with the foreman or "pull" with the business office it was possible to land easy. "But wouldn't the union raise an objection to a man going over some one else's head?" asked the representative. "Oh, yes," said the professor, "but I have a way to overcome this, and many of my former pupils are now holding situations in newspaper offices."

The representative then listened to a dissertation on the lucrativeness of the printing business, how easy it was to learn and the great profits it guarantees, and has since been wondering whether "Hungry Joe" was right when he said that only two suckers were born every minute.— *George Stein, in Typographical Journal.*

TRADE SCHOOLS AND THEIR WORK.

The degree of interest taken by the people of England and of continental Europe in the subject of industrial education and trade schools; the wide extent of such schools in most intelligent countries of the old world, and the great variety of subjects to which such schools are devoted, is one of the chief objects now engaging the attention of educators abroad.

In Belgium there are schools in which instruction is given in all classes of metalwork, machine-tool making and gunmaking. In the Netherlands there is a special school for training officers for the Dutch fishing fleet, and for actual sea practice in the fishery business. In Germany there are schools for general industrial training, as well as for the different branches in commercial training. In Cape Colony there is a railway-training school to fit young men for the different departments of the railway service. While in nearly all countries there are schools of advanced scientific agriculture and experiment stations, at which training is given in all scientific branches and in all practical details of every department of modern intensive farming.

Special features about these schools which attract attention are the interest of the people in their establishment; the large sums of public money spent for their support; the great demand for trained men who have been fitted for special work, instead of, as in this country, where certain large establishments are obliged to take men unacquainted with the work to be done; and the very large numbers of pupils of different ages in attendance at the schools.

When we come to study the work of these schools and to note their results, it will be found that wheresoever trade schools are established for instruction in different industries, large manufacturing companies and corporations which give positions to great numbers of workingmen are sure to employ those who have been trained in such schools, rather than to take a class of good, intelligent healthy men without such skilled training.

It is also remarkable that in Belgium there are trade schools in tailoring, horticulture, tanning, house-painting, plumbing, shoemaking, house-building, printing, finishing. Think of it. In most of these schools tuition is free, and, in addition to technical training, the pupils also have a certain amount of general instruction and also training in the work of the Red Cross Society.

In Prussia there are nearly five thousand pupils in the twenty engineering and metal-working schools. In the builders' schools in that country there are over nine thousand pupils, while in the polytechnic schools there are over fifteen thousand pupils. In Cape Colony, South Africa, the schools for railway instruction, of which there are forty-one in the colony, were attended in 1908 by over two thousand pupils, with an expense to the Government, tuition being free, of $28,300. In Germany the industrial and mercantile schools have 241,800 pupils, of which 4,600 are female pupils. The schools are inspected by Government and pupils advanced according to the standards of public education.

In the subject of industrial and trade schools and in practical, technical education for industrial pursuits, must the United States take off its hat to continental Europe? — *Bangor (Me.) Commercial.*

EDUCATIONAL PROPAGANDA IN UNIONS.

Practically all the larger unions connected with the International Typographical Union have committees on technical education. It is the duty of these bodies to keep the question of trade education before the members and apprentices. If it happens that a committee has nothing of importance to report, frequently some member makes passing comment on the subject by a publication or some important personage makes it the text for a short talk, which provokes discussion as the question becomes better understood by the membership. At the September meeting of St. Louis union for instance, the committee reported that three apprentices in the union's jurisdiction had decided to take the I. T. U. Course and asked for an appropriation of $15 to make payments on their behalf. The committee directs the union's attention to action of the recent convention, recommending: "That local scale committees endeavor to have incorporated in local scales of prices provisions for the coöperation of employers with the union in encouraging apprentices and journeymen to take the I. T. U. Course in Printing," concluding this portion of its report thus: "We commend this suggestion to future scale committees, and particularly to the committee which is soon to negotiate a job scale."

The Detroit committee gets out "literature" of its own for distribution among the trade. There is before us a leaflet which says in its head-lines that technical education "deserves the support of all thoughtful men." This assertion is followed by an article from the pen of Prof. James E. Russell, dean of Teachers' College, Columbia University, in which the need of trade education is voiced. The committee does not agree with some of the professor's conclusions, but gives a hearty, "Hear! Hear!" It then applies the professor's preaching to the printer in this manner:

"Printed matter coming through the hands of designers becomes more familiar every day. The printer ought to do this designing.

"The designing is done by commercial artists and pleases a discriminating public — that public pays the price. The principles of designing are taught in the I. T. U. Course and taught thoroughly.

"The designer or ccommercial artist is becoming daily a

greater factor in the trade. He is making good money and telling the compositor what to do. The compositor should be the artist. The I. T. U. Course will start him right. The price is $25.

"Designers acquire this eminence not so much because they have artistic skill, but because they understand certain fundamental principles of design.

"The compositor can learn the principles with comparative ease. When he does he is complete master of his craft. He can design and execute, thereby having an advantage over a commercial artist, who is merely a designer. That sort of a compositor is in demand—he does his 'stunt' with ease, be it advertising or jobwork—and is prepared to give what the world has come to expect of a job-printer."

Educators or employers might talk this way till perpetual motion was discovered and it would be comparatively barren of effect. But coming from a committee of men—some of whom are craft leaders—appointed to investigate the subject, this advice and exhortation must be productive of results. Aside from the vantage ground occupied by committees of journeymen in a campaign of this kind, the work is well done—quite as well as it could be done by any other agency.

RECENT SALES IN THE PRINTING TRADES.

FOUR Goss quadruple high-speed presses are being built for the Cincinnati *Post*. *El Imparcial*, of Mexico City, Mexico, has also placed an order with the Goss people for two quadruple high-speed machines.

ONE of the latest machines installed in the new United States Government Printing Office, Washington, D. C., is a large size Brown & Carver high-speed automatic paper-cutting machine, built by Oswego Machine Works, Oswego, New York.

SALES of Miehle presses keep up, no less than fifty-nine machines of that make being shipped in July. The shipments were to all sections of the United States, one to Canada and three to European countries. Five of the presses went to New York city printing-plants.

CHANDLER & PRICE Gordons have been installed in the following offices in the South: F. D. Smith, Strasburg, Virginia; Trafford Printing Company, Baltimore; Thomas E. Frank, Warrenton, Virginia; *Union-Republican*, Winston-Salem, North Carolina, and D. A. Childs, Columbia, South Carolina.

COL. EUGENE L. MARKEY, of the Duplex Press Company, has sold the *State Republican* and the *Journal*, of Lansing, Michigan, each a sixteen-page single-plate Duplex rotary press. The presses will be installed about October 1. The sales of the stereotyping press of the Duplex Company have been steadily growing in volume.

THE New York *World* has ordered a seventy-two page Duplex Metropolitan rotary press, which will probably be ready for instalment in the early fall. The sales of this press are constantly increasing. The manufacturers give as a reason that the labor cost of operation and the steadiness of its running make it a very economical press for the publisher.

GEORGE W. PARK, the well-known seedsman and florist, of La Park, Pennsylvania, publisher of *Park's Floral Magazine*, has ordered another Hoe rotary electrotype web perfecting press, similar to the one which he has been using for several years past. It prints sixty-four-page catalogues or booklets at the rate of 7,500 per hour, or thirty-two pages at 15,000 per hour, all delivered in book form, cut, folded and pasted.

THE Emerson Drug Company, of Baltimore, has installed a new Hoe electrotype web perfecting press, with all the latest improvements. It will turn out memorandum-books of sixteen or twenty-four pages with a cover of different color and stock from the inside pages, printed in two colors, and delivered folded, cut and wire-stapled, ready for the trimmer, at the rate of 15,000 copies an hour. It is also arranged for printing almanacs of thirty-two pages, delivering them complete, with a colored cover and stapled together in book form.

WHEN THEY CRUCIFY THE EDITOR.

A "one-gallus" editor can "bust" his last gallus in praise of a town, can black his soul exaggerating the good qualities of its citizens, and no thanks are uttered, but let that same little fellow publish some unpalatable truths, and all the wrath of the "elect" falls on him.—*Elba (Ala.) Clipper.*

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

ASSOCIATION MEETINGS IN OCTOBER.—Western New York Newspaper Publishers' Association, Rochester, October 16; Connecticut Editorial Association, October 18; Inland Daily Press Association, Chicago, October 19.

NEWSPAPER-VENDING MACHINE.—An automatic newspaper-vending machine has been installed in one of the street cars in Louisville, Kentucky, as an experiment, and so far is working satisfactorily. All that is necessary is for the passenger to deposit the proper coin in the slot and receive a newspaper.

AN ASSOCIATION WEEKLY.—The *Publishers' Bulletin*, a bright little four-page paper, is being issued each week by the Indiana Associated Weeklies. It is edited by H. F. Harris, publisher of the Pierceton *Record*, and not only gives the gossip, news and doings of the members of the association, but devotes considerable space to commenting on happenings of interest to the newspapers from points outside the State.

NEGRO EDITORS ORGANIZE.—Negro editors, correspondents and writers met in Louisville, Kentucky, last week and organized the National Negro Press Association. R. W. Thompson, manager of Thompson's National News Bureau, of Washington, was elected president. Mr. Thompson has been engaged in newspaper work for twenty-five years and is regarded as one of the ablest writers of his race in the country.

ARE YOU MARRIED?—If not, why not? Cash prizes in gold are to be given by the Albany (N. Y.) *Times-Union* for the best essays on the above question. It is expected that in this manner it will be ascertained why marriages are decreasing in the United States. The contest is open to the male and female readers of the *Times-Union* who have reached the age where they are qualified to give a reason. The rules do not specify the exact age.

WINNIPEG NEWSBOYS IN CONTROL.—A peculiar condition of affairs exists in Winnipeg, where the sale of newspapers on the streets is probably different from that in any other city, either in Canada or the United States. Until recently the newsboys purchased all of the three evening papers, the *Telegram*, the *Tribune* and the *Free Press*, and sold them to the public, the three for 5 cents. This condition of affairs is no doubt caused by the absence of copper coins in the city of Winnipeg, and therefore all three of the evening dailies have shared alike in the business of the streets of Winnipeg, irrespective of the selling ability of one publication or the other. Some time ago the *Tribune* thought the time had arrived to introduce a 1-cent paper and endeavored to persuade the newsboys of Winnipeg to offer their paper to the public for 1 cent. The newsboys could not see

it in the same light as the *Tribune*. Thereupon the *Tribune* sent to St. Paul and brought in some hustling big fellows to carry their 1-cent paper to victory, but no sooner had the American newsboys appeared on the streets than the Winnipeg newsboys refused to sell the *Tribune* at any price. The American boys were finally sent home, but the Winnipeg boys, still feeling the opposition of the strike-breakers, refused to take out the *Tribune* and continued to sell the other two papers for 5 cents as they did during the strike. The *Tribune* has thus got a newsboys' strike on its hands that, at last reports, was in a most interesting condition.

UNUSUAL FIRST PAGE.— Newspapers in small towns are giving more and more attention to the make-up of their first pages, many of them going from the extremely conservative to the extremely "yellow" in their efforts to devise something different. The first page of the Pierceton (Ind.) *Record*, reproduced herewith, shows an arrangement which affords an opportunity for many heads of various sizes without losing balance or going to extremes. The type used for the double-column heads is not in harmony



THE PIERCETON RECORD.

TWENTIETH YEAR. NUMBER 44. PIERCETON, INDIANA, THURSDAY, SEPT. 3, 1909. Price, $1.00 Per Year in Advance

WURZER HAS A CINCH WITH 4 VOTES MORE

For the Republican Congressional Nomination in 13th District—Has 56 Votes in St. Joe County—Sam Thompson's Strenuous Work in His County.

TWO BARNS WERE BURNED DURING FRIDAY'S STORM

PROPERTY IN DEMAND IN AND ABOUT THE TOWN

IN THE KING'S DOMAIN ARE SCENIC WONDERS

Visit to Victoria and Vancouver—Beautiful Stanley Park—Ferns Eight Feet Long and Snow-Tipped Peaks—The Grand Scenery in Kicking Horse Canon.

BIG AS A HAND WAS THE HAIL

Which Fell in This Section Last Friday Afternoon and Leveled Corn

POTENGER HAS RECORD AS MOSS SHAKE KILLER

MANY SPRINGERS WERE KILLED

At Sidney—George Wallis, South of Pierceton, One of Greatest Sufferers—Great Loss to Many.

Death of Fred Palmer

Marriage Licenses

Rev. Hackner Leaves

Hiram Fisher Injured

A Narrow Escape

A New Store

PIERCETON'S SCHOOLS TURN OUT NOTED MEN

Including a Governor, Congressman, Mayor and Members of the Professions—Teachers Were God Fearing—Mrs. Wince Deplores Modern College Teaching

TRY TROUBLES OF TRUMP CARE IN BIG BUNCHES

CASH PRIZES FOR FARMERS

At The Coming Farmers' National Assembly At Winona

MANY PROMINENT SPEAKERS

On the Program, Including Wilson Jennings Bryan, Gifford Pinchot, Heads of Bureaus in the Agricultural Department at Washington, and Other Authorities.

An unusual first-page arrangement.

with the rest of the headings, but the arrangement is one to be commended. The appearance of the page would be improved if a plain parallel rule was used above the dateline and a lighter rule below.

ADVERTISING NOVELTIES.— The Lincoln (Neb.) *Freie Presse* is a firm believer in the use of advertising novelties in keeping its name before the public, and it does not select the most inexpensive articles, either. One of its most popular devices is a "magazine pencil"; it has an adjustable lead and a "magazine" in the handle containing a generous supply of additional leads. Other attractive novelties which it has been using recently are a neat little case of court-plaster, die-cut to convenient sizes; special cases of "mucilage on a stick," and some attractive stick-pins for the children with the inscription, "Do it now."

AD. CRITICISMS.— Two of the best ads. submitted for criticism this month are reproduced herewith. They were set by O. L. Lilliston, of Philadelphia, and are fair samples of his style of work. Many examples show the double-panel and broken-panel arrangements, which always give pleas-



Forceps Which Stand the Test

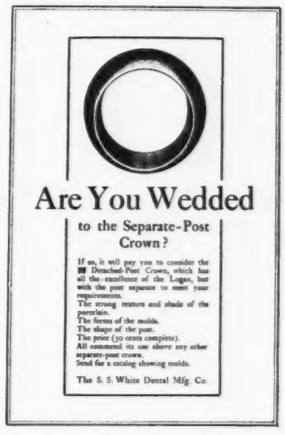
IF YOU could see the way our Forceps are tested, you would have no doubt of their fitness. This test is mechanical and unvarying for each claim, much greater than they should be subjected to in practice, and all must stand it.

The test is like this. The beaks are gripped upon a piece of solid bone of the proper size; then mechanical pressure equal to the claim of Forceps is applied to the handles much as the hand closes them in actual extraction. This pressure is great enough to actually bend (spring) the handles, and it is applied several times.

If the beaks chip or break, or if the handles fail to return to their normal curve, the Forceps are condemned to the scrap heap.

These tests, following the careful making of our Forceps, guard our stock from defectives. Whose buys Forceps does so under a warranty against defects in steel, temper, or workmanship.

The S. S. White Dental Mfg. Company



Are You Wedded to the Separate-Post Crown?

If so, it will pay you to consider the Dotached-Post Crown, which has all the excellence of the Logan, but with the post separate to meet your requirements.

The strong texture and shade of the porcelain.

The forms of the molds.

The shape of the post.

The price (50 cents complete).

All commend its use above any other separate-post crown.

Send for a catalog showing molds.

The S. S. White Dental Mfg. Co.

Good examples of double-panel and broken-panel arrangements.

ing results when properly balanced. The large cut of a wedding-ring was badly placed to get a well-balanced effect, but Mr. Lilliston used the display line to such good advantage that the bad effects were overcome. Brief criticism of some of the other ads. submitted follows:

L. P. Burch, Westerly (R. I.) *Sun*.— There is a sameness about some of your work which could be overcome by a judicious use of panels. You made good time in setting Crandall's page ad., but the upper half needed more breaking up. The H. B. Gavitt Company's ad. is well written and the prices are brought out nicely with the various sub-headings. In making the cut at the top the main display line was crowded too close to the upper rule.

M. Bloomington, San Francisco *Examiner*.— Your design of a house-front in rules was a lot of work and fairly well executed, but the result was not worth the labor. A person has to study the ad. too closely to realize what it is intended to represent.

Rice Gaines, Greenwood (Ark.) *Democrat*.— Your ads. show good ideas, but I believe you are capable of better results. Take the ad. of E. C. Atkins & Co., for example. The cut might have been run at the side in a panel and the principal display, "Stover Gasoline Engine," in three lines, set in much larger type. This would have afforded much better contrast.

Eric Morell, Oakland (Neb.) *Independent*.— Your ads. indicate that you do not consume any unnecessary time in their composition, but they show the right ideas of proper display. There is one exception — the ad. of Roberts' Pharmacy, where the entire ad. was set in Grant. This type is not at all suitable for the body of an ad., even if there are only a few lines. It can only be used to advantage in an occasional display line, and then only in an ad. which is much deeper than it is wide. You used it in the right-shaped ad., but you used too much of it.

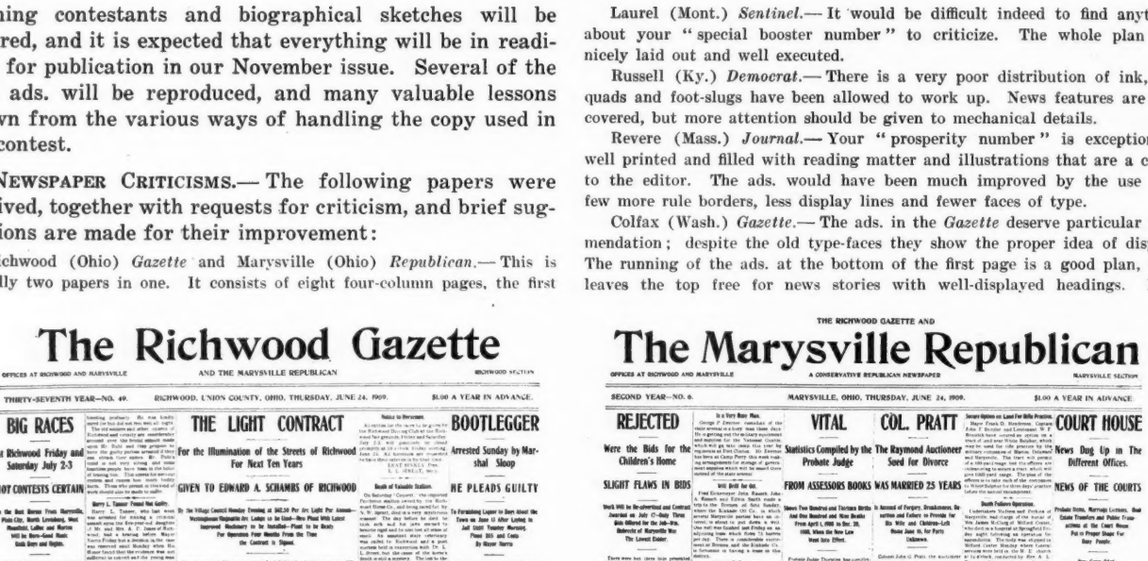
BALLOON REPORTING.— What was supposed to be the first time that any newspaper ever used a balloon for reporting war, either real or experimental, occurred when the Boston *Traveler* utilized this method in covering the recent war-maneuvers on Cape Cod. The movements of the troops were easily discerned and described by telegraph, and many successful photographs were taken. For the greater part of the time the balloon was held captive, so as to be in constant touch with the telegraph instruments, but later was released and allowed to pass completely over the battle-field.

RESULT OF AD.-SETTING CONTEST NEXT MONTH.—At the present writing it looks as if specimen No. 18 would be the winner in THE INLAND PRINTER'S Ad.-setting Contest No. 27, although the vote is not yet complete. As soon as the result is definitely determined, the photographs of the

winning contestants and biographical sketches will be secured, and it is expected that everything will be in readiness for publication in our November issue. Several of the best ads. will be reproduced, and many valuable lessons drawn from the various ways of handling the copy used in the contest.

NEWSPAPER CRITICISMS.— The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Richwood (Ohio) *Gazette* and Marysville (Ohio) *Republican*.— This is actually two papers in one. It consists of eight four-column pages, the first four pages being a complete *Gazette* and the last four a complete *Republican*. By simply turning the paper inside out at page 4 the order is reversed, the *Republican* being first and the *Gazette* last. The upper half of pages 1 and 4 are reproduced, as they show good arrangements of news headings. The editorial, reportorial and mechanical work on the paper (or papers) is excellent.


The Richwood Gazette

OFFICES AT RICHWOOD AND MARYSVILLE — AND THE MARYSVILLE REPUBLICAN — RICHWOOD SECTION

THIRTY-SEVENTH YEAR—NO. 49. RICHWOOD, UNION COUNTY, OHIO, THURSDAY, JUNE 24, 1909. $1.00 A YEAR IN ADVANCE.

BIG RACES

At Richwood Friday and Saturday July 2-3

HOT CONTESTS CERTAIN

THE LIGHT CONTRACT

For the Illumination of the Streets of Richwood For Next Ten Years

GIVEN TO EDWARD A. SCHAMBS OF RICHWOOD

BOOTLEGGER

Arrested Sunday by Marshal Sloop

HE PLEADS GUILTY

MISS THOMPSON WEDS

Event is Celebrated at the Home of the Bride's Parents in Covington, Ky., On Tuesday Evening.

SLAUGHTER HOUSES

Southeast of Richwood Still the Cause of Considerable Annoyance.

FARM HOUSE

Of C. D. Incline Northeast of Richwood, Destroyed by Fire Friday at Noon. Loss is Over $2,000.

AMONG OUR CHURCHES

THE RICHWOOD GAZETTE AND

The Marysville Republican

OFFICES AT RICHWOOD AND MARYSVILLE — A CONSERVATIVE REPUBLICAN NEWSPAPER — MARYSVILLE SECTION

SECOND YEAR—NO. 0. MARYSVILLE, OHIO, THURSDAY, JUNE 24, 1909. $1.00 A YEAR IN ADVANCE.

REJECTED

Were the Bids for the Children's Home

SLIGHT FLAWS IN BIDS

VITAL

Statistics Compiled by the Probate Judge

FROM ASSESSORS BOOKS

COL. PRATT

The Raymond Auctioneer Sued for Divorce

WAS MARRIED 25 YEARS

COURT HOUSE

News Dug Up in The Different Offices.

NEWS OF THE COURTS

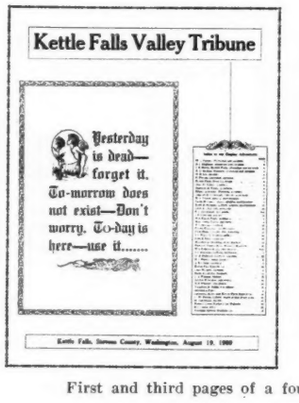
PLEASANT SURPRISE

ASSAULTED A CHILD

Mrs. Jeb Gilvers Shows Her Temper and Is Arrested $6.25 or Magistrate Garland's Court Tuesday.

First and fifth pages of two papers in one.

Kettle Falls Valley Tribune, Kettle Falls, Washington.—A sixteen-page, four-column weekly with an unusual make-up. The first and third pages are reproduced herewith. The inside pages are run without head-rules or column-rules, but there is a running title all through. The index to advertisements, on the first page, must be appreciated by the advertisers. The small-page paper does not seem to be growing in popularity. The general public has by


Kettle Falls Valley Tribune

Yesterday is dead—forget it. To-morrow does not exist—Don't worry. To-day is here—use it.....

Kettle Falls, Stevens County, Washington, August 19, 1909


Kettle Falls Valley Tribune

Kettle Falls Brevities

First and third pages of a four-column, sixteen-page weekly.

the custom of generations come to look upon a *newspaper* as a publication of at least six columns to the page, and publishers evidently do not consider it wise to experiment. One very important reason for not changing is the probable loss of much advertising space, as advertisers frequently use full-page and double-page ads. in seven-column papers, and it is doubtful if they would use an equal number of inches if the page had only four columns.

Wyoming Industrial Journal, Shoshoni, Wyoming.— Your publication is very creditable. A slight deviation in color is the only criticism.

Laurel (Mont.) *Sentinel*.— It would be difficult indeed to find anything about your "special booster number" to criticize. The whole plan was nicely laid out and well executed.

Russell (Ky.) *Democrat*.— There is a very poor distribution of ink, and quads and foot-slugs have been allowed to work up. News features are well covered, but more attention should be given to mechanical details.

Revere (Mass.) *Journal*.— Your "prosperity number" is exceptionally well printed and filled with reading matter and illustrations that are a credit to the editor. The ads. would have been much improved by the use of a few more rule borders, less display lines and fewer faces of type.

Colfax (Wash.) *Gazette*.— The ads. in the *Gazette* deserve particular commendation; despite the old type-faces they show the proper idea of display. The running of the ads. at the bottom of the first page is a good plan, as it leaves the top free for news stories with well-displayed headings. Main head-lines should be written so that it will not be necessary to divide words.

Troy (Mo.) *Free Press*.— Three years ago, when the *Free Press* was last criticized, its first page was filled with advertising. To-day there is only one little three-inch ad. left, and that is in a lower corner. With the exception of the space occupied by a few well-set ads. its entire eight six-column pages are devoted to news, there probably being as many if not more separate news items than in any other paper coming to my desk.

COUNTRY EDITOR VS. MILLIONAIRE.— The editor of the Russell (Ky.) *Democrat* is responsible for the following:

I'd rather be a country editor and chase around for news, before I'd be a millionaire with wealth I could not use. I'd rather be a printer with patches on my breeches, than be a master of finances, with all my thoughts on riches. I'd rather eat my modest meal, digest the same with ease, than sit down to a royal feast with stomach-ache like John D.'s. To romp and frolic with my kids around our cheerful hearth, with their mother for the audience to help enjoy the mirth, is better than to move about in high society, where dress and jewels false make life a mockery. 'Tis true, the printer's cash gets short and duns come in a hurry, but the happy fellow does not fret — he lets the dunner worry. He always has a conscience clear, a disposition sunny; he knows that life has always joys beside the chase for money. For the molder of opinion is a happier man by far, than the man who owns a palace, a yacht and a private car. And when he goes to his reward he knows that all is well, while the man who makes his wealth his god may some day wake in h — l.

THE TRUE IMPRESSIONISM IN ART.

"Be reverent before nature and honest with yourself and your art will ring true every time. All of you, it is true, will not sing the song of the nightingale, because you were not all born nightingales; but the blackbird's lay is sweet, and the thrush and the oriole fill the woods with melody. Even the homely robin and the linnet have modest little notes of their own which are pleasant to the ear of a dewy April morning. Of all the songsters in creation there is only one, I believe, whose lay is universally condemned — and that is the parrot." — *Birge Harrison, in the October Scribner.*

Written for THE INLAND PRINTER.

DEFINITE PLANS FOR INCREASING CIRCULATION.

NO. VII.— BY O. F. BYXBEE.

RESULTS OF SEVERAL VOTING CONTESTS AND THE OPINIONS OF PUBLISHERS.

INCREASING circulation through voting contests has been described in the last three issues of THE INLAND PRINTER, and before closing this series of articles readers will be interested in the results secured and in the opinions of publishers as to the effect of these contests on their general business. About a year ago the Oakland (Cal.) *Tribune* conducted a voting contest, which ran a little over three months, and, shortly after its close, issued a statement which showed the actual number of subscribers secured, as canvassed by an impartial committee, composed of three local advertising managers.

The contest opened November 22, and, from then until the end of the month, 496 subscribers were secured, which was at the rate of a trifle over 2,000 a month. Each month showed a decided increase in the number of subscriptions. During December the number was 2,695, January, 3,084, and February (the shortest month), 3,590. This makes a total of 9,865.

HOW THE PLAN WORKS IN SMALL TOWNS.

As an indication of how the plan works in small towns, the case of the Pierceton (Ind.) *Record* may be cited. Pierceton, according to the last census, had a population of but 886, and the *Record's* circulation is in the neighborhood of 1,000. H. F. Harris, the progressive publisher of the *Record*, had this to say in a letter a few months ago: "In regard to the matter of securing new subscribers and clearing up delinquencies, we are accomplishing this result through the medium of a piano contest, giving votes to the most popular young lady. This gives us a small army of solicitors who are working enthusiastically and bringing in good results. We recommend the plan to other publishers."

A little later Mr. Harris consented to give further particulars: "A gain of over one hundred subscriptions to our paper since April 1, a peried of less than six weeks, may be traced directly to the agency of the prize-voting contest which we have on, and which lasts for three months. We have a dozen or more young ladies, and their friends, scouring the country for new subscriptions, for back subscriptions and renewals, all enthusiastic, hopeful and persistent, and each with a peculiar hold on the person who is approached and asked to assist in winning the capital prize. The result is that hundreds of dollars have been taken in on subscriptions during these six weeks, with the most exciting part of the contest yet to come. A large part of this money would never have come to our office but for the contest, or some similar plan. Many have been induced to pay up who have allowed their subscription accounts to run indefinitely, some of them for years, a practice which will not be tolerated in the future. The contest has been a general clearing-house arrangement, and has brought in much money of which we have been deprived of the use. We confidently anticipate, from the present outlook, that the contest will add from three to four hundred new, yearly, paid-in-advance subscriptions to our list, and it has not been any bother to our clerical force at all."

RESULT OF A CONTEST IN A CITY OF THIRTY THOUSAND.

On the last day of May the Auburn (N. Y.) *Citizen* closed a contest which ran only six weeks, the receipts of which were $10,000. The total cost of prizes was $4,000 and included a $1,250 touring-car, $450 piano, $250 motor-boat, and three forty-day European tours, four trips to Atlantic City, two diamond rings, two gold watches, two tailored suits and two ladies' writing-desks. The first three were called "grand prizes," and were open to all contestants of either sex and wherever located. The remaining prizes were open only to "married or single ladies, or girls of any age." The contest was divided into two districts, the first including all territory within the city limits, the second all territory outside the city limits, and the prizes were divided equally between the two districts, with the exception that two of the three European tours went to District No. 1.

Auburn is a city of over thirty thousand people, and the *Citizen* is a daily paper, with another daily as a competitor.

G. W. Hudson, advertising manager of the *Citizen*, in response to a letter asking for information regarding the result of the contest, writes as follows:

"We went into the scheme with reluctance, owing to the unfavorable times and adverse local conditions. We had passed the five-thousand mark in circulation and were anxious to make it six thousand or better. So we took a 'flyer' more on faith than representations, and with the conviction that, while we were the strongest paper locally, both in advertising and circulation, it would be good insurance. The results were very satisfactory. We added 1,100 new subscribers and took in $10,000 on old and new subscriptions, at an expense of $4,000 in prizes, commissions, etc. The moral effect of expending this amount has been to convince our advertisers that we were not afraid to take a large dose of our own medicine. Outside of the advertising value to us, the final result is problematical as to how many of the new subscribers we hold, and on this really depends the ultimate profit of the venture."

To advertise the contest and for the information of those who were liable to be interested, the *Citizen* published a booklet of sixteen pages and cover, just the right size to slip in a 6½ envelope. On the cover of this appeared prominently the word "Opportunity," and at the bottom, "All the World Loves a Winner." On the inside was a description of the prizes and considerable other matter, which will be of interest to those who contemplate conducting similar contests. Some of the more important of this is given below:

FOREWORD.

The Auburn *Citizen* will give away all the valuable prizes named below in order to get the name of the *Citizen* before every reader in the city and vicinity. We have many friends and we want many more. It is our wish that the *Citizen* be a household word throughout Auburn and the surrounding territory.

The *Citizen* holds a justly enviable place in the esteem of the public. Its friends are staunch and always ready to give it a good word.

This is what we think you will be glad to do. Declare yourself a friend of the *Citizen*, and induce those who do not take the paper to try it for a time. You can guarantee them satisfaction.

If you decide to enter the contest your success will be in proportion to the number of persons whom you interest in the *Citizen* and in your campaign. It will not be difficult to do this.

The value of the prizes will readily appeal to those whom you approach, and when you tell them of the excellent newspaper which they will thus secure, they will see that in helping you they are really benefiting themselves.

Certainly when you read the list of prizes you will see that there is a great big reward coming to you for your effort.

Therefore turn to your friends. Show them that only through their aid can you attain the object of your ambition.

Among your friends be sure to count the Contest Department. We can not, to be sure, aid you with paid-in-advance subscriptions, but we can give you help that will mean quite as much to you in its way. We are here to assist the candidates with information and advice, to help them carry out their plans, to aid them in devising new ones, and to see that every one who enters the contest is enabled to make the best and utmost use of their opportunities.

CONDITIONS OF CONTEST.

Any married or single lady, or girl of any age, residing in the territory in which the Auburn *Citizen* circulates, is eligible to enter the contest in competition for ALL the prizes.

Any man or boy of any age, residing in the territory in which the Auburn *Citizen* circulates, is eligible to enter the contest in competition for the GRAND prizes.

The Contest Manager reserves the right to reject any nominations.

The first thing to do is to enter your name as a candidate, then either call, write or 'phone to the Contest Department at the *Citizen* office for a receipt-book with which to secure subscriptions.

Candidates may nominate themselves or may be nominated by their friends. Nominations must have the address of the candidates.

No employee of the *Citizen*, nor any member of an employee's family can enter the contest.

All special vote ballots issued on subscriptions are good until the end of the contest, and they may be voted at the discretion of the candidate or subscriber.

Votes are not transferable.

Votes will be allowed on subscriptions secured anywhere in the United States, but subscriptions must be paid in advance to secure votes.

The votes will be counted and canvassed by a committee of prominent citizens.

In case of a tie the prize will be divided between the contestants tying.

Any questions which may arise will be settled by the *Citizen*, and its decision will be absolute and final.

VALUE OF BALLOTS.

A coupon will be published in the *Citizen* which, when neatly cut out, name filled in, and brought to the Contest Department within ten days, will count as a vote.

Special Vote Certificates, good for the number of votes shown in the schedule which appears each day in the Auburn *Citizen*, will be issued for paid-in-advance subscriptions when payment has been received by the Contest Department.

HOW TO WIN.

Send in your nominations. You will find a nomination-blank printed daily in the *Citizen*. The nomination-blank is good for one thousand votes, which gives you a fine start. Only the first nomination blank sent in for each candidate will count for one thousand votes.

Enlist the aid of your friends and neighbors. Use your telephone. Let every one know that you are a candidate before they promise their aid to some more enterprising contestant.

Be ambitious and determined to win. If you have friends whom you can not see at once, write to them. You can get votes and subscriptions anywhere, from the other districts as well as your own. Votes will be given on new subscriptions and on renewals of old subscriptions that are paid to you in advance.

Call or send to the *Citizen* for a receipt-book. The Contest Manager will be glad to see you, so that he may explain anything you do not understand. Telephone or write to him if you can not call, and a representative will be sent to give you full details.

Clip the Daily Vote Coupon, but work for the Special Ballots. They count most.

Ask your friends to help you. If you belong to a church, society or any organization, let your fellow members know that you expect their help. It will be freely given if you only ask for it before it is given to some other candidate.

Don't forget that the children can do most effective work in collecting daily coupons, as well as secure you many paid-in-advance subscriptions.

Should your father, brother, mother, sister or friends belong to any organization, get them to secure the votes and assistance of the members of the organization.

Do not let a day pass without securing some subscriptions and votes. It is the steady, persistent work that will make you the winner of a valuable prize. Keeping everlastingly at it always brings success.

Any one, anywhere, can vote for a candidate. Candidates can secure votes and subscriptions anywhere.

It is easier to ask questions than to correct mistakes. Do not hesitate to ask questions. The Contest Manager is at the *Citizen* office to help you.

SYSTEMATIZE YOUR WORK.

If you have *your* friends working for you in earnest, they will interest *their* friends, and thousands of votes can be gathered in this way. Hundreds of people will have no personal friend in the contest. It is from just such people that you and your friends can secure many votes.

Organize some systematic work. A friendship-chain is good. Get each of *your* friends to promise to tell *their* friends of your ambition and to get them interested in your success. Your friends' friends should then promise to pass the good work along. In no time there will be a host of people all working in your interests.

This article closes the series on "Increasing Circulation." Next month the first of a new series will appear, on "Securing Advertising and Increasing Advertising Rates."

THE object of all charity is to keep out of the condition we are trying to help.— *David Gibson.*

PROCESS ENGRAVING



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

TO DUPLICATE CUTS WITHOUT A CAMERA.— Charles Shumway is responsible for this suggestion: If you wish to duplicate a line-block without photographing it you can ink the cut well and evenly with a good stiff transfer-ink, then roll over it once lightly a perfectly clean composition roller which should take ink from the lines of the cut. Now if you will warm slightly a perfectly clean sheet of polished zinc and roll over it once the composition roller it should give up sufficient ink to the zinc to permit the design to be powdered with dragon's-blood, melted in and etched as usual.

TO RESTORE OLD COLLODION.— It is well known that as collodion ages it becomes darker in color and loses gradually in sensitiveness. *Process Work* gives this very useful wrinkle from an operator who writes: "The collodion will often get overiodized, and when it is in that state it is useless for tonework until it can be put right again. Take a strip of zinc and thoroughly clean it with pumice-powder so as to remove all the dirt and oxids formed by its contact with air. Then place it in the collodion and watch the result. After a few hours it will become apparent that it is absorbing the iodides, as the collodion will begin to assume that yellowish tint which the operator is so glad to see."

DRY ALBUMEN AND FRESH-EGG ALBUMEN.— Gardner B. Clark, Jr., Baltimore, asks: "I would like to know how much dry albumen equals that of an egg. I am using fifteen grains to three ounces of water, but it does not seem to work right. I have an idea that the person who told me how to use told me wrong." *Answer.*— The amount of dry albumen that equals one egg depends on the character of the dry material and its maker. Formerly dry albumen was made from birds' or hens' eggs, now it is liable to be adulterated or made from blood. I formerly used a Swiss albumen, ten grains to the ounce of water, which supplied a good substitute for the albumen of an egg. It is always more reliable to use the albumen of a fresh egg, which should measure just one ounce.

ETCHING ALUMINUM.— J. W. C., Seattle, writes: "Won't you give an old subscriber some assistance in etching aluminum? I have gone over your files for ten years and found in October, 1901, that you gave in the Process Engraving columns a formula for a solution that would etch aluminum. You also said that the solution would etch anything, which was true, for I found it would even etch gold. The trouble with it is that it destroys the protection which I paint on the metal. I wish you would suggest an acid that is not so strong but would do the work." *Answer.*— The formula for a solution for etching aluminum given in this department in 1901 contained other ingredients besides hydrochloric acid and chlorid of iron. Those who have experimented with it have left out the other ingredients

and find that chlorid of iron strongly acidified with hydrochloric acid does not act so violently, and etches the aluminum satisfactorily though not so quickly. One ounce of hydrochloric acid to twenty ounces of chlorid of iron solution registering 35° with a Baumé hydrometer is a satisfactory solution for etching aluminum.

ASPHALT LINING FOR ETCHING TUBS.— "Etcher," New York, asks: "Can you tell me what is the trouble with asphalt that I melt and with a brush paint on the cracks in my etching tubs? It does not seem to stand the racket long, but soon cracks up again, and the tub leaks. Where can I buy proper asphalt?" *Answer.*— The trouble is not with the asphalt, but from the fact that you use it alone. The writer always melted equal parts of asphalt, pitch and paraffin or yellow wax together to make a mixture for lining the etching tubs. Asphalt alone is too brittle; it needs something to bind it together and give the coating some elasticity, so that when the wood dries or warps the coating will stretch without cracking. Paraffin and asphalt together make a satisfactory coating; try it. Have the interior of the tub dry and heated and apply the coating as hot as possible.

DEXTRIN IN PLACE OF GUM ARABIC FOR ROLLING UP.— John Boyd, Philadelphia, asks: "There are times when I get a rather weak print upon zinc, due to a light coat of ink, and I would like to increase the quantity of ink on the lines or dots after the first bite. Is there any way of accomplishing this without rolling up, which was taught me by an English etcher I used to work with? He used gum arabic with a little phosphoric acid in it, and did the trick every time. I used to do it all right, but when I tried it the other day I failed. Can you help me out." *Answer.*— Your method of rolling up after wetting the zinc plate with gum arabic solution to which a little phosphoric acid has been added is all right, and it is difficult to tell what could have been your trouble without further details. Your failure is most likely due to the gum, of which there is so much difficulty now in getting a good quality. The best comes from the coast of Senegal and is a rich amber in color, though some of the tears are white. Since proper gum arabic is so difficult to secure it has been found that dextrin answers the purpose equally well. Dissolve the dextrin in hot water until it is the consistency of collodion, then moisten the plate with a sponge saturated with it. While the plate is still wet with the dextrin roll over it a roller charged with etching-ink or litho-ink diluted with a few drops of linseed-oil varnish. The operation is simple as can be, but hard to describe.

THAT PHOTOGRAVURE IN COLORS AGAIN.— Inquiries continue to be made about that rotary-printed photogravure in colors published in THE INLAND PRINTER in December last. Mr. Max Levy gives, in his usual lucid manner, a description of the process by which photogravures are etched upon a copper roll. He says in the *American Photoengraver:* "A screen is employed, usually about 150 lines to the inch, consisting of very thin transparent cross-lines on an opaque ground, and an ordinary positive is used. The screen itself is first printed upon a piece of gelatin tissue, such as is used in carbon-printing, and next the negative is printed upon the same tissue. The tissue, then containing the print from the screen and that from the negative, is moistened in cold water and transferred by means of a squeegee to a copper roller, which has been turned accurately true. The design is now etched into the copper roller with perchlorid of iron by what is known as the staging process, as employed in producing a flat photogravure plate, first washing off with cold water the paper upon which the gelatin was coated. If the copper coated with the gelatin is immersed in an absolutely saturated solution of chlorid of iron no etching will take place, as there is no free water to penetrate the gelatin. If a few drops of water are added, the etching will proceed through the least-exposed portions of the gelatin. By slowly adding water, the etching will gradually proceed until the more exposed portions have been attacked. The etching can be watched through the transparent gelatin and when it is completed the gelatin is removed and the design appears on the copper in the shape of little squares, conforming in shape and size to the opaque parts of the screen, but varying in depth in proportion to the action of the solvent. The roll is then ready for printing from on a slightly modified calico press.

TO GET COPIES FROM A TRACING IN PRINTING-INK QUICKLY.— It has been found that if a tracing on linen or translucent paper is exposed to light over a sheet of ferro-prussiate paper, commonly known as blue-print paper, and this blue-print is rubbed face down in contact with a pad of gelatin, made in the proper way, that this pad of gelatin can be inked up and printed from until twenty-five copies are taken, which will be facsimile reproductions of the original drawing. The only difficulty of the process, says the *British Journal of Photography,* is in getting the jelly of the right composition. All the firms working the process have their own pet formulas, and some of them sell the composition at so much per pound. Here are two formulas that are said to answer well. Dissolve:

Glue	8 oz.
Water to make	16 oz.

Add:

Gelatin (dissolved in water to make 2 oz.)	1 oz.
Ferrous sulphate	½ oz.
Glycerin	½ oz.

The second formula is:

Gelatin (Coignet's)	1 lb.
Water	90 oz.
Size powder	1 lb.
Iron alum (ferric ammonium sulphate)	1½ oz.
Water	20 oz.

Dissolve the gelatin in the water, then add the size powder. Dissolve the alum in the 1½ ounces of water, then add to the solution gradually, stirring all the time. If the solution should smell badly, a little oil of clove may be added. The composition is melted by standing in hot water and then poured upon the slab for printing from, which can be done as soon as the gelatin is set. To pull an impression from the gelatin after the blue-print has been pressed in contact with it and removed, just roll over the gelatin film with a composition roller charged with good letter-press ink. The ink will take only on the lines. Lay a sheet of paper on the gelatin and roll over with a light roller so as to press the paper in contact. On removing the paper it will be found to be an excellent print in permanent printing-ink. Ink up again and pull another print, which can be repeated until twenty-five copies are taken. The gelatin can then be remelted, poured out on the slab, and, when set, is ready for another impression from a blue-print.

INKS FOR HALF-TONE PRINTING.— Complaints sometimes reach the three-color blockmaker that the copper used in his plates is too soft and does not stand the wear of a long run. It is useless to argue the matter with the printer, because he holds that the blocks get only the most careful treatment at his hands. Mr. Smyth, of the firm of Mander Brothers, lectured recently on "Colored Printing-inks for the Half-tone Process," at the Bolt Court Trade School in London, and showed how it was the ink was to blame for the deterioration of the block and not the copper. He told

how unsuitable ultramarine was for half-tone process ink for the reason that it contained sulphur, which, by forming a black sulphid of copper, rapidly eats away the fine dots of the copper surface. For the same reason, he said, many other colors were unsuitable; for example, vermilion, which is sulphid of mercury, and cadmium yellow, which is sulphid of cadmium. Naturally any trace of acid left in a pigment color would have a prejudicial effect on a copper block, and it was, therefore, of the highest importance that nothing of this kind should remain in the ink. Further, he stated that any ink made from a natural earth would cause trouble in the long run, because, no matter how fine it was ground, not only will the hardness of the particles injure the block by attrition, but they would gradually find their way into the interstices of the block and cause filling up. The precipitated color lakes had no tendency of this kind, their particles being what one could call chemically fine. There was a general impression, he said, among the uninitiated that a coal-tar color (generally and incorrectly called an anilin color) was a very fugitive and unsatisfactory article. This, however, was very far from being the case in the majority of such inks. Speaking of three-color inks, the lecturer said that one of the greatest difficulties so far had been to make inks of the necessary luminosity and at the same time of sufficient permanency to be of practical use, and in talking of permanency he said it was only a comparative term, there being no such thing as absolute permanency in printing-ink. The rule was that the greater the luminosity and brightness possessed by a colored ink, the less its permanence.

NATIONAL PRINTERS' LEAGUE FORMED.

At a conference held at the Hotel Astor, in New York, on September 22, 23 and 24, it was decided to organize the Printers' League on a national basis. The purpose of this organization is the elevation of the trade. In its methods it aims to be thorough, and so endeavors to promote industrial peace, by recognizing and treating with the labor organizations. It also contemplates coöperating with them in establishing a code of ethics designed to modify the evils of competition. The Leaguers believe in the value of education and the force of example, and as far as possible avoids coercive measures.

Though more than three hundred persons applied for tickets, not a tenth of that number attended the meeting. There was ample compensation in the enthusiasm and ability displayed by the speakers for the lack of numbers. It was the consensus of opinion that the addresses were unexcelled in the annals of the trade. The matter and manner were unanimously approved, though, of course, the attitude was dissented from by some. In the November issue of THE INLAND PRINTER will appear a résumé of the proceedings of the convention — which the attendants and speakers frequently referred to as being historic — the small beginnings of a new era in industrialism. At this writing the convention is in session, erecting the framework around which it is hoped to rear a great organization, destined to add to the glory and profit of the craft. About 160 attended the inevitable banquet, which was held on Thursday night, September 23, at the Hotel Astor.

That these indications are encouraging no one will deny, and it is particularly opportune that these efforts of the printers to bring the printing-trade family together have their inception in New York and Chicago.

Attention is directed at this time to the insert in this issue containing the call to the first international congress to standardize the method of finding costs.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

PROGRESSIVE NOMENCLATURE.— It was walking delegate, then business agent, and now the commercialized "field agent" seeks an interview.

A WICKED FILIPINO COMPOSITOR.— Owing to the fact that we were forced to have one of our compositors arrested for theft to-day and to use others as witnesses, our paper is several hours late in coming out.— *Iloilo (P. I.) Star.*

STILLINGS AGAIN LOCATED.—After rumor has had him managing a board of trade, conducting a mining or irrigation project in the Southwest, or in the civil service under Mr. Loeb, former Public Printer Stillings is back at the trade as superintendent of the Lord Baltimore Press. It is said he will ultimately be made manager.

TEXAS UNION PRINTERS OPPOSE SMALL SHOPS.—At the State conference of union printers of Texas the delegates had a heated discussion about the economic effect of small offices, which resulted in the adoption of the following: "*Resolved*, That it is the opinion of the Texas Printers' Council that the so-called one-man shop has a tendency to lower the wages of the actual wage-earner."

NEW HEAD OF PUBLISHERS' PRESS.— C. J. Mar, the founder, president and general manager of the Hearst News Service and Hearst Syndicate, has become chief executive of the Publishers' Press. The Hearst service has achieved a wonderful success, and it is said Mr. Mar's retirement has no significance other than that the Publishers' Press offered him a wider field and more opportunities than were possible with Mr. Hearst.

NEWSPAPER BUYS SUMMER RESORT FOR ITS STAFF.— The Toronto *Globe* has introduced a forward and progressive step in looking after the comfort of its employees. J. F. MacKay, business manager, who spends his holidays at Port Dover, is so delighted with that spot, that, on behalf of the *Globe*, he recently purchased eight acres, on which cottages will be erected for a summer resort for the members of the *Globe* staff. The site overlooks Lake Erie and the bathing facilities are unexcelled.

TAXING OVERTIME.— The London Society of Compositors is considering the advisability of putting a revenue tax on overtime. A special committee to consider the subject rejected several proposals, and recommended that each hour of overtime be levied on to the extent of 2 cents. It is estimated there are about eighty thousand hours of overtime worked each month, and the committee hopes to raise nearly $20,000 yearly through the tax. The revenue will be devoted to the purpose of extending benefits when trade is exceptionally dull.

PRESSMEN AS PROFESSIONAL BASEBALLISTS.— "Bugs" Raymond, pitcher for the New York National League team, carries an honorable withdrawal card from the Chicago Web Pressmen's Union in his pocket. Otto Deininger, center fielder of the Philadelphia Nationals, is a member of the Boston Assistants' Union. The same union also claims

as members, William Wallace, outfielder, Lynn, and Arthur McGovern, catcher, Brooklyn, in the New England League, and Harry Galvin, shortstop for the Atlanta, Southern League team.—*American Pressman.*

UNION SEEKS CONFERENCE WITH TYPOTHETÆ.— Boston Typographical Union is to request a conference with the Boston Typothetæ, the association of a number of the larger employers, to discuss a wage increase for the men of the book and job branch. The union will ask, as a basis, at least, for the start of negotiations, that the minimum wage-scale for the book and job men be increased from $18 to $21 a week for the eight-hour workday. The shops of the members of the Typothetæ have been "open" ones in the composing-rooms since the strike of the book and job men four years ago.— *Boston American.*

AMERICAN TYPE FOUNDERS COMPANY IS AFTER TRADE.— The wave of prosperity, which we are told is to remain at high-tide for a long time to come, finds the American Type Founders Company prepared to meet all its requirements so far as the printing trade is concerned. The selling houses of the great organization, located at New York city, Chicago and Kansas City, are looking for wide-awake, active typefoundry salesmen, and salesmen who have an appreciation of type styles and are possessed of experience in selling type, machinery and miscellaneous supplies will do well to open correspondence with these selling houses. Here is another opening for the printers who are graduates of the I. T. U. Course.

SALE OF THE "IRON AGE." — The *Iron Age*, the dean of trade papers for more than fifty years, has just been sold by the David Williams Company to Charles T. Root, Charles G. Phillips, I. A. Mekeel, W. H. Taylor and their associates, the three former all connected with the *Dry Goods Economist.* Mr. Taylor was formerly publisher of *The Engineer*, of Chicago. The other publications of the David Williams Company were included in the sale. They are the *Metal Worker* and *Carpentry and Building.* The policies of these papers will be continued. This sale is believed to be the record transaction for a trade-publishing business — $1,500,000 being the figure named. The deal was conducted through the offices of the Harris-Dibble Company, brokers in publishing property.

ADVERTISING MEN'S CONVENTION.— The fifth annual meeting of the Associated Advertising Clubs — held at Louisville, Kentucky, on August 25-27 — was the most successful gathering ever held by that organization. Omaha was selected as the next place of meeting, defeating Richmond, Virginia, and the official roster for 1909-10 reads thus: President, S. C. Dobbs, Atlanta, Ga.; vice-president, William E. Campbell, Kansas City, Mo.; secretary, P. S. Florea, Indianapolis, Ind.; treasurer, Leo Landau, St. Louis, Mo.; board of directors: William M. Clemens, Memphis, southwestern division; I. H. Sawyer, St. Louis, southwestern division; Orva G. Williams, Chicago, central division; S. Keith Evans, New York, eastern division; T. B. Collins, Minneapolis, northwestern division.

AMERICAN EXPOSITION IN GERMANY.— From May to July of the year 1910 Berlin, Germany, will be the scene of an exposition of American products. The Bureau of Manufactures of the Department of Labor and Commerce has examined the conditions governing the exposition. As a result, Secretary Nagel has issued a circular, in which he says the venture "assures a rare opportunity for showing American products abroad and for promoting the export trade of the United States. As the exposition is to be confined strictly to American products, it becomes a matter of national interest to have the exhibits thoroughly comprehensive and of exceptional merit, so that the exposition may serve to strengthen the prestige of American industries abroad." John M. Carson, chief of the Bureau of Manufactures, Washington, D. C., will be glad to give further information about the exposition.

EDITOR SHOOTS AND DECAMPS.—A sensational lawsuit opened at St. Pierre-Miquelon and excites more interest than any which has taken place in years. It is the result of a clash between Mayor Louis Lefevre, of St. Pierre, and Paul Mazier, editor of the defunct newspaper, *L'Réveille.* The dramatic incident which led to this lawsuit occurred over a year ago, when *L'Réveille*, whose policy was antagonistic to the mayor, bitterly attacked that official. These attacks were followed by a denunciatory article, in which the mayor's father was assailed in vile epithets. Mayor Lefevre resented it and demanded the author's name. Instead of complying, the editor fired point-blank at the mayor, wounding him seriously. The case was adjourned several times. When the case was opened up it was found Mazier had decamped for France, and the case was again adjourned. The newspaper, *L'Réveille*, suspended several months ago.— *Printer and Publisher, Toronto.*

A TRADE publication in the interest of one of the most important branches of the printing trades in Chicago, in a recent issue gave a unique exhibition of typography, so far as the division of words is concerned, thus:

> "While there are still plenty of chances for the young man of exceptional ability, chances whic h mean high salaries and positions of responsibility, the great body o f young men face conditions which are harder to overcome because o f that evolution which goes on in the modern business world. Busi ness is more concentrated — there are, for instance, great combinati ons of capital, which have lessened the opportunities of great s uccess."

PRINTER-GOVERNOR.—According to our Australian contemporary, *Cowans*, the acting governor of Queensland, Sir Arthur Morgan, is proud of the fact that he is "a thoroughly practical and up-to-date printer." This is not Sir Arthur's first entrance into public life, he having served in the legislature for a number of years, during which period he occupied the positions of premier and speaker. *Cowans* asserts that Australian printers generally are as proud of the governor as he is of the honors that have come his way.

SOCIALIST EDITOR OUTDOES CAPITALIST JOURNALISTS.— The display head over a labor-day parade "story" in the New York *Daily People* (Socialist) was in the editor's best style, and read: "Labor Skates Day — Central Fakirated [Federated] Union Will Parade in Style — Tapeworm of Disjointed and Autonomous Crafts Will Meander Down Fifth Avenue, with Chief Bunco Steerers Lolling in Carriages or Autos." This was followed by a column of comment on orthodox trades-unionism in the same vein.

MEMORIAL TO GEORGE W. CHILDS.— Union printers of Philadelphia, Pennsylvania, to whom George W. Childs was friendly during his life, and to whom he left a sum of money to be disposed of as they saw fit, are going to erect a memorial to Mr. Childs, in the form of a centrally located hall for labor organizations. A charter for an intended corporation, to be known as the George W. Childs Memorial Association of Philadelphia Typographical Union, No. 2, has been applied for. According to the application, the

Spokane
Public Library

purpose of the association is to " erect, own, lease or otherwise acquire a hall in the city of Philadelphia " as a permanent memorial to the late George W. Childs, and to form a central meeting-place for organizations of workingmen. It is expected that the building will cost approximately $50,000, which amount will be raised by selling bonds to members, which bonds will be redeemed at a specified time. Jacob Glaser, custodian of the money left by Mr. Childs, has not sufficient funds to begin work on the proposed memorial. However, the printers say, it will be started by the end of the present year. The memorial will contain a library, clubrooms and educational facilities.— *Philadelphia Public Ledger.*

TYPOGRAPHICAL UNION AS AN ADVERTISER.—At the Alaska-Yukon-Pacific Exposition, at Seattle, Washington, one of the notable exhibits in its department is that of the International Typographical Union. It consists of a model tent, one-fourth the size of those in use at the union's home at Colorado Springs, Colorado, arranged and furnished exactly the same. A revolving pedestal contains a number of photographic views of the institution and surrounding scenery, arranged so that visitors may be seated and look over the pictures by simply turning a screen, as are the leaves of a book. A large water-color, mounted on an easel, gives an accurate bird's-eye view of the home, the annex, the grounds and everything in connection with the plant. On a large screen are arranged blue-print plans of the tent, together with a diploma awarded the home by the National Tuberculosis Congress during its session at Washington, D. C., last year. It is signed by Theodore Roosevelt, then President. Press clippings tell of an exhibit by Clarksburg Typographical Union at the Harrison County Fair. Syracuse union was in evidence at the New York State Fair with an exhibit showing the part the union is playing in the anti-tuberculosis war, and three hundred examples of work by students of the I. T. U. Course of Instruction in Printing.

A SUPERINTENDENTS' AND FOREMEN'S CLUB.— On the evening of Thursday, September 2, at an informal dinner at the Broadway Central Hotel, in New York city, steps were taken looking toward the organization of a club of printing-house superintendents and foremen. It was a very representative gathering, between fifty and sixty of the heads of departments from most of the leading printing and publishing houses of the city being present. M. O. Menaige, city salesman for the Bingham Roller Company, was the prime mover and originator of the plan. He stated, however, at this preliminary meeting, that his active interest would cease with the permanent organization, as it was in no sense the intention to use the club for purposes of exploitation. Considerable enthusiasm was manifested and a temporary organization was effected, with J. C. Morrison, of the Wynkoop-Hollenbeck-Crawford Company, as chairman. A committee on membership was selected, and from present appearances it looks as if the new organization is to be a success from the outset. The club is to be purely social in its nature, with a biweekly or monthly dinner, at which topics of interest to the craft in general will be discussed by experts invited to lecture on special subjects. The idea is to have talks by electrical experts, who will elucidate the application of electricity to modern printing-plants; heads of large printing and binding machinery houses, who will talk on the evolution, development, improvement and care of their various machines, etc. These lectures are to be followed by general discussions, participated in by the membership as a whole. It is the intention to make the discussions entirely informal, yet of such a nature as to impart a vast fund of useful and valuable information to the members attending the dinners, and much benefit is expected to be derived from them. The experiment is being watched with a good deal of interest, as its success will undoubtedly lead to the organization of similar clubs in other large cities in the country.

ADDITIONS TO THE SELLING FORCE OF THE AMERICAN TYPE FOUNDERS COMPANY.

Jesse Joyes, who has been connected with the Southern Printers' Supply Company, of Washington, is now connected with the new Washington house of the American Type Founders Company, opened the first of September at 1210 G street, N. W.

While associated with the Southern Printers' Supply Company, at Washington, D. C., Mr. Spencer added to his already large circle of friends and acquaintances in Washington and the surrounding country, and all will be interested in his good fortune in securing a desirable connection with the Baltimore house of the American Type Founders Company.

W. C. Newton has been mailing notices to the printers of Washington and the South, advising them that he has accepted a position with the new Washington house of the American Type Founders Company, opened the first of September at 1210 G street, N. W.

ART IN TYPOGRAPHY.

One way — the old way and at one time the only way — of putting a piece of copy into type is this: The compositor looks it over with the wise eye of long practice, does a little rapid figuring with a stubby lead-pencil to ascertain what type it will " go " in, gives his suspenders a hitch, takes a fresh chew of tobacco, and fires away.

The result, if well printed, is legible, fairly neat in appearance, and difficult for a layman to criticize — although he may have an uneasy feeling that it is not everything it could and should be. That is typography, but it is not art.

Artistic expression by means of types is sometimes difficult, but always worth while. Briefly, this is what it means. Every proposition, whether it be manufacturing, mercantile, professional, promotive, or what not, is surrounded by a certain individual atmosphere. It possesses characteristics peculiar to itself. It presents points of individuality which are of importance — which are essential to a complete and precise comprehension of its true character. These characteristics must be interpreted, in some manner or other, so that the public may clearly understand them.

After they are put into words by a man who knows how, the problem of the artist-printer is to choose types and decide upon a style which will give those words added weight — bring out the correct atmosphere — accentuate those phases of the proposition likely to impress the public favorably — harmonize with the entire subject, and preserve its individuality.

When this is done, you have one of those superb examples of the printer's art which convey a message without being read at all, and, being read, invest every word with a convincing power which is all but irresistible.

Is it worth while? It surely is, for it becomes a great influence instead of a mere commodity, a living, breathing argument, instead of a mass of inert words.

You have seen printing of this kind. You ought to use it in your own business.— " *Character,*" *Griffiths-Stillings Press.*

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests with the advertisers solely.

MORE HANDS NEEDED FOR THE TYPOGRAPHICAL HARVEST.

Right through the usually dull summer months the American Type Founders Company has been kept busy and many of the selling houses are now on the lookout for experienced type and printing-machinery salesmen. "Nothing succeeds like success," and one of the biggest type successes is the Cheltenham family. The selling of this face in weight fonts at body-type prices has, of course, had much to do with the big increase in business. All of the American display type is now sold in weight fonts at body-type prices.

PROFITABLE READING.

The following brochures are sent free upon request: "Blocks: What Those Who Print from Plates Should Know About Blocks," and "Twentieth Century Proofing: Automatic Self-feeding, Self-inking, Electric-drive." The galley-proof press is as much an anachronism as the horse-car, and just as unprofitable in live printing-offices. Published by F. Wesel Manufacturing Company, 70-80 Cranberry street, Brooklyn, New York; 329 Dearborn street, Chicago; 712 Mutual Life building, Philadelphia. Wesel manufactures for the progressives.

WEDDING TEXT HAS WON THE PRINTERS.

The American Type Founders Company is again to be congratulated on having caught the popular fancy, for its new Wedding Text has taken with printers from the start. Specimens of the complete series of this most attractive face are shown among the front pages in this issue. Possibly some of the notable popularity of this face is due to the fact that it is sold in weight fonts at regular body-type prices and discounts. Every wide-awake printer is quick to appreciate the desirability of full cases of type, especially when it is a face which will prove so generally useful for the varied kinds of every-day printing as well as for invitations, announcements and society work.

MR. NELSON'S SERVICES TO THE TRADE.

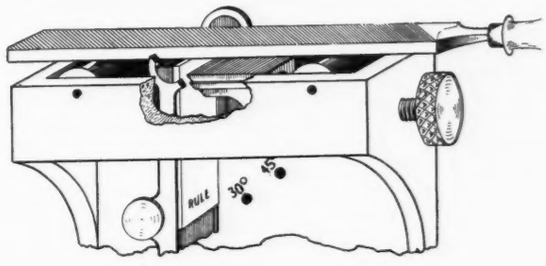
When R. W. Nelson, president of the American Type Founders Company, decided a few years ago to sell the Cheltenham series at body-type prices, he, consciously or unwittingly, instituted a great economy in composing-rooms, by emancipating them from accumulations of petty job fonts, which were wasteful because inadequate, and deteriorated the quality of printing by their incongruousness. Another service to the printer by the big type company was the introduction of the type family. The extreme instance is the Cheltenham family, with its thirteen related series, by which a Cheltenham job may be given the greatest diversity of emphasis without any danger of inharmony. These two reforms in the typemaking business have increased the serviceability of American type per dollar of outlay to an incalculable extent. The saving to printers in hard dollars has been immense, as every practical typographer knows.

The American Type Founders Company is reaping the reward of its scientific diagnosis of the printers' needs in a business which during the summer now ending has broken all records and compelled large additions to its central foundry.

Several new type families are being developed. Progressiveness of ideas is the key-note of the manufacturing and designing departments. Mr. Nelson has proved himself to be a successful "Old Probabilities" in the type field. He has proved that originality pays. Not the slightest semblance of imitation is permitted. Determined to lead, the company's leadership in type fashions is unchallenged, for verification of which see the company's specimen books.

THE MESERAULL MITERING MACHINE.

The National Perforating Machine Company, of Kansas City, Missouri, has placed on the market a new and simple style of mitering machine, which has many advantages to commend it to printers. The principles on which it is designed show that it can never get out of order and that it will give perfect accuracy in fitting all manner of joins in rules or other metal. As will be seen from the cut, the angle for the miter is obtained by adjustment of the



THE MESERAULL MITERING MACHINE.

set-screw on the lower part of the device, and the rule or other material is gripped by the block operated by the threaded screw at the end. Freely moving rolls at both ends of the device, on which the file is held perfectly flat, insure perfect evenness of cut. There is nothing to get out of order, and the only thing that can wear is the file, which is not hard to replace. Write for full particulars to the company. The apparatus is a saver of time and material. Every printer should have it.

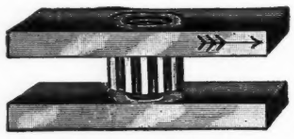
HERRICK PRESS CUT CATALOGUE.

The Herrick Press, formerly located in the Fine Arts building, Chicago, have removed to 246-249 Michigan avenue, where increased facilities afford them better opportunity to take care of their rapidly developing business.

The Herrick Press issue a very elaborate catalogue in colors, covering an interesting collection of nearly seven thousand cuts, in black and two or three color plates, created expressly for advertising purposes. To the progressive printer who is inclined to keep before the public in a forcible manner, the Herrick Press service is invaluable. Aside from the printer's own use, the Herrick Press have built up a large business through the printers who use their illustrations in connection with booklet, catalogue and specialty advertising for their customers. Those desiring full particulars, specimen of colorwork, and catalogue, should address the Herrick Press at their new quarters.

TALBOT QUOIN.

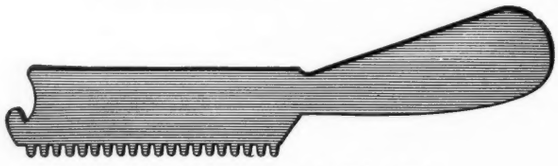
The Talbot Quoin, illustrated below, is made in two sizes, No. 1 being thirteen ems long, which can be used in a space five-eighths inch wide and expands to over an inch, and the No. 3 size, for locking chase on bed or for large poster forms. They are made of two pieces of heavy steel, fitted with a deeply threaded screw, a collar or ring surrounding, which is deeply milled to receive the teeth of a special wrench. The wrench terminates in a strong, hook-



Talbot Quoin (reduced).

shaped projection, which, when the final and strongest pressure is desired, is engaged in one of the grooves of the collar and forced backward or forward as required. The ratchet and pinion movement describes the operation of the new quoin fairly accurately.

The merits of the Talbot Quoin are that there is not the slightest tendency to squabble form or furniture, either in locking or unlocking, as it has direct spread and contraction. It is said to be the quickest and safest quoin ever



Ratchet-wrench and hook for Talbot Quoin.

made. One stroke of the wrench takes up all the slack, and then the principle is precisely the same as a jack-screw, the most powerful of steadily applied forces. After pushing the quoin snug with the ratchet-wrench, a quarter turn with the hook is sufficient for the strongest lock-up. In register-work the Talbot Quoin would seem to be an economical and highly efficient appliance. It is made by the Draper & Hall Company, makers of the "D. & H." rust-proof composing-stick, Middletown, Connecticut, and is furnished to the trade by all the principal supply houses.

KEYSTONE NOW COTTRELL'S SELLING AGENTS.

The announcement in this issue of our magazine to the effect that the C. B. Cottrell & Sons Company has appointed the Keystone Type Foundry its general selling agent throughout the United States for the Cottrell two-revolution and drum-cylinder presses will doubtless be a surprise to most of our readers, because, up to a few months ago, that foundry practically confined its sales to its own products.

If the Keystone is anything it is progressive and wide-awake to changing conditions, and the broadening of its field and selling proposition at this time shows it. The largest of printing-plants required for general printing, newspaper, magazine and other publication work can now be fitted up completely by one foundry, and the buyer can place the entire order for his plant with one concern, making and dealing in only the best.

In addition to its own extensive manufactures, consisting of nickel-alloy type and other materials, the Keystone is selling agent for the leading manufacturers of printers' furniture and wood goods, job presses, lever paper-cutters, proof presses, round-cornering, punching and perforating machines, stapling machines, wire stitchers, saw trimmers, power paper-cutters, folding machines, and now this splendid line of printing machinery is rounded up by the addition of the Cottrell presses.

A SOLUTION OF THE POWER PROBLEM.

Few recent inventions of interest to the printing industry have recorded as instant and striking a success as that of the Kimble Variable-speed Motor.

During the four years that it has actually been upon the market, this new motor has been installed in hundreds of plants of various kinds, and its makers have been obliged three times to enlarge their factory.

Most of the motors thus far sold have gone into printing-offices in various parts of the country, and the manufacturers have been happily astonished with the way in which printers have welcomed their improvement. The new motor, however, accomplishes so many desirable but heretofore impossible results, that its almost sensational success is easily understood.

Until the appearance of the Kimble motor, every printer who undertook the substitution of electricity for steam found himself to be more or less in trouble, unless perchance he was able to secure direct current.

To be suitable for printing-press requirements, a motor must be capable of giving variable speed. This has always been easy to secure with direct current, but with alternating current, particularly on single-phase circuits, it was possible to secure variable speed only by the installation of costly and intricate devices outside of the motor itself.

In addition to being expensive, all former appliances for giving variable speed on an alternating-current motor have been difficult to control and easily put out of order. The chief objection, however, has been the excessive cost of operation. This has been caused by the fact that all alternating-current motors prior to the Kimble required so much current to start them, sometimes as high as eight or ten times the current needed to run the motor after it was started. The power factor of the earlier motors has always been low, and this again has added to the cost of current.

Comparatively few plants are able to secure direct current, hence the need was urgent for an inexpensive motor that would give variable speed on alternating current that was simple and easy to control, that combined a high-power factor with economy in current.

As every one of the hundreds of printers now using Kimble motors knows, his motor meets all these requirements. Its makers assert that theirs is the only existing motor that successfully achieves these results on alternating current. But this remarkable motor goes even farther. It starts with the full load and with the same amount of current that is required to run it. It makes "burn-outs" impossible. It is started, stopped and reversed, and its speed is controlled all from a single lever contained within the motor itself. This lever is operated by the foot, leaving the hands free. It is so simple that trouble is almost out of the question. It requires no outside devices, two wires direct to the motor being all that is required to install it. Hence it is inexpensive. It automatically increases or decreases in exact proportion to the load, and, hence, reduces the current used to the lowest possible point. Its variation presents any conceivable speed from 300 to 3,000 revolutions per minute. It is silent running.

From this it will be seen that the Kimble motor offers to plants equipped with alternating current all the advantages heretofore enjoyed only by those having direct current. One of these motors attached to each individual press brings each machine to the maximum of its efficiency, and, at the same time, cuts out every cent of power-cost, except

when the machine is actually at work. This, of course, results in increased output with decreased cost of power — the combination naturally sought for by every wise printer.

The Kimble Electric Company, 1121-1123 West Washington boulevard, Chicago, Illinois, are the manufacturers of this motor. They are also makers of variable-speed, reversible ventilating fans, and other devices with which their motors can profitably be combined.

AN AGGRESSIVE ADVERTISING CAMPAIGN.

The American Type Founders Company is conducting a most aggressive campaign of advertising publicity along very broad lines, and readers of THE INLAND PRINTER can not help being impressed by the series of full-page talks to printers in our advertising pages. R. W. Nelson, the president and general manager, has some very pertinent things to say and he is saying them in that direct, conversational way which irresistibly attracts attention and carries conviction.

The first of these appeared in our August issue, under the caption of "The Reason Why," which contained reference to the creation and development of the big central plant at Jersey City, now the largest and most complete typefounding plant in the world.

The second instalment occupied two pages in the September number, and the one entitled "The Casting-machine Fad" emphasized some wholesome truths, as, for instance, "there are not a dozen printing-offices in the country that can afford to purchase and operate a casting machine when job type can be bought in weight fonts at body-type prices and discounts."

Like the two pages appearing this month, each of these articles are right to the point. One of these latter pages is entitled "Weight Fonts and the Hell-box," with the pointed statement that "a twenty-pound weight font in the case is worth a hundred pounds in the hell-box, and a hundred pounds in the hell-box will buy a weight font for the case." The other page bears the title "Costly Make-ready with Sort-caster Type," and tells some plain truths in very plain words.

This series of "talks" will prove valuable for the future historian in writing of the typefounding industry, and Mr. Nelson will figure prominently in the leading part he is taking in molding and shaping conditions to meet the exigencies of the times. Never before have such broad, fair and equitable opportunities been offered printers for conducting their composing-rooms on a profitable basis.

THE TYPE SITUATION.

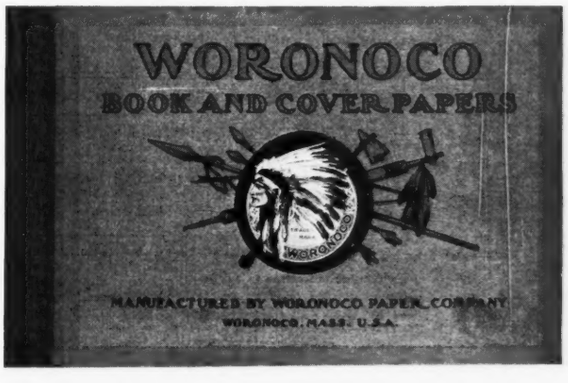
Printers of this age are indeed fortunate. Everything conspires to their financial betterment. Prices for printing are on the upward trend, and, while labor is higher, labor-saving machinery is coming to their aid. Type is cheaper and the last word has not been said in this particular. It is interesting to reflect on the causes of this condition of affairs. Certainly the cost of production of type by the founders has not been lessened. Labor is, indeed, higher. No one has ever accused the typefounders of being philanthropists. It can not be doubted that the cause of the horizontal decrease in the price of type is due to the rapid introduction of typecasting machinery into printing-houses everywhere. While this field was occupied by the pioneers with but partially successful typecasters, no word came from the typefounders. Serenely unconscious they went on their way, and even advanced the price of type. It was not until a simple, thoroughly practical typecasting machine was placed on the market that the typefounders saw a great light.

"Low rates for large job fonts" was flourished in the foreground, but the fact that *sorts cost just as much as ever* — as high as $1.10 per pound for six-point — was relegated to the background, and sorts constitute at least fifty per cent of the printer's type bills. Job-type sorts are still sold at the old list. The reduction has only been made on fonts larger than twenty pounds. It is because printers have reflected on the situation that typecasting machines are gaining in popularity. All the type that is wanted, sorts when needed, quads and spaces in plenty for any job; and, better than all, at a lower cost than foundry type, is truly a strong appeal to the printer.

The matrix-rental plan has been instrumental in overcoming the objections of some printers to carrying a considerable investment in matrices, while the fact that one machine — the Thompson Typecaster — can use the ordinary Linotype matrix — cheapens the cost of production to a point where the typefounder can not hope to compete. The manufacturers of the Thompson machine have also devised a plan which enables their customers to secure any face of type desired at a cost of but $2 for any font of matrices. This is the cost of a font of Linotype matrices (3 cents per character), while the larger sizes are electrotype matrices. These are sold at $20 per font, but the printer needs purchase but one font, and can use them as much as he wishes and return them at any time and get another font by paying an exchange fee of $2. This certainly seems an economical way for the printer to keep his type-equipment up to date and his cases always full of type, and the printer to-day who is so fortunate as to own a typecasting machine is becoming an object of either envy or emulation by his brother printers.

THE NEW WORONOCO BOOKS.

A remarkable showing of papers of various kinds is contained in the new Woronoco books which have recently been received. One of the books is devoted to a showing of book and cover papers, while the other contains writing-papers. Each book is 6½ by 10 inches in size, handsomely bound, and contains numerous examples, beautifully printed in various colors, showing the effect of the different papers



as cover and title pages. Many of the examples are embossed, and some of them are bronzed. The book of writing-papers shows twelve brands of papers in various colors and weights. Altogether, they make one of the best showings of paper samples that we have seen. We reproduce herewith the cover of the book of samples of book and cover papers. The cover-paper is printed in brown, with the circle in the center printed in colors and tipped in a sunken panel.

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student* and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

FOR SALE — Complete file of INLAND PRINTER, April, 1900, to April, 1907; fine condition; unbound. ED. F. NEWTON, Monticello, Ind.

PAPER PURCHASERS' GUIDE, by Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. $1 by mail. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khâyyâm; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all of the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of books, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

WANTED — Printers to send 25 cents for 50-cent book, "Points for Printers"; 40 pages. WILLIAM L. BLOCHER, Dayton, Ohio.

BUSINESS OPPORTUNITIES.

BINDERY FOR SALE in prosperous northwestern town of 20,000 population; exceptional opportunity; if in earnest, write for information. J 417.

ENGLAND — Selling engineer, living in Leeds and working northern counties, desires sole agency for one or two good firms manufacturing machinery for the printing, stationery and allied trades. Apply J. B. DAVENPORT, Hyde Park, Leeds, England.

FOR SALE —As complete job-printing outfit, equipped for prompt and up-to-date office and society stationery, as heart could wish for; established 9 years, commanding cream trade, no incumbrance; elegant opportunity for first-class artistic printer; would retain small interest until purchaser becomes acquainted; good growing town of about 8,000 population on Florida east coast; no time to answer curiosity seekers; price reasonable, easy terms if backed by proper credentials; other interests demand my full attention. J 335.

FOR SALE — First-class job office — 3 platens, cutter, type, etc.— in Dallas, best town in the South; volume of business to be had unlimited; rare chance for printing hustler; plant and business worth $3,500. JOHN S. OGLESBY, Dallas, Texas.

FOR SALE — Half interest in best small daily in West; $3,500 cash; full particulars on application. J 458.

FOR SALE — I must dispose of complete printing plant at once, consisting of cylinder, Gordons, Universal, cutter, perforator, puncher, stitcher, type, etc.; separate motor for each machine; established trade; good lease; near loop in Chicago; price for quick sale, $5,500; worth $8,500; terms if necessary. J 446.

FOR SALE — Job and edition bookbindery near Chicago, with 20 years' good established business; exceptional opportunity for a practical man. J 416.

FOR SALE — Job bookbindery, employing 4 men and 2 girls, well stocked with up-to-date machinery; trade winter and summer alike; good reason for selling; will sell cheap. C. A. HILCKEN, Newport, R. I.

FOR SALE — Newspaper business and job office in city of 12,000; must be sold immediately; established 2 years. Address "CHRONICLE," Marquette, Mich.

FOR SALE — Two-thirds interest in complete job plant in Denver, Colorado; good business and steady customers; the right place for a printer in poor health; other interests demanding attention. J 418.

FOR SALE — Well-equipped job plant in growing northern Indiana factory town of 7,000; doing good business and best class work; good reasons for selling. J 441.

MAIL-ORDER POULTRY-PRINTING BUSINESS FOR SALE — Consists of cuts, good will and small stock; field unlimited; orders come from all over the United States and Canada; can be conducted by any printer; price very low. POST PUBLISHING CO., Goshen, Ind.

NEWSPAPER MEN — Opening in the Canadian Northwest for young newspaper men having from $400 to $600 to invest. MILLER & RICHARD, 123 Princess street, Winnipeg, Manitoba.

ONE PRACTICAL PRINTER, pressman and bookbinder; one that can do check-binding and run paper-cutter, with $1,000 each, for mail-order specialty printing-house in Milwaukee; good opportunity; bears close investigation. J 447.

Publishing.

FINANCIAL SUCCESS means printers' profits plus publishers' profits. Why not become a publisher? Booklet — "How." HARRIS-DIBBLE COMPANY, 253 Broadway, New York.

FOR SALE.

BOOKBINDERS' MACHINERY: rebuilt No. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 11-25 S. Jefferson st., Chicago.

DEXTER AUTOMATIC FEEDER, takes sheet 42 by 56: was attached to No. 0000 Miehle. Correspondence invited. A. F. WANNER & CO., 342 Dearborn st., Chicago.

FOR SALE — A Monotype equipment, consisting of a caster with job-type casting attachment, and a keyboard, air compressor, etc.; very little used and will sell at a bargain; reason for selling — not adapted to our line of work; would consider exchange for Nuernberg-Rettig typecaster. HERALD, Decatur, Ill.

FOR SALE —A No. 1 Pony Miehle press, front-fly delivery; excellent condition. ED. F. NEWTON, Monticello, Indiana.

FOR SALE —Automatic typecaster and matrices; makes type 6 to 36 point, any face; samples on application; bargain price, easy terms. GENEVA PRINTING CO., Geneva, N. Y.

FOR SALE — Two Huber two-color presses, bed 39 by 52; these presses have been thoroughly overhauled and are in excellent condition; price very low. Address J. A. ROESE, P. O. Box 897, Pittsburg, Pa.

FOR SALE CHEAP if taken quick — 39 by 52 Whitlock 2-revolution, front-fly delivery. J 444.

FOR SALE — Hoe No. 3 litho press, Seybold embosser, Emmerich pony bronzer, Holyoke 54-inch cutter. ISAACS, 10 Bleecker st., New York.

FOR SALE — One 7 by 11 Pearl press No. 11; one 10 by 18 Chandler & Price Gordon press; one 10 by 15 Prouty press; one 12 by 18 Prouty press; one 12 by 18 Chandler & Price Gordon press; one 27 by 31 Whitlock press; one 10 by 15 Colt's armory press; one 34 by 46 Cottrell, latest style, 4-roller press, with motor attached; one Monotype caster and keyboard; one Sheridan Auto cutter; one Goss rotary newspaper press, 7-column, 12-page, complete with folder, paster, electric motor, belting, shafting, curved plate stereotype outfit, latest molding-table, turtles, chases, etc., nearly new; one Fuchs & Lang bronzer, takes sheet 40 by 48; one Grisold slitter, 80 inches wide; one Dexter combination folder, takes either paper or board, any size sheet from 22 by 28 to 44 by 64, with one H. P. Crocker-Wheeler 220-volt motor. C. E. BIXBY, 176 Federal st., Boston, Mass.

FOR SALE OR EXCHANGE — One large cashier's desk, value $120; would trade for printing-press, or what have you? MARTINS AGENCY SALES CO., Millville, N. J.

FOR SALE — 38 by 55 Cottrell 2-revolution in good condition; cheap. J 443.

DO YOU DO EMBOSSING?

Hard as stone. Ready for use in two minutes after making counter-die. Softens quickly by gas flame, hot water or torch. Remeltable—can be used over and over again. **$1.00 PER PACKAGE,** containing full instructions and hints on Embossing (over 2,000 words), and you do not have to buy a book on Embossing. **Sold by All Supply Houses or by A. W. MICHENER, Mfr., 329 Dearborn St., Chicago**

MICHENER'S EMBOSSING COMPOSITION

FOR SALE.

FOR SALE — 40 by 54 Maley iron blocks in 4 parts with hooks, $125; 42 by 62 Maley iron blocks in 4 parts with hooks, $150; 200 Eureka hooks, each 55c.; 150 Ideal hooks, each 50c.; 96 automatic register hooks, each 40c. A. F. WANNER & CO., 342 Dearborn st., Chicago.

FOR SALE — 46 by 62 two-revolution Whitlock with crank-bed movement, air-springs, 4 rollers, table, front-fly delivery — a fine press; 39 by 52 Huber, 4 rollers, table, front-fly delivery, air, rebuilt and guaranteed; 2,500 wood patent blocks, all sizes, in sets of 4, 8, 16 or 32; very low prices. A. F. WANNER & CO., 342 Dearborn st., Chicago.

WHITLOCK 2-revolution presses, 27 by 40 and 35 by 47; also 2 Huber 2-revolution presses, 41 by 52; we guarantee these presses in every respect; particulars cheerfully given. RICHARD PRESTON, 167C Oliver, Boston, Mass.

HELP WANTED.

All-round Men.

WANTED — A good all-round sober printer; office all new and modern; everything run by power; $3 per day. Address GEORGE L. SHAKESPEARE, Deming, N. M.

Artists.

WANTED — An experienced artist with executive ability to take charge of department in an established business, to promote and advance same; salary commensurate with results. Address J 454, stating experience.

Bookbinders.

AN OPENING is offered in the office of a large edition bindery for a young man, preferably one familiar with estimating; big opening for right man. Answers confidential. J 432.

Compositors.

WANTED — Compositor; must be competent, tasty, sober and "down to now"; union shop; new, commodious and sanitary building. BURROW PRESS, Pensacola, Florida.

WANTED — Compositor with original ideas; one who is constantly striving to increase his efficiency; whose production stands in a class by itself; steady position at commensurate salary. J 457.

WANTED — First-class job-printer who understands make-up and can do tasty commercial work; union scale $18.40, but will pay more to man who will take an interest in the work and welfare of the plant; best-equipped composing-room in the West; good light and ventilation; 10 compositors employed. Address FOREMAN, Box 1277, St. Joseph, Mo.

Draftsmen.

WANTED — A draftsman who is a practical printer — one who knows the practical requirements of a printing-office. Write, stating experience, age, qualifications, etc., J 415.

Engravers.

WANTED — First-class half-tone reëtchers. PHOTO-CHROMOTYPE ENGRAVING CO., Philadelphia.

WANTED — Two engravers for cloth-bag printing; must have experience on metal, and ability; good pay and a big opportunity. AMERICAN BAG COMPANY, Memphis, Tenn.

Foremen, Managers and Superintendents.

A LIVE SUPERINTENDENT WANTED IN CHICAGO.

Man thoroughly practical in all branches, who knows how to get results; good executive; employ 200 to 300 people — night and day shop; state age, experience, references and approximate salary expected. J 2.

HERE IS A GOOD OPENING for a first-class printer with business ability; a manufacturing establishment in Illinois operating its own printing plant is looking for a man to take charge of the business end of the office; they do not want a foreman, but a man qualified in every way for the foremanship, and then some; a judge of stock and a careful buyer; in short, a man who knows how a printing-office should be run to produce first-class work at the least possible cost; do not apply unless references are A1. Address J 464, stating salary expected.

SUPERINTENDENT of composing-room and pressroom; open shop; New England city; give references when applying. J 419.

WANTED — Composing-room foreman for printing plant in the East, having 15 presses, doing fine catalogues, books and colorwork, also general line of commercial work; state experience, reference and salary wanted. J 410.

WANTED — Experienced superintendent for large Canadian job plant; one accustomed to canvass and give estimates; high wages. J 366.

Operators and Machinists.

COMPOSITORS, ESTIMATORS, OPERATORS — Save valuable time and needless figuring. "Greenwood's Universal Type Measure" measures directly in "thousands" — any size body-type, any width from 10 to 30 picas; also gives number lines per "thousand." Simple, quick, accurate. Postpaid: 2 for 25 cents, 6 for 50 cents. W. W. GREENWOOD, 2529 Gleason ave., Los Angeles, Cal.

Pressmen.

WANTED in Washington, D. C., union job pressman; must be first-class on all grades of work; right salary to the right man. J 414.

Salesmen.

WANTED — A first-class commercial-printing salesman; must be practical man, experienced estimator and a hustler; references required with details of qualifications and salary expected in first letter; permanent position with established concern in progressive central Western city. J 292.

WANTED — By a large printing, lithographing, publishing house in New York city, a man to handle customers in the office and make up estimates; must be thoroughly familiar with the business; composition: 50 per cent ability and 50 per cent personality; young man preferred. J 100.

WANTED — One hundred job pressmen who think they have selling ability and wish to demonstrate it; we have an easy proposition with an extensive line; liberal compensation. Write fully. J 174.

WE WANT a live man who can really *sell goods*, who has $5,000 to invest in a legitimate manufacturing business, to take the States of Illinois, Michigan, Wisconsin and Missouri, on a salary and commission basis, as exclusive territory; goods are patented and sold to printers and publishers, and are in demand; giving entire satisfaction and saving money for users; every man connected with the company in a responsible position is a stockholder and a producer. J 424.

Typefounders.

WANTED — Typecasters — hand, steam and automatic; also typefounders' other expert help wanted; steady work, full hours. Address WM. F. CAPITAIN, Superintendent, American Type Founders Company, 300 Communipaw ave., Jersey City, New Jersey.

INSTRUCTION.

EMPIRE LINOTYPE SCHOOL, 419 First ave., New York city; 8 weeks thorough operator-machinist course, $60; large school, 4 Linotypes; established 1906; technical school solely; liberal, successful; graduates in all parts of the country. Write or call for prospectus.

LINOTYPE SCHOOL — Six weeks' course, $50; 12 years' experience. LINOTYPE SCHOOL, 474 East Fifty-fifth st., Chicago, Ill.

OVER 1,000 new Linotypes installed yearly; 30,000 periodicals, most of the miscellaneous work machine-set — a live printer can't lose money faster than hesitating about learning the Linotype; long, liberal, well-balanced course. EMPIRE LINOTYPE SCHOOL, 419 First ave., New York.

THE ECLIPSE KEYBOARD is the most perfect facsimile Linotype practice keyboard on the market; movable spring-steel keys, exact touch; detachable copyholder; complete instruction-book with illustrations; price, $4; descriptive circular upon request. SPECIAL FOR OCTOBER: Stubbs' Manual FREE with every keyboard; this book sells at $1, and is a practical treatise on the Linotype by holder of the world's competition speed record. Buy your keyboard now and get the "Manual" free. ECLIPSE KEYBOARD COMPANY, 117 South Bonner street, Dayton Ohio; Canadian agent, A. E. Moissan, Box 1118, Winnipeg, Manitoba, Canada.

THE THALER KEYBOARD is an exact facsimile of regular Mergenthaler keyboard and enables you to acquire keyboard manipulation; 22-page instruction book; bell announces finish of line; copyholder. For home practice. Price, $4. Send for circular. THALER KEYBOARD CO., 505 "P" st., N. W., Washington, D. C., all agencies Mergenthaler Co., and Parsons Trading Co., London, England, and Sydney, Australia.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, 120 Sherman st., Chicago.

Bookbinders.

BOOKBINDER AND FINISHER wishes to change position; have had experience as foreman. J 436.

BOOKBINDER, competent in all branches, experienced in estimating and managing, wants position as foreman or general workman; sober. J 358.

BOOKBINDER, thoroughly experienced in all branches of forwarding, wishes to make change; no bad habits and not afraid to work; 10 years' experience; will go anywhere if price is right. J 427.

FIRST-CLASS FORWARDER and finisher would like to change position; situation in the South preferred. J 463.

PRINTERS WHO REQUIRE A PERFECT-WORKING GOLD INK

will be interested upon their testing a sample, which we will gladly send to responsible printers upon application. Few ink manufacturers have succeeded in creating a satisfactory formula that will produce a perfect working gold ink for high-grade printing.

"OROTYP" IS A PERFECT GOLD INK of tested quality — an ink which, when used, will retain its brilliant luster. The best printing establishments of the country are using *"OROTYP"* and pronounce it the most perfect and satisfactory gold ink they have ever used.

Manufactured in four shades: Light Gold, Deep Gold, Aluminum and Copper

MANUFACTURED BY

THE CANADIAN BRONZE POWDER WORKS

MONTREAL TORONTO VALLEYFIELD

DISTRIBUTING AGENT FOR UNITED STATES

JAS. H. FURMAN, 36 La Salle St., Chicago, Ill.

SITUATIONS WANTED.

Compositors.

AN ALL-ROUND JOB-MAN wants position with house where ability counts; best references. J 421.

EXPERIENCED ad. and job man and proofreader, but has been few years in other business, wants to take up printing again; age, 32; sober, industrious. J 462.

Electrotypers.

ELECTROTYPING — Instructor or foreman in all its branches; European experience. J 434.

Embossers.

EMBOSSER with good references of first-class German (Berlin) and Austrian (Vienna) firms wants a position; good worker in all kinds of embossing and stamping works; I work on all kinds of embossing presses (special Karl Krause). Apply to G. BUERSCHAPER, 364 Slater st., Ottawa, Canada.

Engravers.

WANT POSITION and buy part interest in small but reliable photoengraving concern. Am expert in all processes of colorwork and will go where good prospects are for building up trade. J 383

Foremen, Managers and Superintendents.

HAVE HAD THE BEST possible experience in the printing and binding business; desire to make new connection; can manage, superintend, estimate and sell. J 459.

POSITION as superintendent, foreman, job compositor; A1 man, union, steady, reliable; long experience; good estimator; can assume complete charge of office satisfactorily; wife's illness reason for changing. J 429.

POSITION WANTED by man in prime of life who has proved his ability; fully qualified to take the supervision of the mechanical or editorial department of a publishing house. If you have anything to offer, address C. R., 411 S. Limestone, Springfield, Ohio.

Office Men.

YOUNG MAN — Good education, thorough practical knowledge of the printing business — office and mechanical — desires office position with first-class shop — preferably Chicago — where there is opportunity for advancement. J 445.

Operators and Machinists.

EXPERIENCED MONOTYPE OPERATOR wants position at once. Address HENRY PRIMEAUX, Lafayette, La.

LINOTYPE MACHINIST-OPERATOR desires situation in West or Northwest; absolutely satisfactory work guaranteed; union. J 450.

LINOTYPE MACHINIST, 10 years' experience, union, reliable; must be day work. J 539.

LINOTYPE OPERATOR-MACHINIST, fast, thorough mechanic; union, reliable; must be day work. J 451.

LINOTYPE OPERATOR-MACHINIST — First-class, sober, reliable; best references; Northeast preferred. EUGENE DOWNS, 214 State st., Elmer, N. J.

POSITION WANTED — Linotype and Monotype machinist, 12 years' experience in job and newspaper offices, now employed, desires permanent position with reliable house; union, married; give full particulars in first letter. J 420.

YOUNG MAN wants position; Linotype operator; city experience, 3 years; best New York references; nonunion. C. MURCH, Greenwich, N. Y.

Photogravure.

PHOTOGRAVURE —An experienced photogravure plate etcher would like to associate himself with a responsible party. J 162.

Pressmen.

A UNION PRESSROOM FOREMAN desires position with house doing high-grade work, either catalogue or process; can make good in any size pressroom; references on request. J 396.

CYLINDER PRESSMAN — First-class half-tone and color work; none but first-class office apply; West preferred. J 438.

SITUATION WANTED by a pressroom foreman capable of taking charge of any size pressroom; A No. 1 on half-tone, color and publication work; strictly up-to-date. J 315.

WANTED — Position by first-class platen and cylinder pressman. Address WALTER CAVELL, 319 West 46th st., New York city.

Proofreaders.

LADY PROOFREADER desires position; job and catalogue experience; Middle West preferred. J 94.

Salesmen.

A SALESMAN of several years' experience in New England and New York State would like to hear from any printing machinery concern desiring a representative in this territory; have been with the concern I now represent for several years, but would like a change; best of references. J 413.

Stereotypers.

FIRST-CLASS STEREOTYPER with good references wants position as foreman or journeyman. J 67.

Stonemen.

STONEMAN — Competent stoneman desires change in location. J 181.

WANTED TO PURCHASE.

WILLIAMS WEB FEEDER, attached to Chandler & Price 12 by 18 press; outfit must be in good condition and reasonable. J 461.

BUSINESS DIRECTORY.

Advertising Novelties of Wood.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y. Rulers and advt. thermometers. 1-10

Bookbinders' and Printers' Machinery.

DEXTER FOLDER CO., Pearl River, N. Y. Folding machines, automatic feeders for presses, folders and ruling machines. 2-10

Bookbinders' Supplies.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies. 1-10

Calendar Manufacturers.

NEW LINE of bas-reliefs published by H. E. Smith Co., Indianapolis, Ind. 11-9

Case-Making and Embossing.

SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates. 1-10

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases. 7-10

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE CO., THE, 116 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates. 6-10

Cylinder Presses.

BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. Also rebuilt machines. 7-10

Electrotypers and Stereotypers.

McCAFFERTY, H., 141 E. 25th st., New York. 3-10

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago offices, 143 Dearborn st. 11-9

Embossers and Engravers — Copper and Steel.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die makers and embossers. Write for samples and estimates. 45-49 Randolph st., Chicago. (See advt.) 3-10

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use; hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies.

YOUNG, WM. R., 121-123 N. 6th st., Philadelphia, Pa. Printing and embossing dies, brass, steel, zinc; first-class workmanship. 6-10

Engraving Methods.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs at any drug store about 75 cents. Circulars and specimens for stamp. THOMAS M. DAY, Box 12, Windfall, Ind. 12-9

Gummed Papers.

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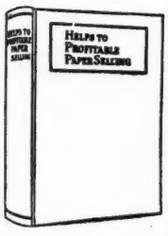
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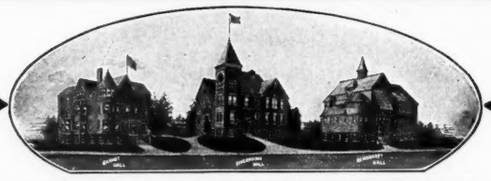
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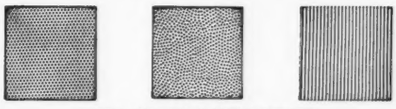
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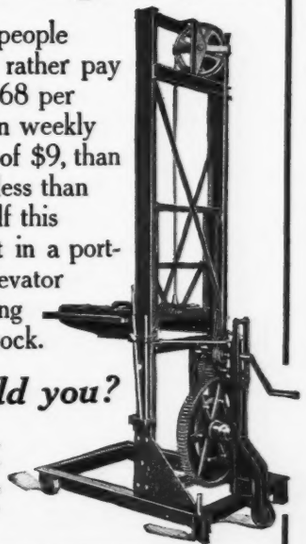
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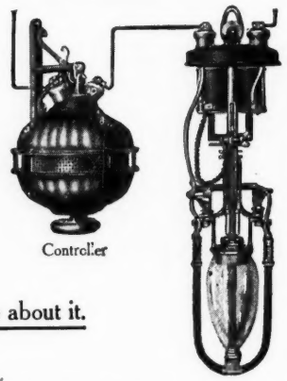
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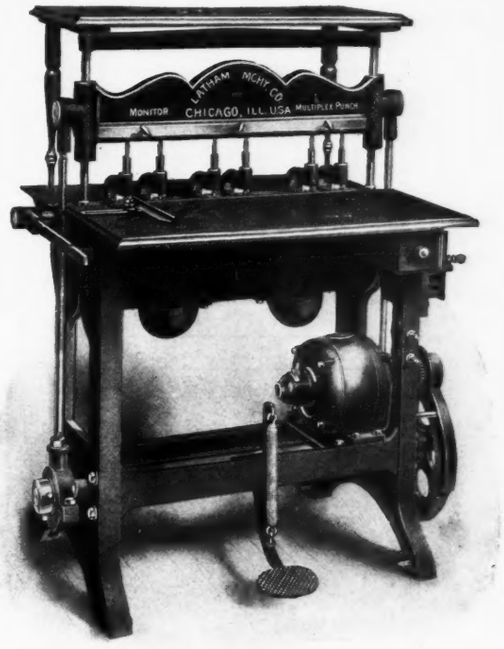
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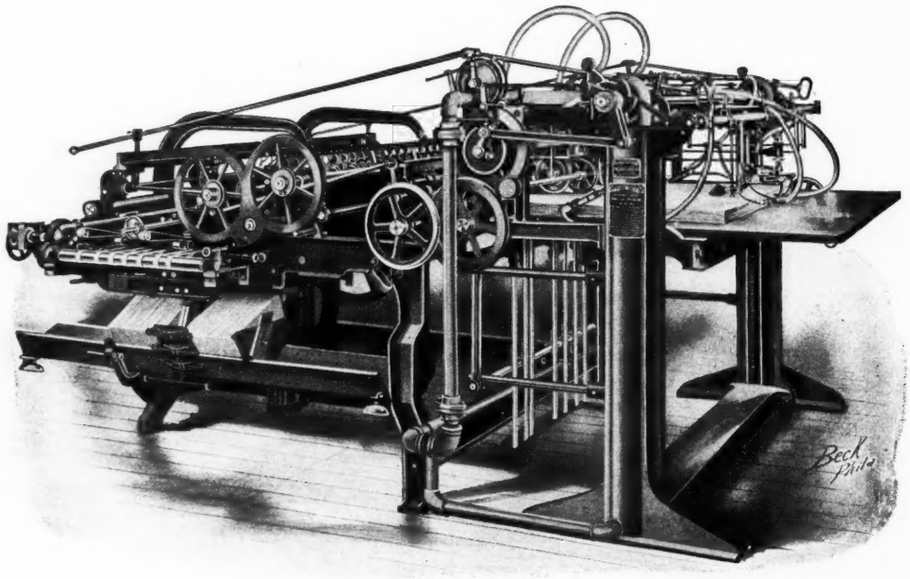
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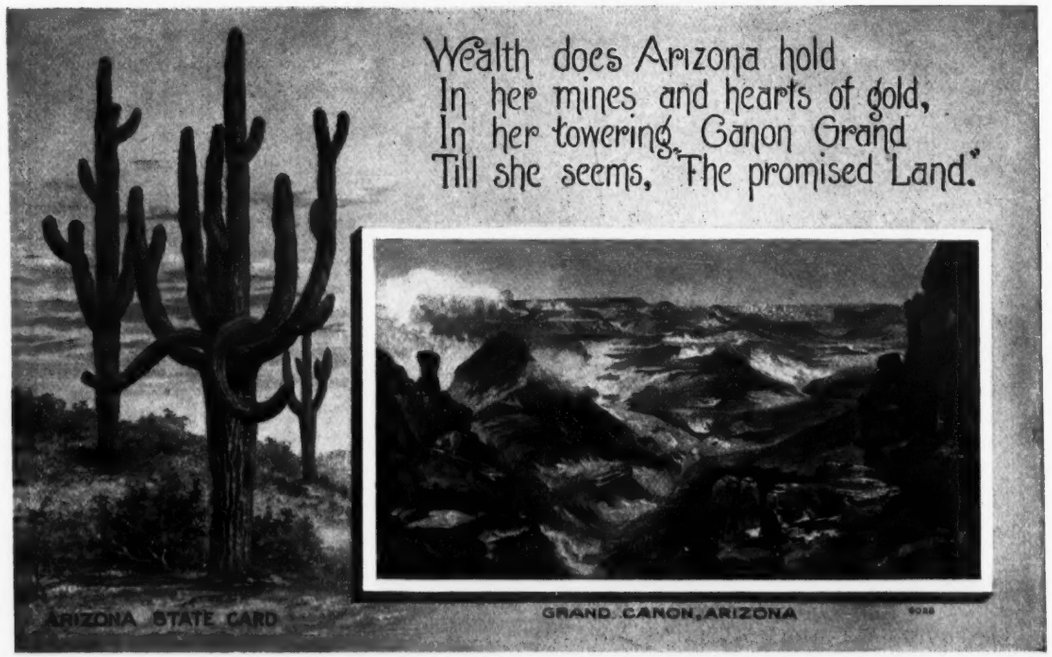
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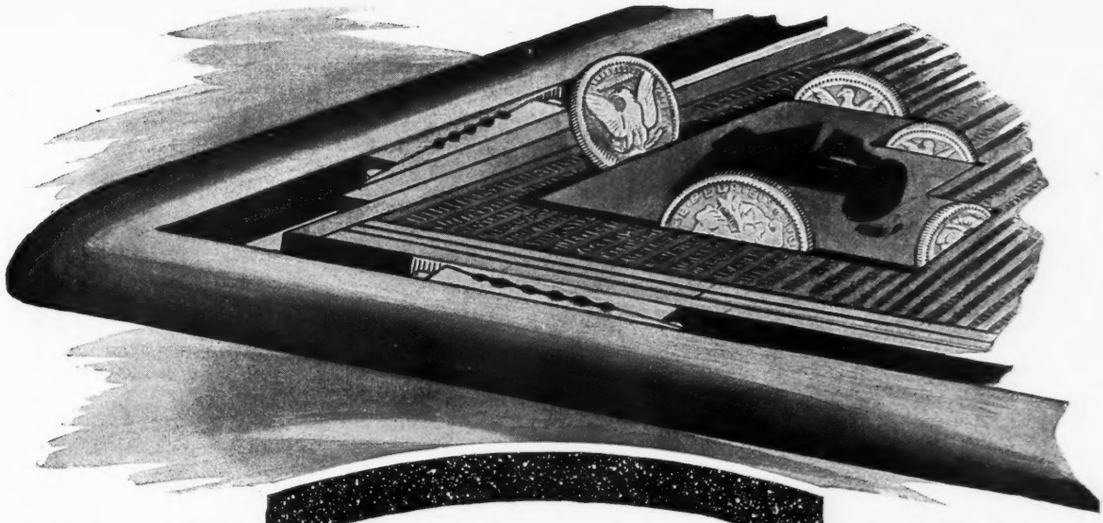


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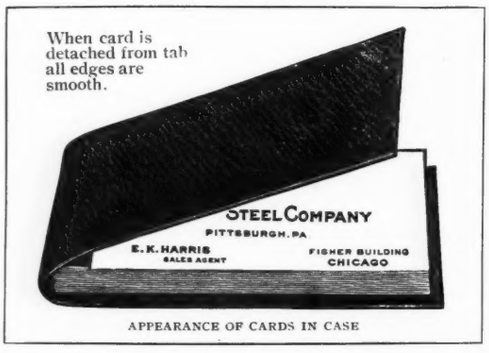
Made as a numbering machine should be—simple, strong, and easily understood. No complicated or unnecessary parts. No screws. Lower-priced machines if desired. Made by the Oldest and Largest Numbering Machine Factory.

For Sale and in Stock by all the Typefounders and Printers' Supply Houses, or direct from **WM. A. FORCE & CO., Inc., New York and Chicago**

We make a Specialty of EXPERIMENTAL DEVICES, any combination. Every class of **NUMBERING MACHINES REPAIRED**

The One Best Business Card

for the printer is also the one best business card for the business man, and it is the



APPEARANCE OF CARDS IN CASE

Peerless Patent Book Form Card

the only book form card with a smooth edge. It is

The One Great Card Improvement of the Age

It will get customers for the printer who carries it in stock, and it will make them stick as long as they continue to use cards and printing. It is a perpetual order puller. If you haven't been amazed at the wonderful perfection of this smooth-edged book form card, it is because you have neglected to send for a sample-book and detach the cards yourself. Send now. You'll never cease to delight in them. They will delight your customers, too. Send for sample-book to-day.

THE JOHN B. WIGGINS COMPANY

Engravers ***Die Embossers*** ***Plate Printers***

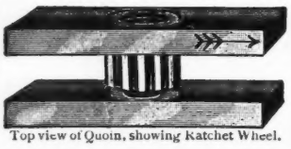
7 and 9 E. Adams Street, Chicago

Dinse, Page & Company

Electrotypes Nickeltypes AND Stereotypes

429-437 LA SALLE ST.
CHICAGO, ILLINOIS

TELEPHONE, HARRISON 7185



Top view of Quoin, showing Ratchet Wheel.

Thoroughly Dependable—Meets All Requirements

Indestructible. Quickest action Quoin ever made. A most Powerful, STEADY and FIRM Lock-up Device. A Quoin and Foot-slug combined.

THE TALBOT QUOINS are made to answer the demands for a thoroughly "wont-slip" lock-up equipment. Its action is a straight-away spread. One stroke of the wrench takes up all slack, then a quarter turn with the hook is sufficient for strongest lock-up; a jack-screw principle, rendering great speed, positive and powerful, steadily applied force. THE TALBOT QUOINS ***can not slip*** no matter how long the run, hard jar or springy form.

EVERY PART MACHINE STEEL
Ratchet Wheel Milled.
Ratchet Lever Milled and Hardened.
Ask for illustrated folder. The prices are right.

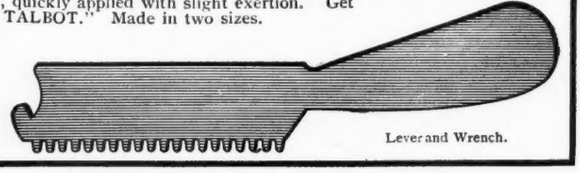
PRINTERS will appreciate the TALBOT QUOIN for the reason that its use does away with profanity, sledge hammers and damaged make-up furniture. They are time-savers; will outwear any quoin now on market; simple, quickly applied with slight exertion. Get the newest, "THE TALBOT." Made in two sizes.

Patented and Manufactured Exclusively by

THE DRAPER & HALL COMPANY
MIDDLETOWN, CONN.

Furnished to the Trade by Supply Houses throughout the United States.

MAKERS, THE "D. & H." RUST-PROOF STANDARD COMPOSING-STICK.



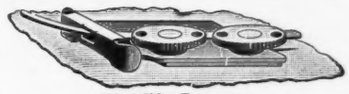
Lever and Wrench.

Megill's Patent Automatic Register Gauge



YES, from the picture it looks as though the left Gripper would smash the "Automatic," but not so, as the "Automatic" is constructed to admit the gripper and not bear it off any farther than a string. This is nice work, but it does it, and it does all its work nicely—better work than has ever been accomplished by any method, whether hand or machine. As to speed, we'd like to see anything that will equal it. This is not solely to get your money, but to get you on the right track. It's the thing to get perfect register in colorwork and make feeding as easy as for plain.

E. L. MEGILL, Patentee and Manufacturer, 60 Duane Street, NEW YORK



Megill's Patent
DOUBLE-GRIP GAUGE.

Strongest gauge in the world. No pin-points, no gluing, no patching. Holds for any weight stock and adjustable any time, any degree, by easing nuts. Fastens through a vertical slit quickly cut in top sheet. Saves tympan. **$1.25 set of three,** including key and extra tongues.



Megill's Patent
SPRING TONGUE GAUGE PIN.

Real thing in a GAUGE PIN. Very handy. **$1.20 per doz., 40c. set of three,** including extra tongues.

Inks that are used in every country where printing is done.

Kast & Ehinger
Germany

Manufacturing Agents for the United States, Canada, Cuba, Mexico

Charles Hellmuth

Printing and Lithographic

INKS

OF EVERY DESCRIPTION

DRY COLORS, VARNISHES, etc.

New York
154-6-8 W. 18th Street
Hellmuth Building

Chicago
355-7-9 S. Clark Street
Poole Bros. Building

The World's Standard Three and Four Color Process Inks

Gold Ink worthy of the name

Originators of Solvine

Bi-Tones that work clean to the last sheet

Commercial Advertising

can be made attractive by the use of high-grade blotting papers—not the cheap, soft or common-appearing grade, but the quality that responds to artistic color and printing. The local printer can use our line of blotters in a thousand ways, as an examination of our complete line of samples will convince you. We give special attention to **ABSORPTIVE PAPERS** for manufacturing purposes. Let us send you a full line of the following samples:

VIENNA MOIRE Blotting (in colors), and Plate Finish WORLD, HOLLYWOOD and RELIANCE.

Have you seen the latest absorbing novelty? The most exquisite pattern, "Directoire" Blotting.

THE ALBEMARLE PAPER MANUFACTURING CO.
Makers of Blotting :: RICHMOND, VIRGINIA

EDWARDS, DUNLOP & Co., Ltd. . . . . Sydney and Brisbane
Sole Agents for Australia.

Steel Die Embossed Commercial Stationery

is a form of excellence and style that bespeaks character, tone and elegance, and the business concern seeking proper introduction can not afford to overlook the advantage of Embossed Stationery for *all uses*.

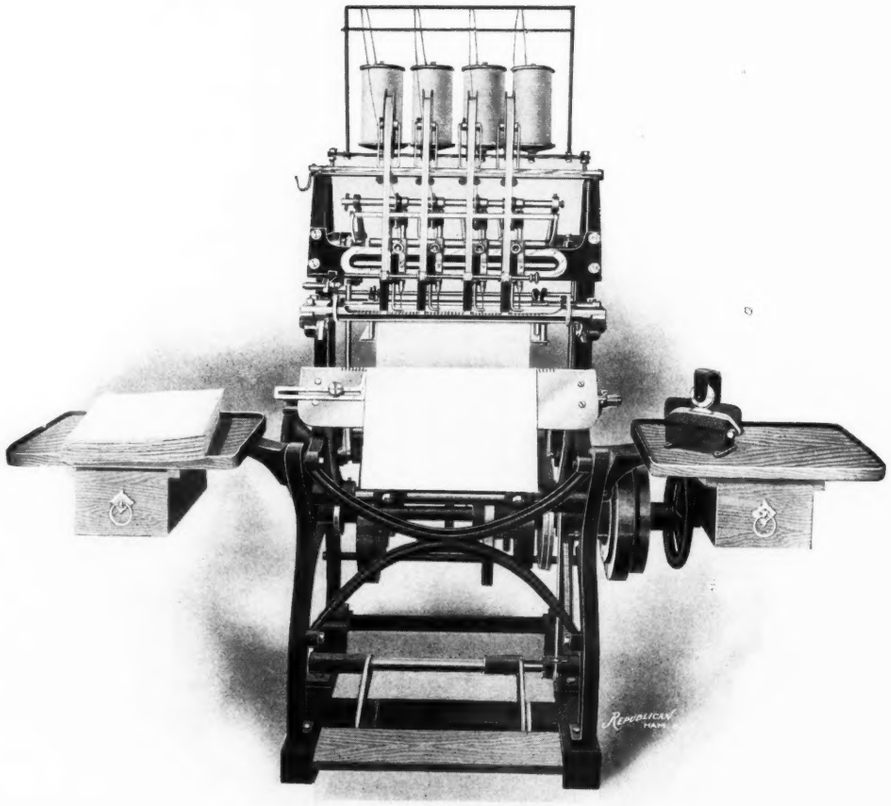
Here is an opportunity for the local printer to serve his clients with the very newest and best quality of steel die embossed work at a good profit. To the responsible printer we will send full information pertaining to the complete line of samples, prices, etc. With a line of samples like ours it is an easy matter to solicit orders. Write to-day.

You will have inquiries for Wedding Invitations, Announcements, etc. Show your customers our line of samples; thoroughly in keeping with the latest.

OVER 40 YEARS ON STATE ST
WM. FREUND & SONS
ESTABLISHED 1857 INCORPORATED 1893
STEEL AND COPPER PLATE ENGRAVERS AND PRINTERS
45-49 RANDOLPH STREET
STEEL DIE EMBOSSING CHICAGO
PHONE RANDOLPH 805

National Book Sewing Machine

A MACHINE TO SAVE YOU MONEY



Straight Needles. Tight Sewing. Adjustable Stitches. Economical

Takes work from 2¼ x 1½ inches up to 15 x 10½ inches

RAPID - SIMPLE - DURABLE

SAMPLES OF THE WORK OF THE NATIONAL SENT ON REQUEST

FOR FULL INFORMATION ADDRESS

T. W. & C. B. SHERIDAN CO.

EXCLUSIVE SELLING AGENTS OF THE NATIONAL BOOK SEWING MACHINE

Manufacturers of Paper Cutters, Book Trimmers, Die Presses, Embossers, Smashers, Inkers, and a Complete Line of Printers' and Bookbinders' Machinery

56-58 Duane Street, New York **149 Franklin Street, Chicago**

OR

Joseph E. Smyth, Manufacturer, 11 S. Jefferson St., Chicago

Do You Print From Plates?

SEVENTY-FIVE

per centum

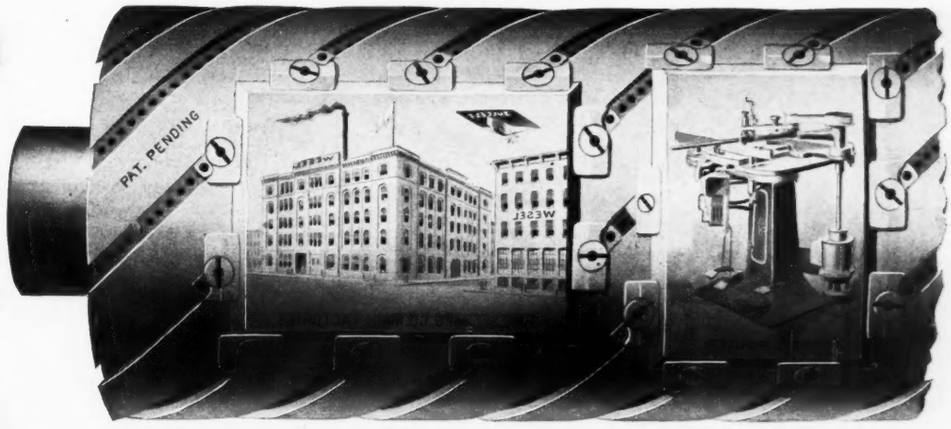
of all unmounted plates are held, registered and printed on Wesel Blocks with Wesel Hooks. Wesel has just enlarged his Block and Hook Department—orders are increasing in numbers and in size. There is a Reason—convincing to those who demand the best. You can not get impartial advice about Blocks and Register Hooks from any concern that makes only one style—that is certain! Wesel makes all styles, and describes them impartially in "Blocks: What a Printer Should Know About Them," which is sent upon request.

Wesel Hooks are made of iron and tool-steel—not brass. Brass is used by those who must economize at your expense, and for no other reason. Wesel sections are extra-hard iron—not steel. The alleged steel sections are softer than useful, and can be dented by our hard iron. Fake steel is used only because it is cheaper to manufacture. Don't buy toy hooks—they are too cute to last long enough.

QUALITY



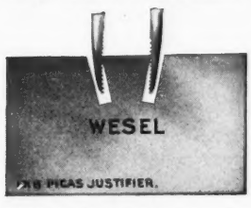
LATEST AND BEST HOOK





ONLY HOOK WITH A REVERSIBLE CATCH

SEE THAT TWEEZER



WESEL'S PATENTED SYSTEM OF HOLDING AND REGISTERING CURVED PLATES

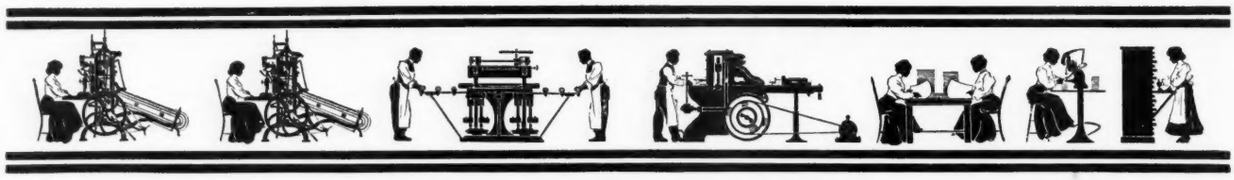
is applicable to all makes of cylinders, American and foreign. Absolute register quickly obtained and infallibly held.

No printer who moves without being shoved can afford to neglect the study of rotaries as against flat-bed printing. The rotary will swallow the big runs, and Wesel, as usual, is ready.

F. Wesel Manufacturing Co.

Main Office and Factories
70-80 Cranberry St., Brooklyn, N. Y.

NEW YORK: 10 Spruce St. CHICAGO: 329 Dearborn St. PHILADELPHIA: 712 Mutual Life Bldg.



ENVELOPES AND PAPERS
THAT MATCH IN COLOR

For Commercial or Personal Correspondence and Advertising purposes
Several hundred items down in our Catalogue and Price List No. 25

Our 7½" two-fold Envelopes, our 6¾" Regular and our 6¾" Hub, Twin and Classic Styles, as well as all kinds of handmade Envelopes, are made in our own factory — a guarantee of prompt and satisfactory service

THE PAPER MILLS' COMPANY
319 TO 327 FIFTH AVENUE CHICAGO

We Prove it in Your Plant at Our Expense

WHAT?

That an equipment of the "WARNOCK" BLOCK AND REGISTER HOOKS in your plant will save from 30 per cent to 50 per cent more time than any other Block System. Let us prove this to you. We refer below to *USERS* who have demonstrated to their own satisfaction the saving we claim

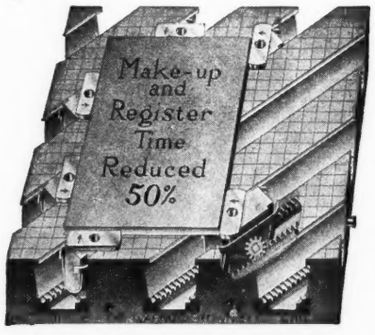


4 x 8 Register Hook

A GIANT in Strength—a Midget in Size.

WILLIAMSON-HAFFNER CO. - -	Denver, Colo.
WOODWARD & TIERNAN CO. -	St. Louis, Mo.
CORBITT RAILWAY PRINTING CO. -	Chicago, Ill.
BLAKELY-OSWALD CO. - - - -	" "
J. MANZ ENGRAVING CO. - - -	" "
GERLACH & BARKLOW CO. - - - -	Joliet, "
J. W. CLEMENT CO. - - - -	Buffalo, N. Y.
PARKE, DAVIS & CO. - - - -	Detroit, Mich.
MATTHEWS-NORTHROP WORKS -	Buffalo, N. Y.
DOUBLEDAY, PAGE & CO.,	New York city, "

ADDITIONAL LIST ON REQUEST



OUR DIAGONAL BLOCK is made of aluminum in multiples four inches square with steel racks riveted in the bottom of each slot, four depressible dahl pins in each section, which guarantees alignment of the slots, and when assembled forms a solid base, eliminating entirely the possibility of small sections working up. Hooks are inserted at any position, allowing a very narrow margin between plates with the greatest range of adjustment and effecting a positive lock.

THE WARNOCK-TOWNER COMPANY
THE PRINTING MACHINERY COMPANY, Successors
324 Dearborn St., CHICAGO, ILLINOIS **Third and Lock Sts., CINCINNATI, OHIO**

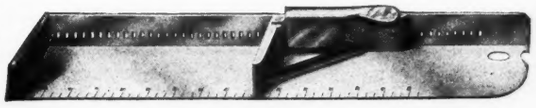
Cost 50c Less

than the many so-called "perfect" composing-sticks, but by reason of our capacity of production we can sell

MADE BY
The Pica-stick
H.B.ROUSE & CO.CHICAGO

at a *reasonable* price, giving to the user a thoroughly reliable stick, not to be compared with the ordinary.

Sets to picas quickly and accurately, and can be used in setting at least 95 per cent of the usual run of work. It bears the earmark of the famous Rouse Job Stick. The compositor can not afford to be without these sticks.



Note the prices; better still, let us mail you one according to your selection, upon receipt of price as per tabulated rates.

SIZES AND PRICES

Length	Width			Plating
	2-in.	2¼-in.	2½-in.	
6-inch	$1.25	$1.35	$1.45	25 cts.
8 "	1.50	1.60	1.70	30 "
10 "	1.75	1.85	1.95	35 "
12 "	2.00	2.10	2.20	40 "
15 "	2.50	2.60	Not made	50 "
20 "	3.25	3.35	Not made	50 "

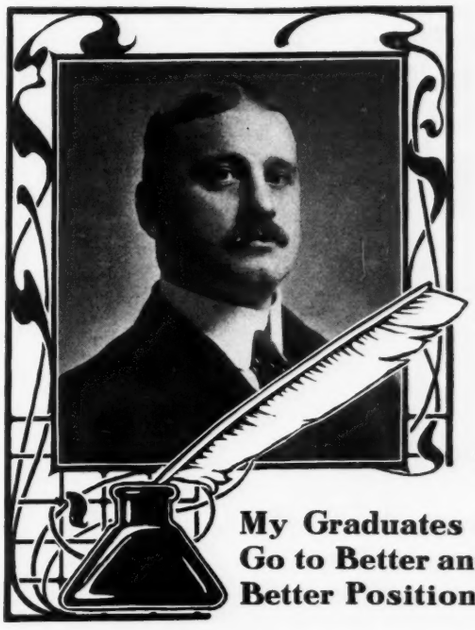
Sold by Dealers Everywhere

MADE ONLY BY

H. B. ROUSE & CO.

2214-2216 Ward Street, CHICAGO.

The Composing-Stick People.



My Graduates Go to Better and Better Positions

As "a tree is known by its fruits," so the Powell System is known by its graduates' repeated successes.

Works, not words, are what count in this world, and the ambitious young man or woman who is willing to devote an hour or so daily to the study and actual practice of advertising construction, with my assistance, will be interested in the following letter from an old Powell graduate, which tells the story of demand and qualification:

New York, June 1, 1909.

My Dear Mr. Powell:

You will undoubtedly be pleased to learn that I succeeded in securing the position of advertising Manager with the Emil Grossman Company, manufacturers of automobile specialties, for which post you so kindly endorsed me. I am to enter their employ on the 15th inst.

While it will be expected of me to exhibit great capability and to shoulder manifold responsibilities, I am confident the Powell training has developed in me resources and qualifications that will enable me to acquit myself in a manner that shall reflect creditably upon your course of advertising instruction.

I take this occasion to recall to you that this is the fourth good connection I have been so fortunate as to secure through your kind offices; the wider experience gained in each succeeding one has tended to advance me further in the realm of advertising.

With assurances of deep appreciation of your many efforts in my behalf and extending sincerest thanks for this latest evidence of your interest in me, I remain,

Yours respectfully,
LEWIS M. SCHWARTZ,
327 East Tenth Street.

If you wish to double or quadruple your income as an advertising expert, either on salary or by conducting your own office, let me mail my fine free books—Prospectus and "Net Results."

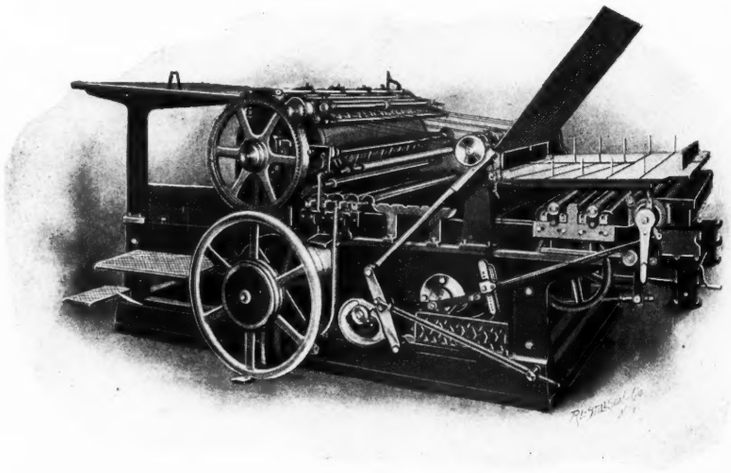
GEORGE H. POWELL
1335 METROPOLITAN ANNEX - - - - NEW YORK

THE SATISFIED OWNER

IS THE BEST ADVERTISER OF THE

WHITLOCK

—and its reputation in nowise exceeds its real practical value.



DEPENDABLE printing equipment is most essential to the prosperous and progressive printer, and in the selection of presses great care should be exercised to avoid the purchase of a press that has not stood the *test* and is therefore not entitled to a place among machinery conceded and acknowledged as "standard." The pressman and the owner of the "WHITLOCK" know from actual experience its reliable features, and know from constant use that the WHITLOCK press stands for every-day service—that it does not break down when the printer most needs its service.

THE WHITLOCK

press supplies to the printer a greatly increased output, and the cost of production is thereby correspondingly reduced. There are many important arguments in favor of the WHITLOCK that should interest the prospective buyer. Why not let us submit our arguments either by catalogue, correspondence or a visit from one of our representatives?

AGENCIES COVERING AMERICA AND EUROPE

AMERICAN TYPE FOUNDERS CO. Chicago, St. Louis, Cleveland, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Dallas.

MESSRS. J. H. SCHROETER & BRO., 133 Central Avenue, Atlanta, Ga.

MESSRS. T. W. & C. B. SHERIDAN, 65-9 Mt. Pleasant, London, W. C.

AUSTRALASIAN AGENTS

MESSRS. PARSONS & WHITTEMORE, 174 Fulton St., New York.
CHALLIS HOUSE, Martin Place, Sydney.

The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY

DERBY, CONN.

NEW YORK, 23d Street and Broadway
Fuller (Flatiron) Building

BOSTON, 510 Weld Building, 176 Federal Street

A Large Eastern Advertising Agency is Looking for a Printing Superintendent

It requires the services of a man who is competent to take charge of its own plant, employing forty printers, and also able to deal with outside printing establishments to advantage.

Only men who have good records for industry, soberness and loyalty will be considered.

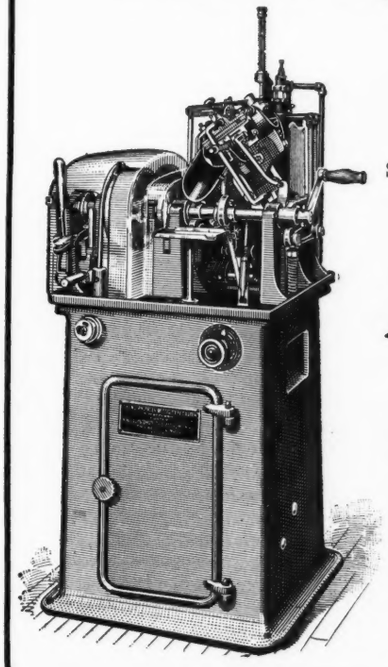
This is an exceptional position and requires the services of an exceptional man.

There is a big future and a good salary awaiting the man who can demonstrate his capacity to take care of the work.

No attention will be paid to communications unless full facts are given and required salary stated.

Address J-426, Inland Printer

Nuernberger-Rettig Casts Type

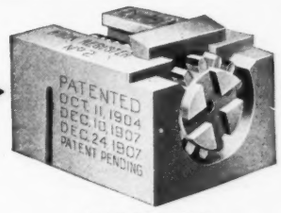


NEW BOOK OF FACES

SEND FOR IT

Universal Automatic Type-Casting Machine Company

321-323 N. SHELDON STREET CHICAGO



COMBINATION

The Printer can not afford

to overlook the ***Rouse System of Bases and Register Hooks.*** The mere reading of our advertisements and looking at these illustrations can not prove to the printer the wonderful labor and time-saving qualities of our various styles and sizes of Register Hooks.

Every day's mail

brings duplicate orders, which is bona-fide proof that the "Rouse System" is *making good* and that the wise printer can not afford to be without it.

Why not stop the leakage

in your pressroom by installing this practical and time-tested equipment of make-up or make-ready Hooks and Bases? Let us submit you an interesting proposition to improve your present vexing methods? Let us tell you the cost, and, better still, prove to you through the experience of many other printers that our claims are worthy of your careful consideration.

Watch out for infringements

MADE ONLY BY

H. B. ROUSE & CO.

Originators of Point-System Bases

2214-2216 Ward Street, CHICAGO.

Ah raise mah voice ter sing



Make your own cuts

The printer, the publisher and the designer should learn to make Chalk Plate cuts.

Our system is simple and inexpensive. The Weather Bureau Maps are made on our Chalk Plates. The daily papers printed on the big ocean steamboats use Chalk Plates. The leading daily newspapers use our system.

Note what little capital it requires to equip a complete outfit.

Complete equipment for 5 x 8 in. plates - - - - - $42.00
Complete equipment for 8 x 10 in. plates - - - - - 55.00

Including apparatus for stereotyping illustrations as well as ordinary stereotyping.

HOKE ENGRAVING PLATE CO.

62-64 Ludgate Hill, London, E. C., Eng.
304 N. Third Street, ST. LOUIS, MO.

The "Green" Devil

Who "Monkeys" with this Motor Can't Make it "Burn Out"

With this Motor "Burn Outs" are *impossible*. It is Simple, Safe and "Fool Proof."

This is one of the *least* of the good things about

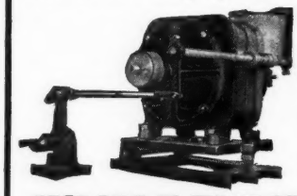
KIMBLE MOTORS

These motors offer to users of alternating current every advantage heretofore enjoyed exclusively by users of direct current.

These are the *only* motors that *successfully* give VARIABLE SPEED on SINGLE PHASE ALTERNATING CURRENT. The variable speed saves current.

They are the *only* A. C. motors that *start with* full load and *without* extra current. This saves current too.

They are the *only* A. C. motors that increase or decrease current in exact proportion to increase or decrease of load. This also saves current.



All of these things mean *economy*. They mean *less* power cost and *more* output.

Let us tell you all about this wonderful, so-different motor.

Send to-day—*now*—for catalogue P and details.

KIMBLE ELECTRIC COMPANY

1121-1123 Washington Boulevard - Chicago, Illinois

The Best cuts and electrotypes can't show good results without the use of really good Printers' Inks

which fasten the cuts to the paper and are more important than the harness which connects horse and wagon.

HUBER'S

are the best, best working and best looking printing inks. Made from HUBER'S celebrated colors and HUBER'S own best varnishes, scientifically and harmoniously combined, they will permit the printer to turn out the most and the best work that the press is capable of doing. Ask for catalogue.

MANUFACTURER OF

J. M. Huber Varnishes and **Dry Colors, Pulp Colors Printing Inks**

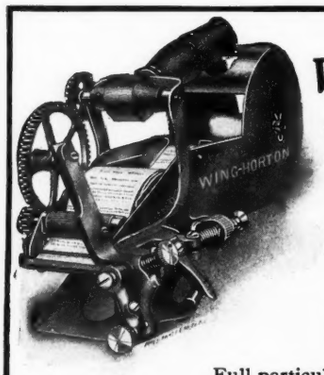
350 Dearborn Street - - CHICAGO

JOHN MIEHLE, Jr., Manager

BOSTON 133 Pearl Street
PHILADELPHIA 206 South Fifth Street
ST. LOUIS 113-115 Vine Street

150 Worth Street and 3, 4, 5, 6 Mission Place, NEW YORK

HUBER'S Colors in use since 1780



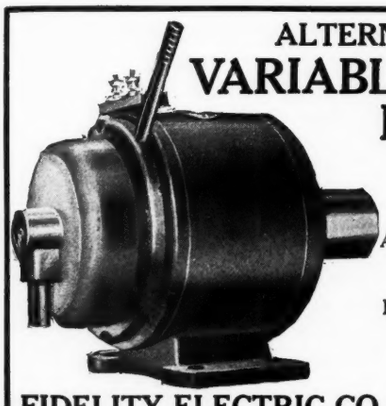
NEW Wing-Horton Mailer

The Reporter Printing Co.,
FOND DU LAC, WIS., SAY

"Last December we ordered a Wing-Horton Mailer from you. The machine has been doing fine work, and we are desirous of securing another. Kindly have one forwarded to us on same terms as your invoice dated Dec. 19, 1908."

Full particulars supplied on request.

CHAUNCEY WING, Manufacturer . . Greenfield, Mass.



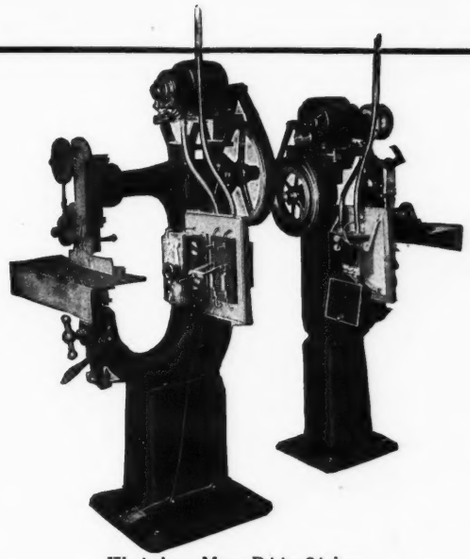
ALTERNATING
VARIABLE SPEED MOTORS

FOR SMALL JOB PRESSES

A NEW INVENTION
Write for particulars

Direct-Current Motors
1-12 to 20 H.P.
Quality Guaranteed
Immediate Delivery

FIDELITY ELECTRIC CO., Lancaster, Pa.



Westinghouse Motors Driving Stitchers

With every machine in the printing shop individually driven by a Westinghouse Motor

there is no waste of power, as is the case when driving a large amount of shafting and a large number of machines that are doing no work. With individual drive when a machine is not working it is not running, and when working consumes only the power sufficient to run it. Furthermore, you can place your machines exactly where wanted. We make motors specially adapted to printing machinery, and can tell you just how to apply them.

Westinghouse Electric & Mfg. Co.
PITTSBURG, PA.

Sales Offices in all Large Cities.

For Canada—Canadian Westinghouse Co., Ltd., Hamilton, Ont.

MEMBER OF AMERICAN ASSOCIATION ELECTRIC MOTOR MANUFACTURERS AA MM



QUESTIONS

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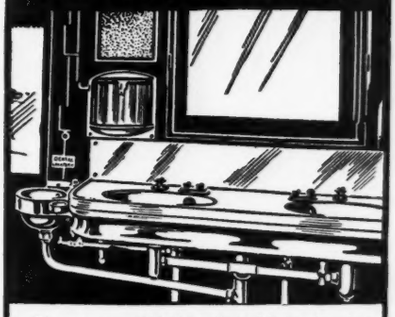
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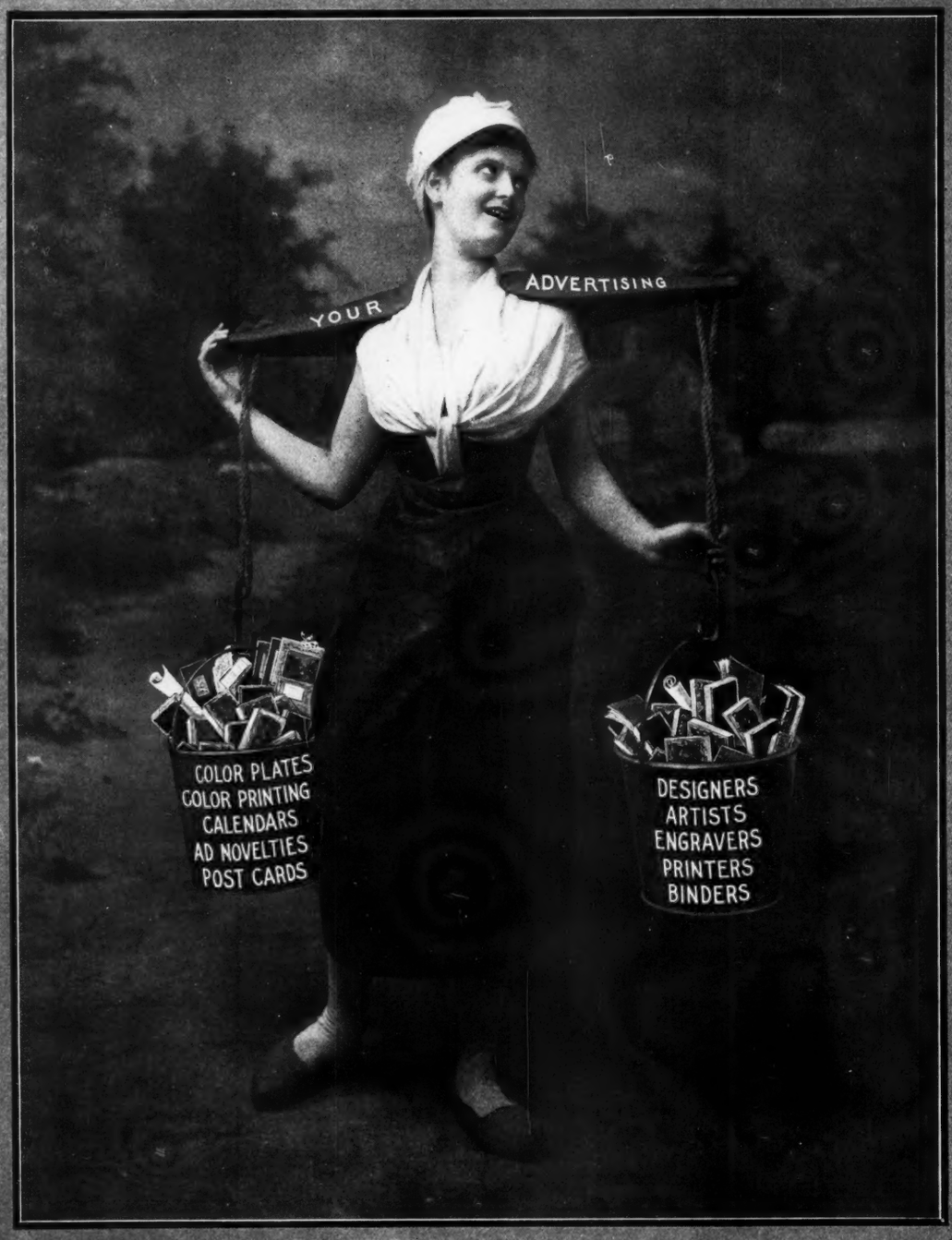


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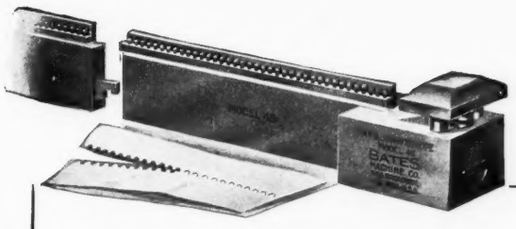
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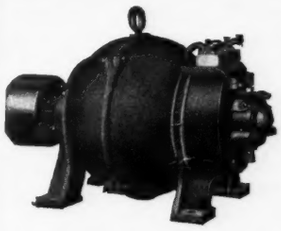
may be used on either platen or cylinder presses. They are designed to be locked in the form separately, or entirely surrounded by type matter. The style of the perforation is of the much favored colorless pinhole variety in appearance after the perforated part has been separated. By the use of this machine not only is the entire cost of perforating eliminated but the expense and annoyance caused by delays invariably associated with a second operation are also overcome.

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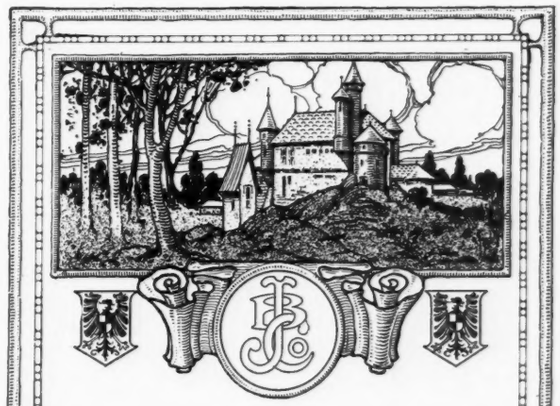
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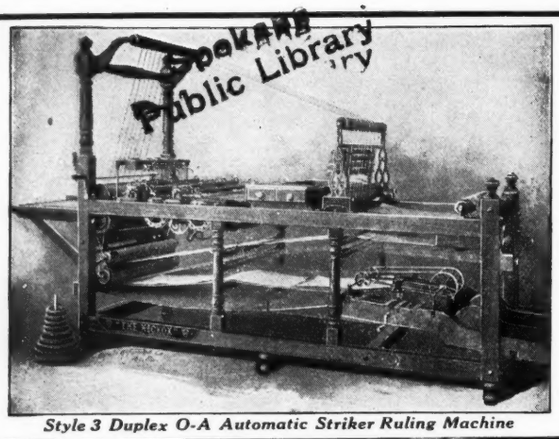
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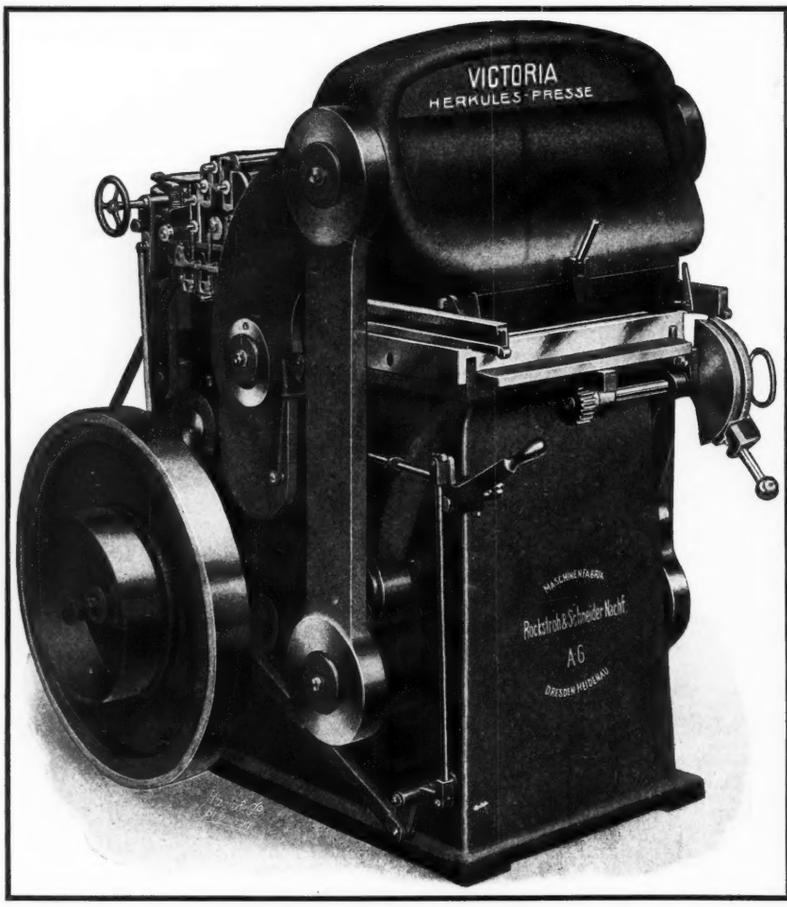
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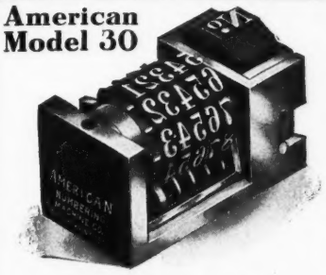
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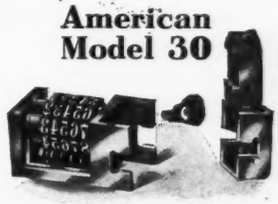
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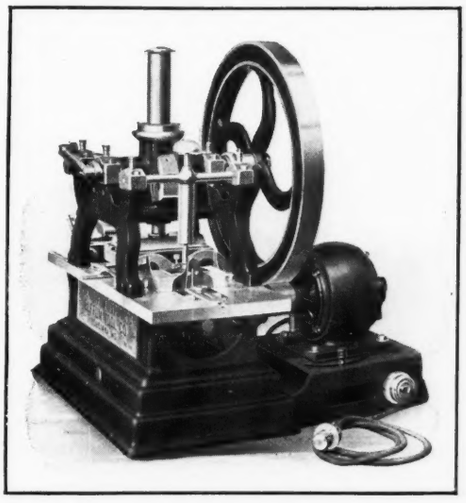
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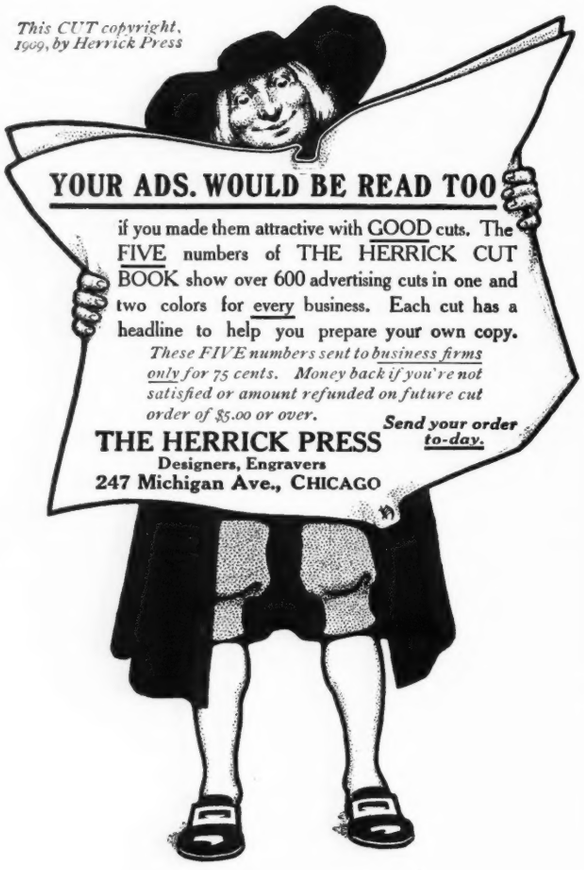
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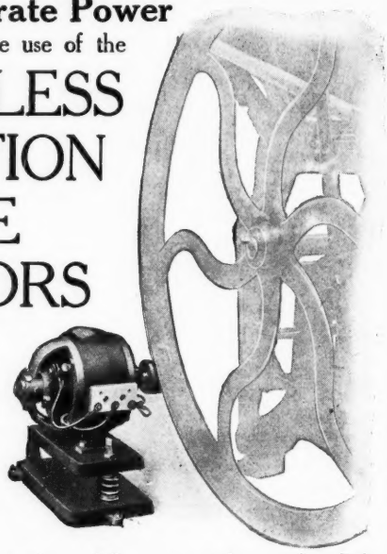
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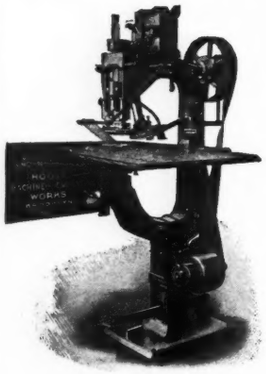
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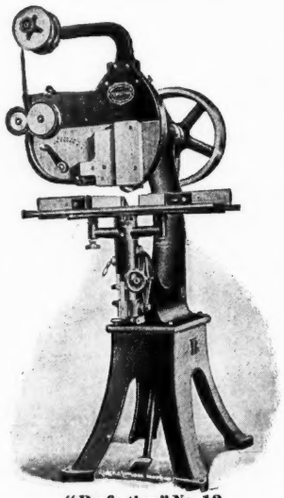
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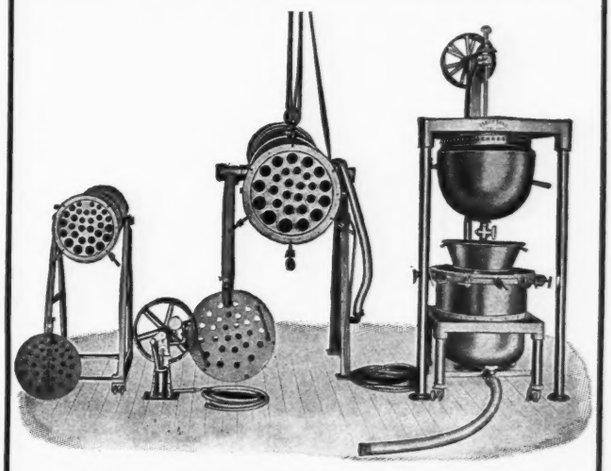
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It will pay for itself; and it will pay you a profit for letting it pay for itself. Its cost, and your profit, both will come out of what is now the dead expense of wages.

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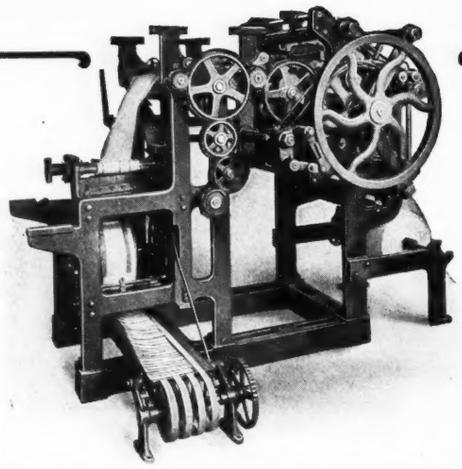
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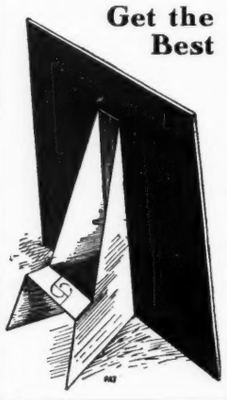
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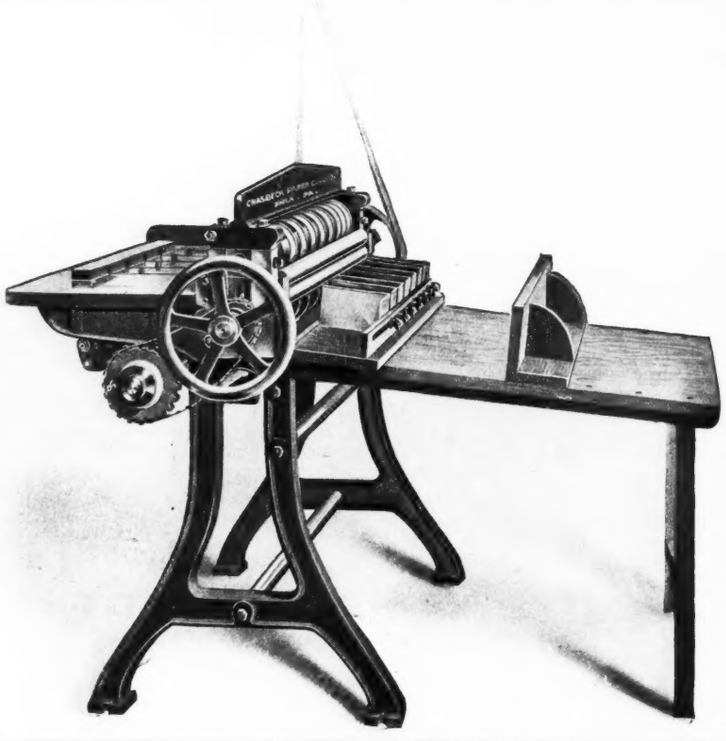
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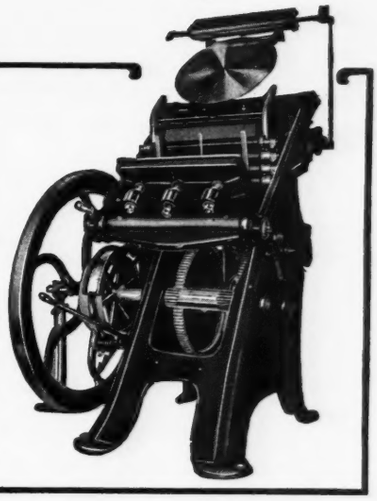
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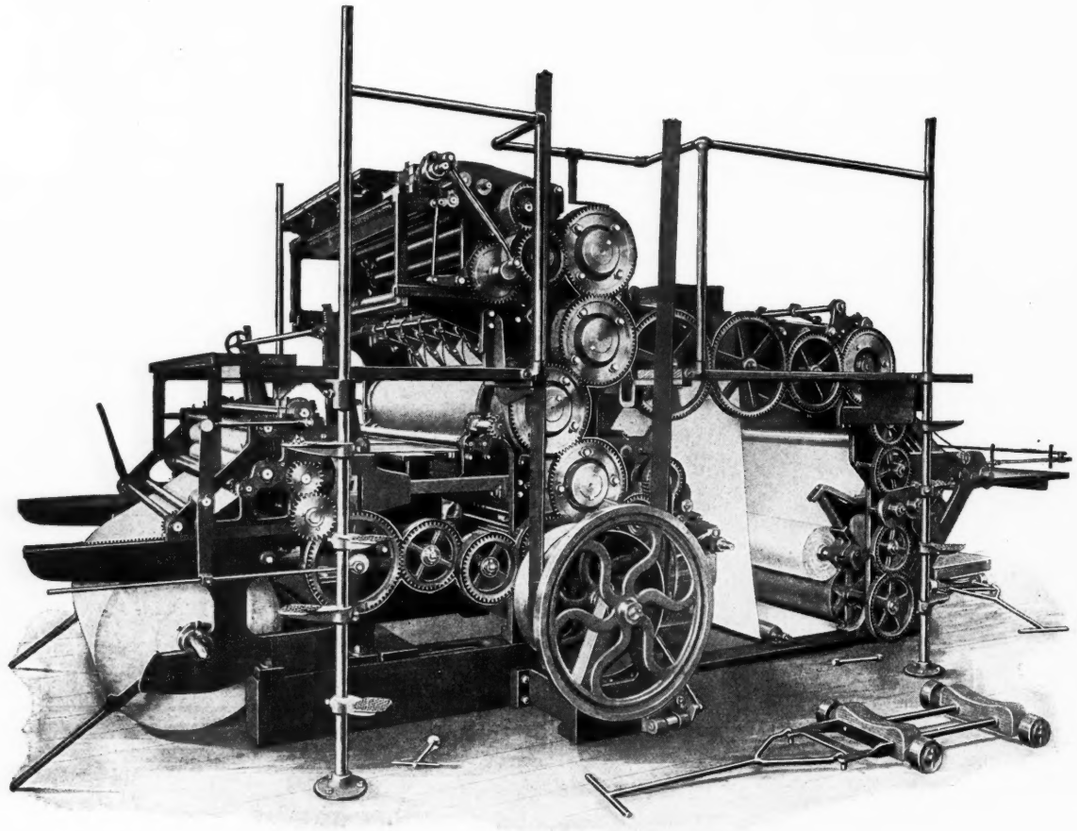
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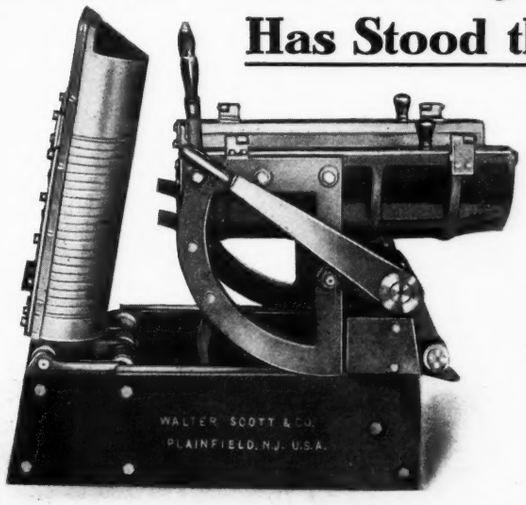
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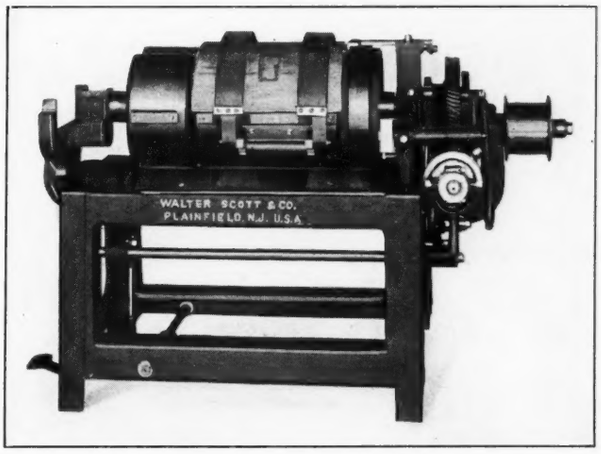
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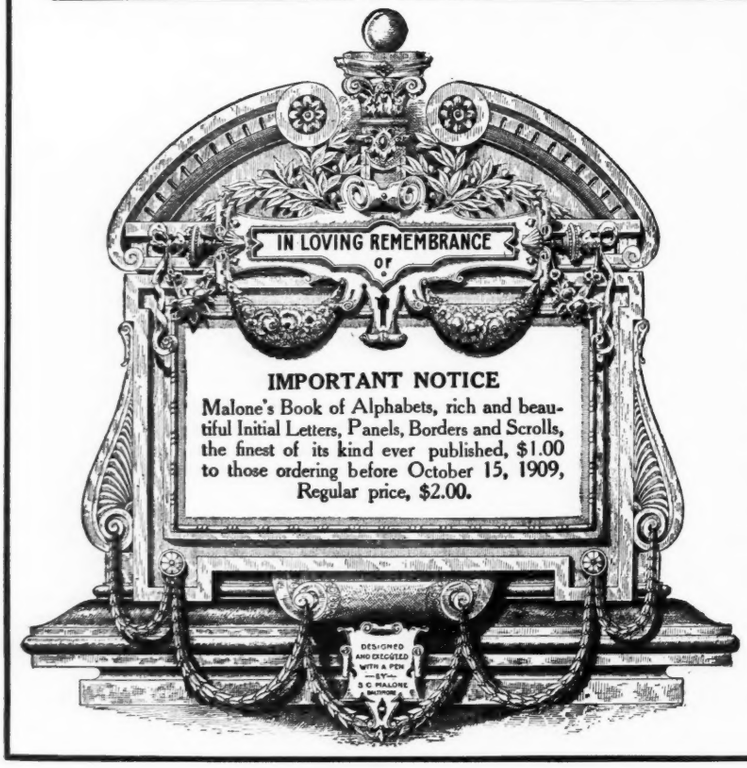
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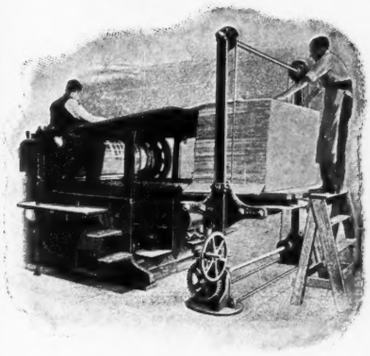
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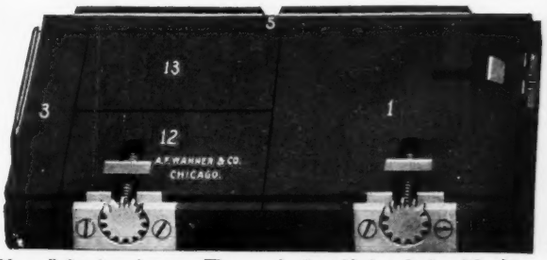
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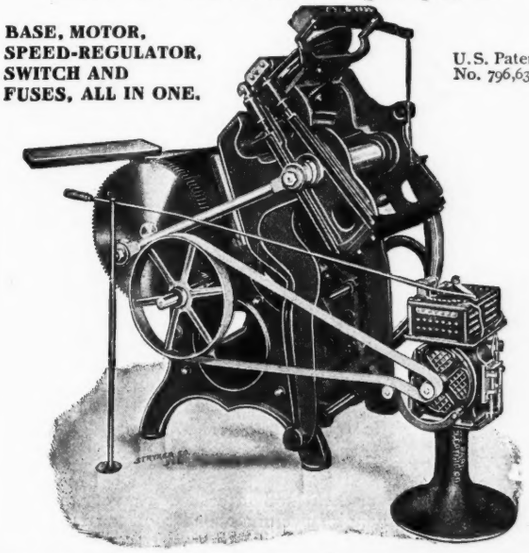
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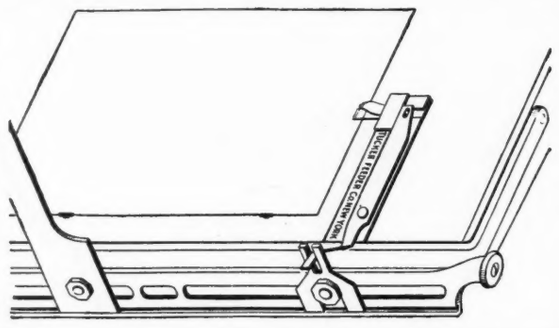
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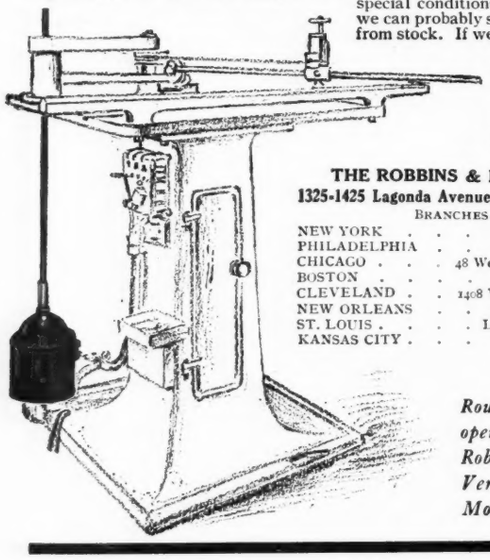
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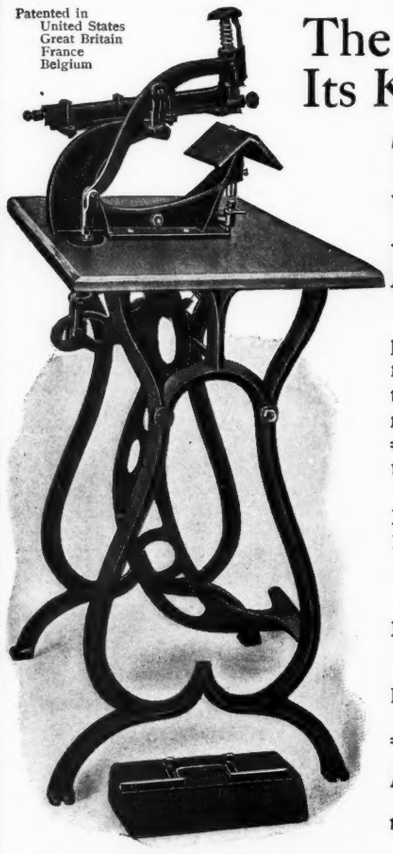
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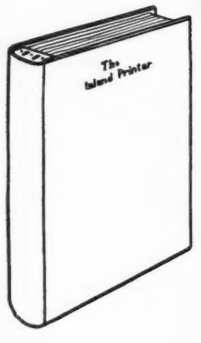
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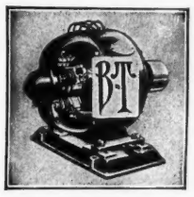
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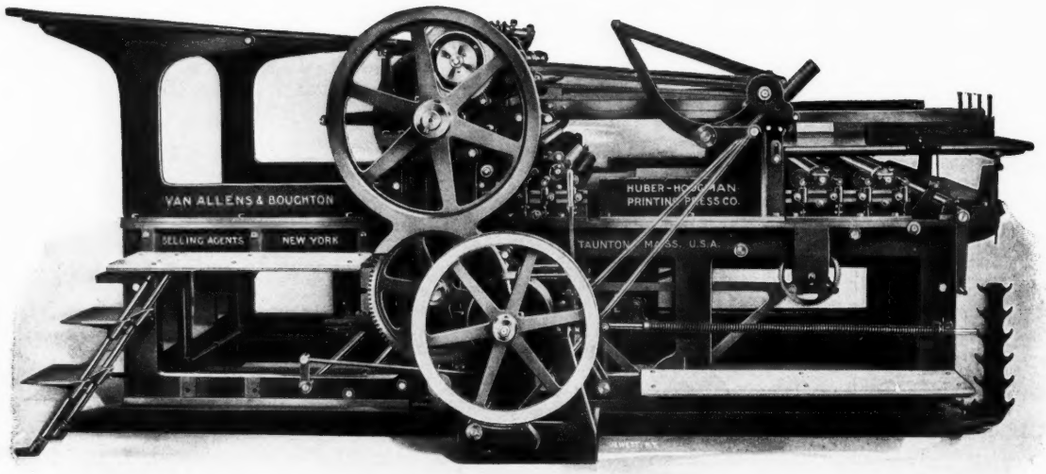
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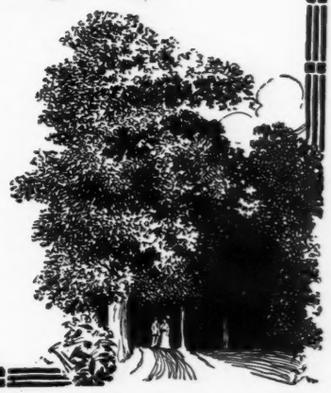
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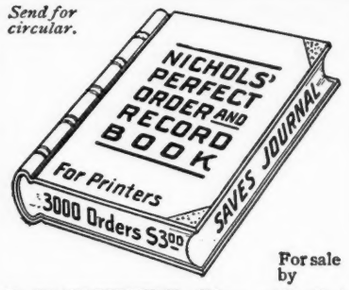
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The Babcock Optimus

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The simple directness of a short shaft, with a driving pulley on one end and a star gear on the other, is all there is of the Optimus driving motion. A device of balls and sockets, made a part of the shaft, permits one end of the shaft to be deflected, so that in one direction it drives the bed above the rack and is below it at the other. Nothing else can be as simple or have fewer parts; nor can anything else give the advantage of driving bed in both directions from the same point.

This simplicity gives splendid precision in action, so that runs of a million from one set of plates are possible; it gives fast and quiet operation with easy reverse; positive register between bed and cylinder; long continued use without delays or expense. We have records of large machines at hard work for more than ten years that have cost the owners nothing whatever in repairs or delay.

Competition has sought less direct and more complex contrivances, which are constantly changed. Some of these, widely exploited awhile ago, have been cast aside for something else that offers no assurance of permanence. Why are they changed, and why did one of the loudest voiced get out of the market entirely?

In only the Optimus driving motion has there been stability, and only here can it be expected. This mechanism is a perfect motion containing the basic principle for best driving a reciprocating bed. It is the only correct and wholly satisfactory device for the purpose. Since its adoption it has not been necessary to change it. Not a single user has complained of it. Examined after years of hard use no ball and socket motion has shown appreciable wear, nor has it cost one user one cent.

The Babcock Optimus

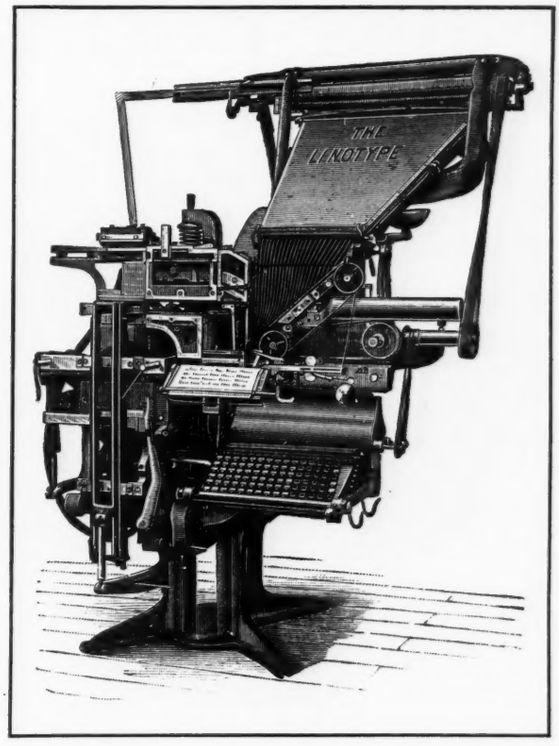
SET IN OLD ROMAN BOLD

ALL sizes of matrices from **5 pt.** to **11 pt.,** inclusive,

ALL sizes of bodies from **5 pt.** to **14 pt.,** inclusive,

ALL measures from **5 ems** Pica to **30 ems** Pica, inclusive,

Can be used in the



Two-Letter Rebuilt Model 1 Linotype Machines

SOLD BY THIS COMPANY

All machines rebuilt and sold by us are guaranteed to do as good and as much work as when new.

New matrices sent with all machines.

We use genuine Linotype parts purchased from the Mergenthaler Linotype Company in rebuilding machines.

All parts used are standard and can be duplicated from the Linotype Company.

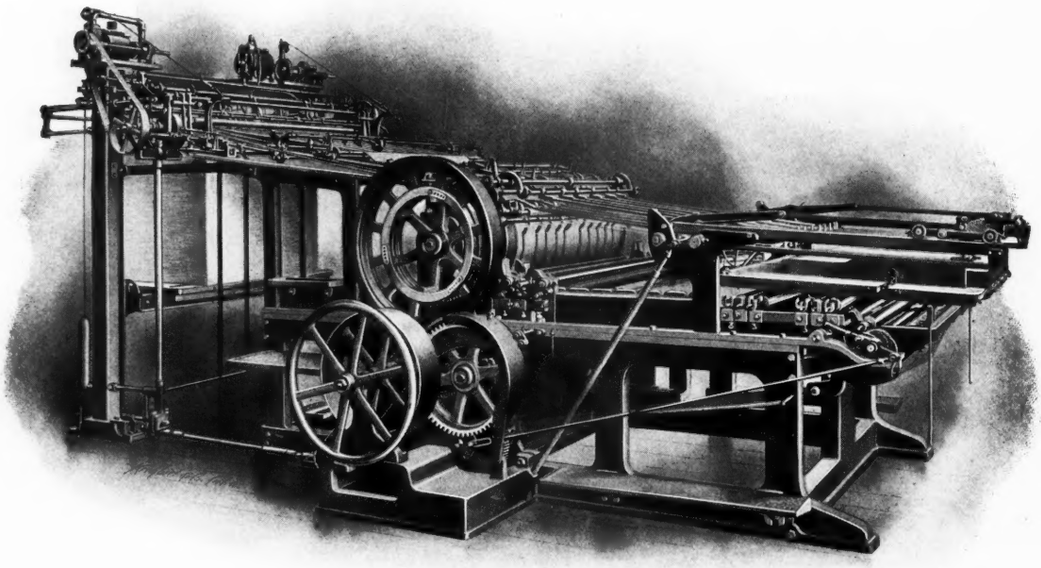
Machines ready to ship. Write for prices and terms.

Gutenberg Machine Company

WILL S. MENAMIN,
President and General Manager

545-547-549 Wabash Ave., CHICAGO, ILL.

Fuller Folders and Feeders

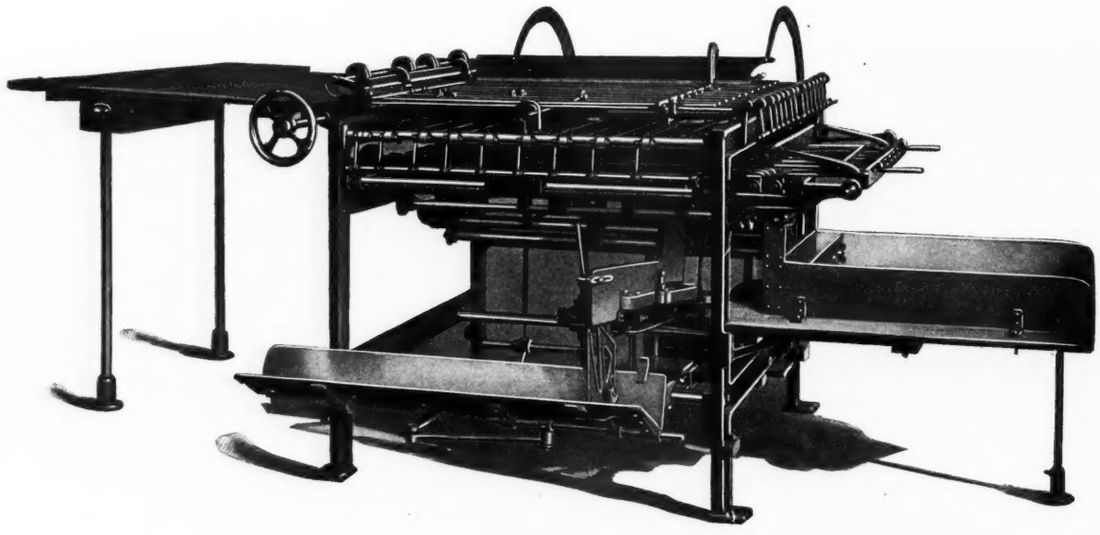


FULLER AUTOMATIC FEEDER FOR PRINTING PRESS

We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

THOUSANDS IN SUCCESSFUL OPERATION.



FULLER COMBINATION JOBBING FOLDER

Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

E. C. FULLER COMPANY

Fisher Building
CHICAGO

28 READE STREET
NEW YORK

WORKS
NEW HAVEN, CONN.

ESTABLISHED 1830

To the Trade: We beg to announce a new

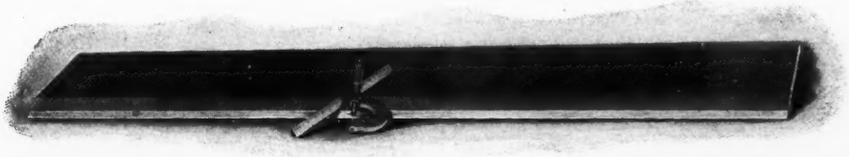
MICRO-GROUND

Coes Knife

which we are selling as our "New Process" Knife. We have been supplying this knife in its improved form for over a year to our largest customers with the best results.

It is sold on our regular list *at no advance* in price.

Following our established habit of *raising quality* to the customer at no extra expense to him.



COES' RECORDS

First to use Micrometer in Knife work (1890).

First to absolutely refuse to join the Trust (1893).

First to use special steels for paper work (1894).

First to use a special package (1901).

First to print and sell by a "printed in figures" Price-list (1904).

First to make first-class Knives, *any kind* (1830 to 1905).

COES
Is Always Best!

Same package.
Same warrant. Ask us.

Loring Coes & Co. INC.

DEPARTMENT COES WRENCH CO.

Worcester, Massachusetts

NEW YORK OFFICE — G. V. ALLEN, 21 Murray Street
Phone, 6366 Barclay

Eighteen Hundred and Sixty-nine from
Nineteen Hundred and Nine leaves

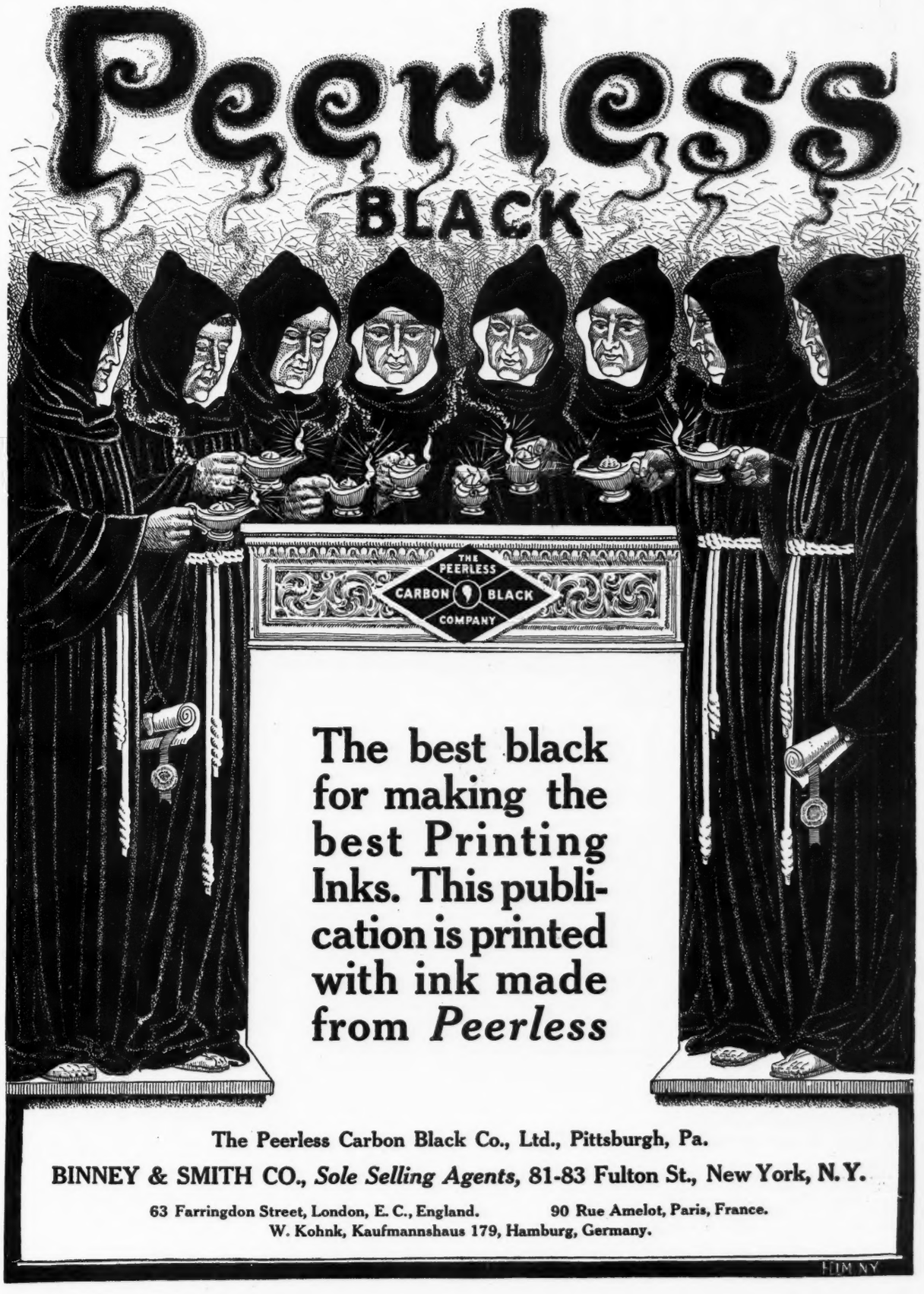
40

years that we have made Printers' Rollers.

The Buckie Printers' Roller Co.

Chicago St. Paul Detroit

FORTIETH YEAR ESTABLISHED 1869


Peerless
BLACK
THE PEERLESS CARBON BLACK COMPANY
The best black for making the best Printing Inks. This publication is printed with ink made from *Peerless*
The Peerless Carbon Black Co., Ltd., Pittsburgh, Pa.
BINNEY & SMITH CO., *Sole Selling Agents*, 81-83 Fulton St., New York, N.Y.
63 Farringdon Street, London, E. C., England.
90 Rue Amelot, Paris, France.
W. Kohnk, Kaufmannshaus 179, Hamburg, Germany.

Hamilton's MODERNIZED COMPOSING-ROOM FURNITURE

AS A FACTOR IN COST REDUCTION

Thousands of the largest and best printing concerns throughout the country are wrestling with the cost problem in an effort to ascertain correct selling prices which will leave a satisfactory margin of profit.

The ascertaining of actual cost under existing conditions is not the whole problem by any means, and the printing-office proprietor who stops at that point will soon find himself far behind in the race. There is always the question of *reducing* the cost of production, and here waste prevention enters as a large item. There is waste in material as well as waste in labor, and this waste in labor is largely influenced by a corresponding waste in floor space.

By economizing floor space, the rent or interest cost is lowered, and by having all material conveniently and compactly arranged at the hand of the workman, much useless traveling about the office is avoided. This has reference to lost motion by hand and by foot, and the countless movements of workmen in the course of a year, when reduced by a small percentage, have a direct influence on the profits.

When it is possible to reduce the floor space fifty per cent in offices not equipped with modernized furniture, and a corresponding saving of from ten per cent to twenty-five per cent in labor, a great reduction in the cost of the output will be at once apparent.

That such saving can be accomplished has been abundantly proved, all of which is explained in "Composing-room Economy," a copy of which will be sent to any interested printing-office proprietor.

The testimonial letters from the best-known and representative printing concerns throughout the United States prove conclusively that such savings can and have been made.

We are continually reëquipping composing-rooms throughout the country, and this movement, now well started, will eventually cover the entire field, and those who are slow to take advantage of our offer to modernize their composing-rooms will be the last to secure the additional profits which are made possible with modernized composing-room equipment.



All our furniture is completely illustrated and described in our new catalogues and supplements. If you haven't copies, write us, or apply through your dealer.

If you are interested in this vital question, fill out the attached coupon and return it without obligation on your part. We stand ready to prove our claims, and we must prove them in order to secure your order.

Results accomplished in the great plant of the Ketterlinus Litho. Mfg. Co., Philadelphia

THE HAMILTON MFG. CO., Two Rivers, Wis.:

Gentlemen,—We use Hamilton goods exclusively because they save us money. Buying only the best for our office, every exacting demand is fully met in the originality, varied manufacture, diversity of use and durability of Hamilton goods. Some of the later imposing-stone models are perfection for convenience and labor economy.

Very truly, *KETTERLINUS LITHO. MFG. CO.,*
Per Geo. L. Dunkelberger.

We are interested in the question of Modernized Furniture and we would like to have your representative show us a floor plan of our composing-room as you would rearrange it, with a view to our installing such furniture as you can show us would soon be paid for in the saving accomplished.

Name .....

Street and No. .....

City..... State.....

Have you a copy of "Composing-room Economy"? .....

THE HAMILTON MFG. CO.

Main Office and Factories . . TWO RIVERS, WIS.
Eastern Office and Warehouse . . RAHWAY, N. J.

ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

MAKERS OF

HIGH GRADE PRINTING INKS

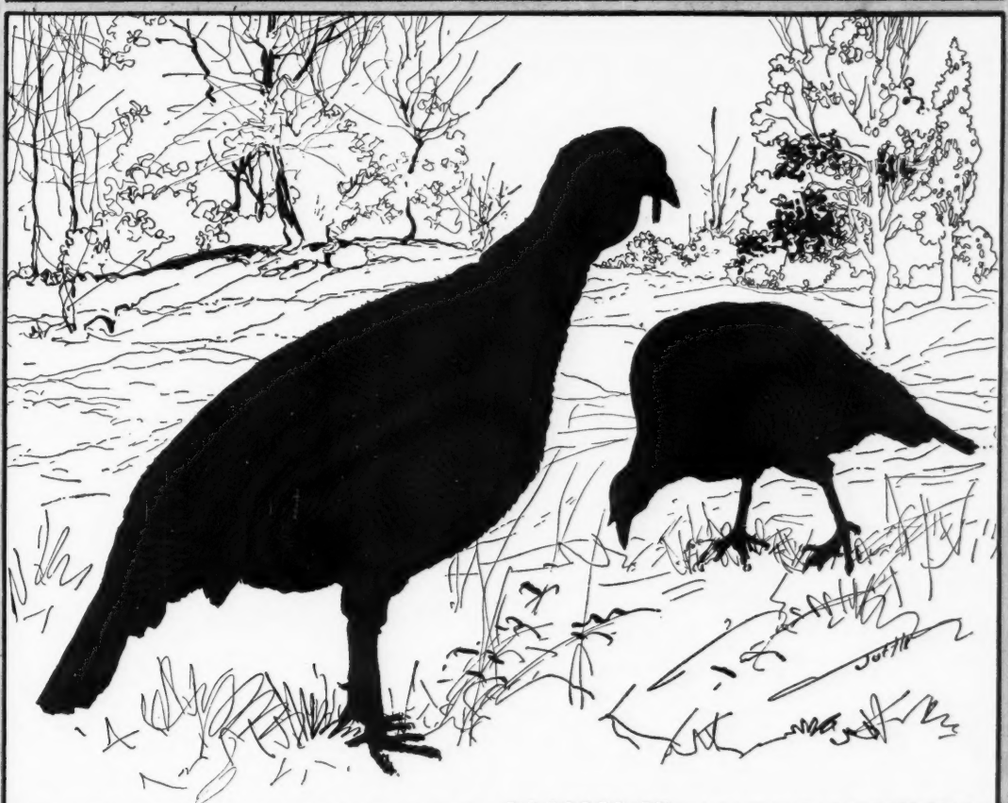
THE

Queen City Printing Ink Co.

CINCINNATI

CHICAGO BOSTON PHILADELPHIA

KANSAS CITY MINNEAPOLIS



QUEEN CITY INKS ARE ALWAYS APPRECIATED





THE QUEEN CITY PRINTING INK CO.

CINCINNATI, CHICAGO, PHILADELPHIA, BOSTON, KANSAS CITY, MINNEAPOLIS.

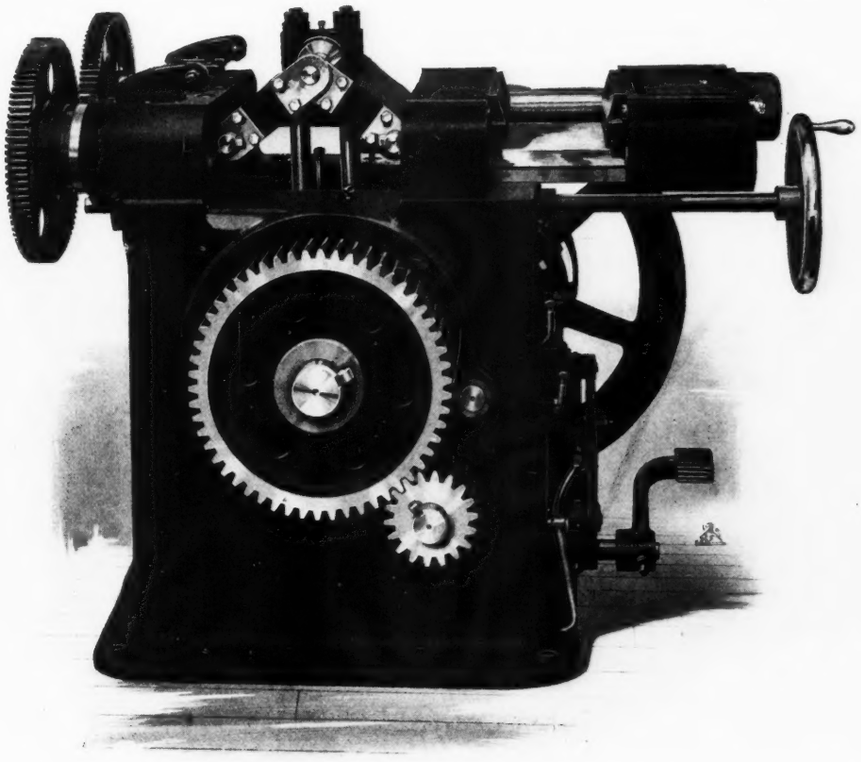




BRIGHT AUTO RED—No. 5478

AN EXCEPTIONALLY GOOD-WORKING, GENERAL-PURPOSE JOB RED

The Seybold Book Compressor



Protected by Seybold Patents.

(WITH GUARDS AND PARTS REMOVED TO SHOW CONSTRUCTION)

Is a Smashing Machine designed on an entirely new principle.
It is a very compactly built and powerful machine, especially designed for smashing the swells in the backs of books, either one or more at a single operation.
Maximum capacity between jaws, six inches.

SOME OF ITS DISTINCTIVE FEATURES ARE:

It is impossible for signatures to become disarranged while under pressure.
The old, slow method of hammering the backs by hand is entirely eliminated.
It is exceedingly convenient and easy to operate.
The manner in which the work is fed precludes all possibility of danger to the operator.
Its use adds immensely to the production of trimming and backing machines.

WRITE FOR CIRCULARS AND PRICES.

THE SEYBOLD MACHINE CO.

Main Office and Factory, DAYTON, OHIO

BRANCHES: New York, 70 Duane Street; Chicago, 310 Dearborn Street; San Francisco, 1876 Mission Street.
AGENCIES: J. H. Schroeter & Bro., Atlanta, Ga.; J. L. Morrison Co., Toronto, Ont.; Toronto Type Foundry Co., Ltd., Winnipeg, Man.



LET US WORK WITH YOU

And when we say this here we mean it literally. Our thirty-two (32) salesmen and travelling erectors are experts, trained by years of study and experience, in every way fully competent to confer and advise regarding your needs in Folding, Feeding, and Cutting Machinery.

OUR SERVICE

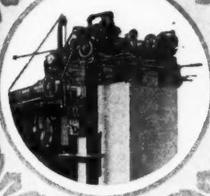
does not end with the advice given before the sale. It gives a full instruction in the use of each machine and follows that up by a continuous after service which inspects, instructs, and suggests regarding the care of and best results from each machine.

DEXTER FOLDER CO.

New York *Chicago* *Boston*
Buffalo *San Francisco*

Southern Agents Dodson Printers Supply Company, Atlanta, Ga.






FOLDERS

72 sizes and 24 types, with an endless variety of attachments. A size and type for every variety of work. Your needs are completely met in this complete line. Popular sizes and styles carried in stock for quick shipment.

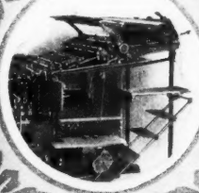
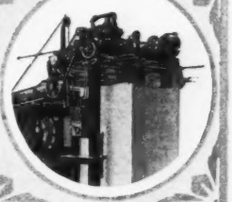



FEEDERS

For Presses, Folders, Ruling Machines, Sheet Feed Rotaries and Offset Presses. Types: Dexter Pile and Cross Continuous. We meet every known condition in automatic feeding.

CUTTERS

Automatic Clamp Cutters for every use in the printing office, bindery, paper dealers, paper box manufacturing and allied uses. Our guarantee of complete satisfaction is the same on Cutters as on our other machines.

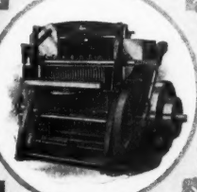
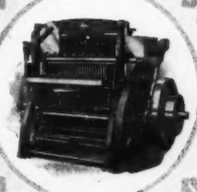
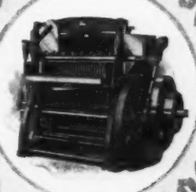



DEXTER FOLDER CO.

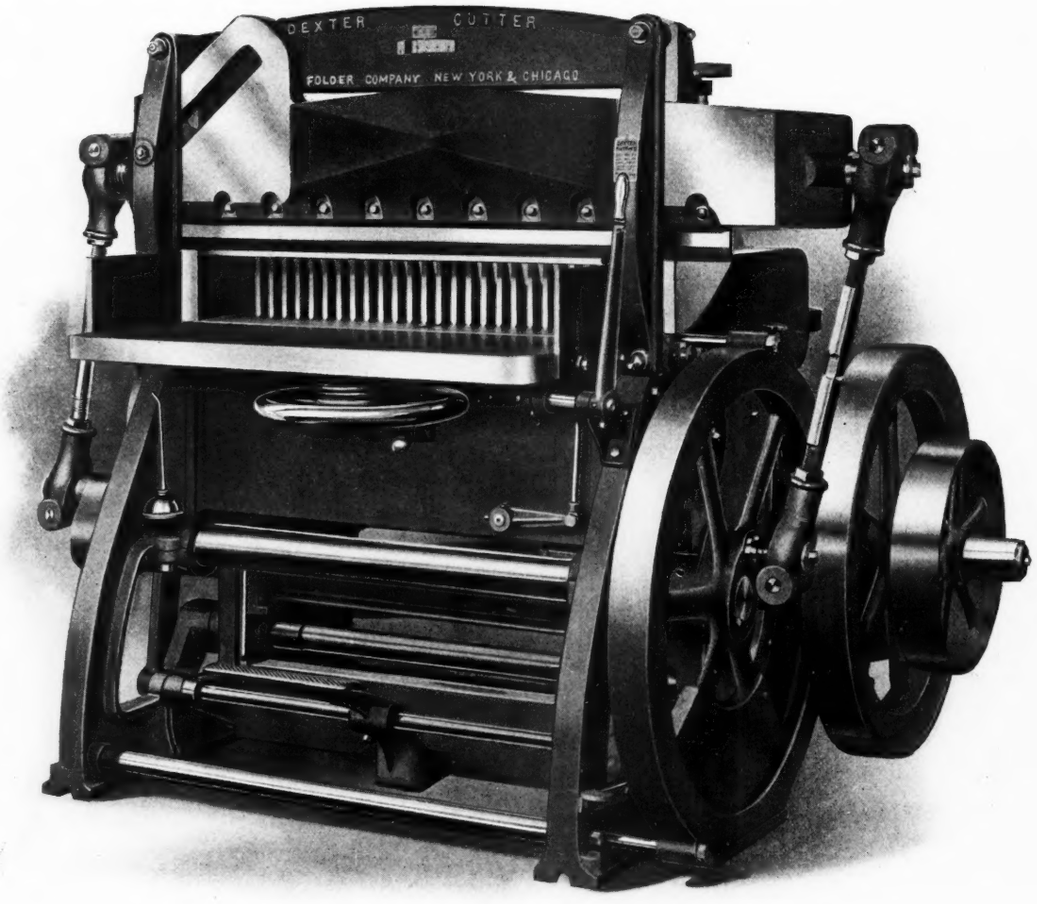
New York *Chicago* *Boston*

Buffalo *San Francisco*

Southern Agents Dodson Printers Supply Company, Atlanta, Ga.

Dexter Cutters



If machines are endorsed by everyone using them, they must possess some distinctive points of superiority not found in other machines; that is the fact respecting the DEXTER Cutting Machines. We invite a most careful comparison. Ask the man who runs one.

DEXTER FOLDER COMPANY

NEW YORK CHICAGO BOSTON BUFFALO SAN FRANCISCO

Southern Agents—DODSON PRINTERS SUPPLY COMPANY, ATLANTA, GEORGIA



Strathmore Talks

[No. 3]

¶ We are digressing this month. In extenuation, we plead commercial necessity. It is due to the prominence attained by the rubber offset process. Inquiries have been received asking if we made papers suitable for this press that could be used for advertising literature; others may have the question in mind.

¶ STRATHMORE JAPAN and ALEXANDRA JAPAN give perfect results; also STRATHMORE DECKLE EDGE, OLD STRATFORD BOOK and ALEXANDRA BOOK work well. These papers have been in actual use by several concerns for the literature of some wide-awake advertisers. They, both printer and advertiser, appreciate not only the practical beauties of the offset work, but the advantages of using such a class of papers. The text and half-tone illustrations are all printed upon the Antique finish of these stocks with telling effect.

¶ We shall be glad to submit to responsible firms specimens showing results secured as well as sample sheets for proving purposes.

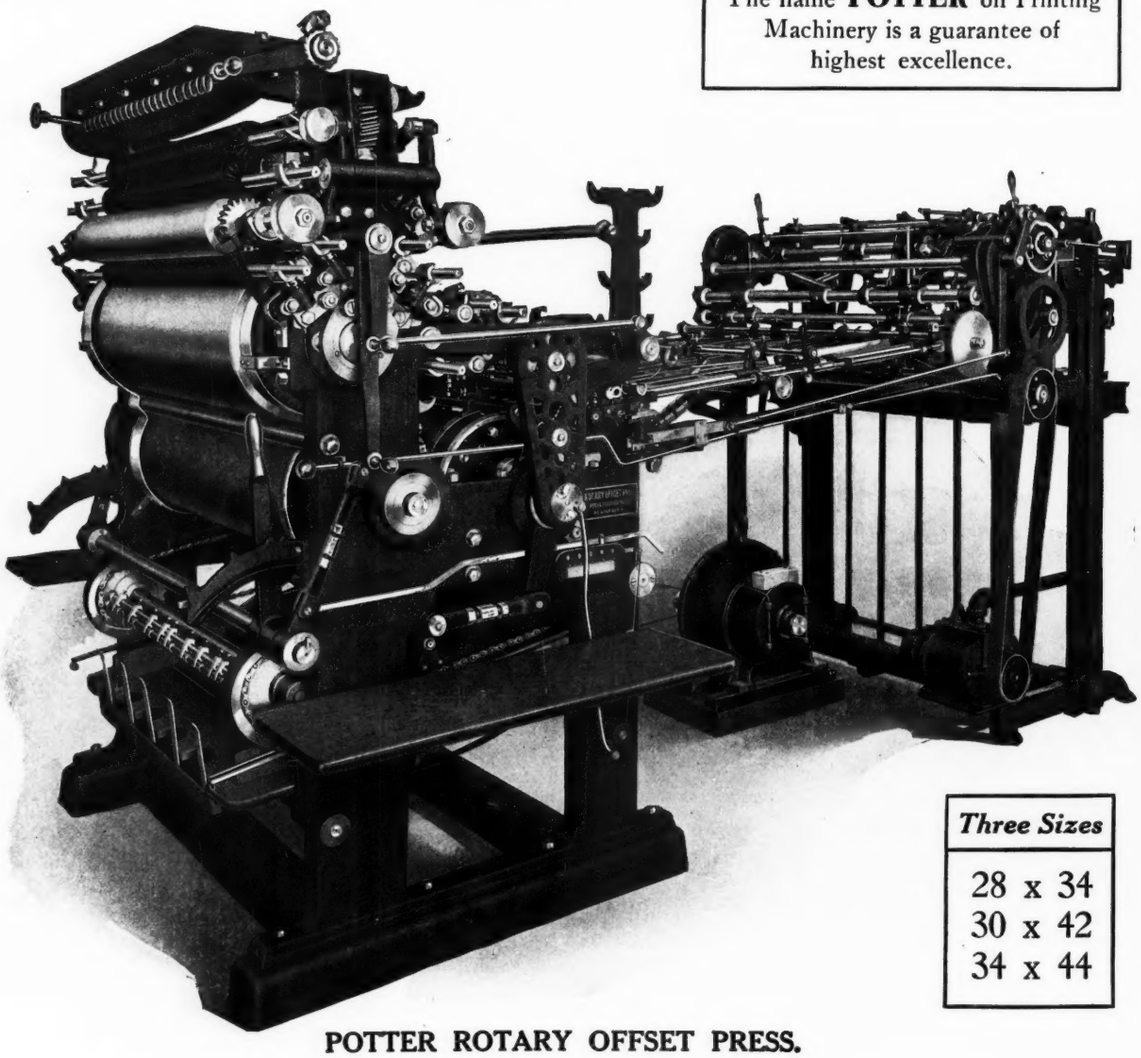
MITTINEAGUE PAPER COMPANY

The "STRATHMORE QUALITY" Mills

MITTINEAGUE, MASS., U.S.A.

If It's a POTTER
It's *The Best*

The name **POTTER** on Printing Machinery is a guarantee of highest excellence.



Three Sizes
28 x 34
30 x 42
34 x 44

POTTER ROTARY OFFSET PRESS.

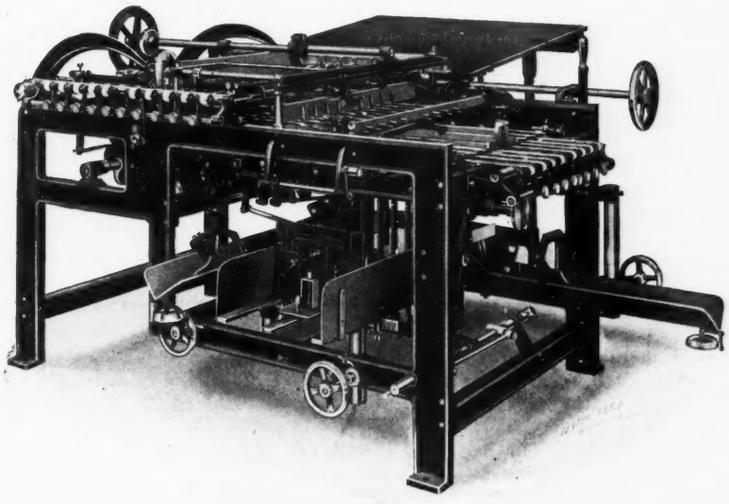
Simplest, Strongest, Surest,
Greatest Efficiency, Least Trouble,
Either Hand or Automatic Feed.

POTTER PRINTING PRESS CO.
PLAINFIELD, N. J.

Sales Agents { D. H. CHAMPLIN, 342 RAND-MCNALLY BUILDING - - - - - CHICAGO, ILLINOIS
H. W. BRINTNALL, 645 BATTERY STREET - - - - - SAN FRANCISCO, CALIFORNIA

When you have been sufficiently ***misled,*** by buying imitations of our product, drop us a line.

Established **27** years ago.



"Togo" Catalog Folder

Made by

Brown Folding Machine Company

ERIE, PA., U. S. A.

Paper troubles fly out the window

when

Worthmore Bond

(it has the crackle)

comes in the door. The most adaptable Bond Paper known to commerce to-day—and at a price that you question; it is so reasonable. The quality of the stock is the reason for its steady upgrowth in the matter of sales.

Printers and other users of Bond Paper
don't buy it for the pretty things said of it.

WORTHMORE BOND puts a verbal crimp into our advertising vocabulary—it is far and away ahead of anything we can say about it.

(The best way to prove this to your own satisfaction is by trying it. Samples awaiting your request.)

THE WHITAKER PAPER COMPANY

CINCINNATI, OHIO, AND NASHVILLE, TENN.

Every Good Quality you seek in Printing Inks is found in

Jaenecke's
Incomparable
Printing Inks

The quality is always right. *The price is right.*

THE JAENECKE PRINTING INK CO.

Main Office and Works, NEWARK, N. J. **CHICAGO OFFICE, 351 Dearborn Street**

NEW YORK **PHILADELPHIA** **ST. LOUIS**


The Ault & Wiborg Co.
Manufacturers of
LETTERPRESS and LITHOGRAPHIC
Printing Inks
CINCINNATI · NEW YORK · CHICAGO · ST. LOUIS · BUFFALO · PHILADELPHIA · MINNEAPOLIS
SAN FRANCISCO · TORONTO · HAVANA · CITY OF MEXICO · BUENOS AIRES PARIS · LONDON

EVERY PRINTER

IS THINKING OF

"THE OFFSET PRESS"

This Page is Lithographed on an Offset Press

With the "AULT & WIBORG CO." Offset Black

OUR TRADE MARK

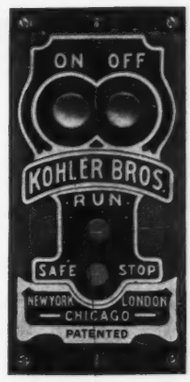


TRANSFERRED FROM ELECTROTYPE TO ZINC

The Ault and Wiborg Co.

We furnish complete outfit (except press) including Stones-Rubber Blankets and All the materials required by offset process.

WRITE FOR CATALOGUE & SPECIMENS TODAY.



65% of the Cost of Your Output is Labor

This Percentage is conceded by those in authority

Many printers do not keep within the 65% limit, and principally because they do not give their workmen the proper facilities for handling machinery economically and quickly.

THIS IS AN AGE OF SPEED

The business man prefers to have his printing turned out quickly. He is willing to pay the price for good service and good labor, but service is *paramount.*

"THE KOHLER SYSTEM"
MULTIPLE PUSH-BUTTON AUTOMATIC SPEED CONTROL

furnishes the printer with a solution of his troubles, and when applied to large or small presses, manipulated from convenient stations about the press, it assists the pressman and feeder in the saving of time, enables quick, accurate starting or stopping of the press, is a great protection to the operator, and saves wear and tear of machinery and waste of material.

INCREASED PRODUCTION

is, therefore, the inevitable result of the use of **"The Kohler System."** Sharp competition requires the printer to use the best device to be purchased on the market. **"The Kohler System"** is without an equal. Its cost is returned to the purchaser every year by increased output and larger profits.

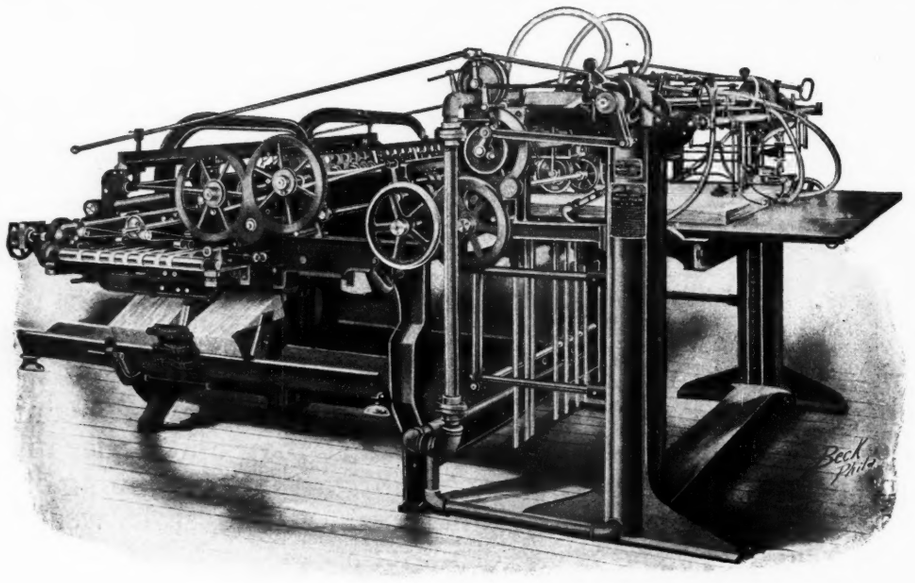
Write for our bulletins, and at the same time tell us what kind of machinery you have, its make and size, the voltage of your power circuit and the speed of your driving shaft, and we will supply you with full information.

KOHLER BROTHERS
CHICAGO
Main Offices, 277 Dearborn St.

NEW YORK OFFICE
1 Madison Avenue

LONDON OFFICE
56 Ludgate Hill, E.C.

THE CHAMBERS
Paper Folding Machines



Double-Sixteen Folder with Automatic Feeder

An accurate machine of especial value on long edition work.

Among several sizes our customers find No. 528 is adjustable for 90 per cent of all such work in ordinary binderies.

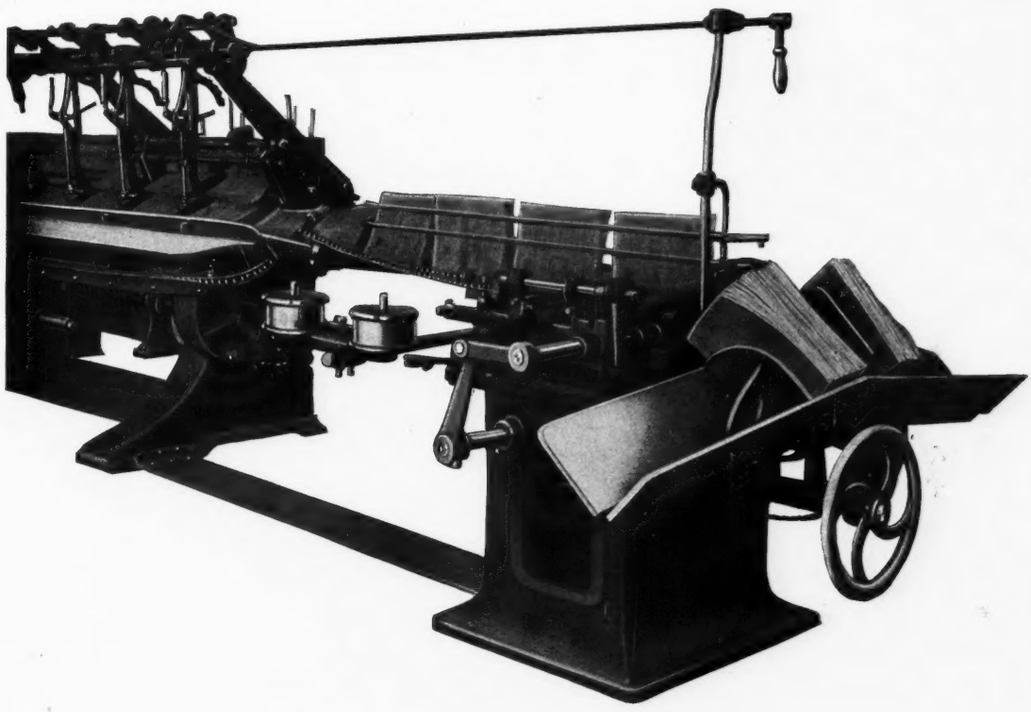
The machine folds sheets from 40 x 54 to 19 x 26 inches, giving a folded page ranging from 10 x 13½ to 4¾ x 6½ inches.

All desirable modern appliances. Accurate, reliable work guaranteed.

Chambers Brothers Co.

Fifty-second and Media Sts., Philadelphia, Pa.

Chicago Office : : : 524 West Jackson Boulevard



GATHERER - COLLATOR - JOGGER - STITCHER

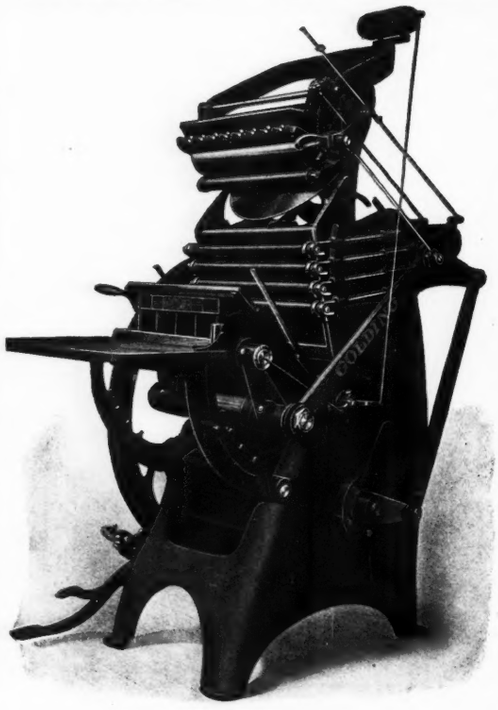
Five operations at one and the same time, consequently great saving of time and labor

IF YOU ARE INTERESTED
in labor-saving machinery, watch this space for a new addition to the Gatherer - Collator - Jogger - Stitcher which will appear in the next issue.

GEO. JUENGST & SONS

CROTON FALLS, N. Y.

THE GOLDING JOBBER



ART JOBBER No. 18—12 x 18

Saves Labor and Raises the Standard of Speed and Quality

IT IS A PRESS FOR SPEED, STRENGTH AND PROFIT that has introduced the highest attainments in the twentieth century in platen printing machinery. Built for producing the highest grades of work well and economically, and not too expensive in initial cost for printing of a cheaper nature where a large product is the chief desideratum.

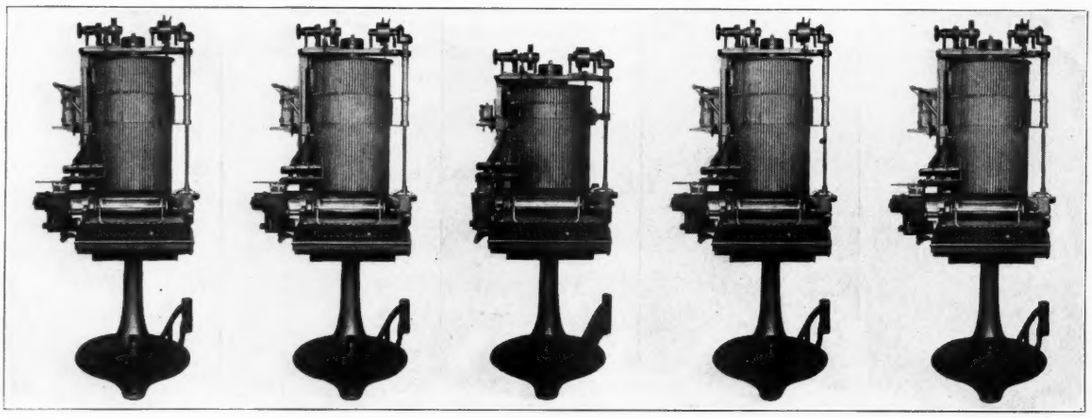
THE GOLDING JOBBER'S points of excellence are unparalleled. We guarantee 25 per cent greater and better product and are willing to send any reliable printer a Golding Jobber on 30 days' trial. The trial will convince. Write for details.

Golding Manufacturing Co.

Printing, Stamping and Embossing Presses
Paper and Card Cutters and Printers' Tools

Franklin, Mass.

Used Simplex Machines For Sale



8-point Adjustable	10-point Adjustable	8-point, 13 ems	10-point Adjustable	12-point Adjustable
Factory No. 1177	Factory No. 1509	Factory No. 943	Factory No. 1385	Factory No. 1495
$200	**$200**	**$150**	**$200**	**$200**

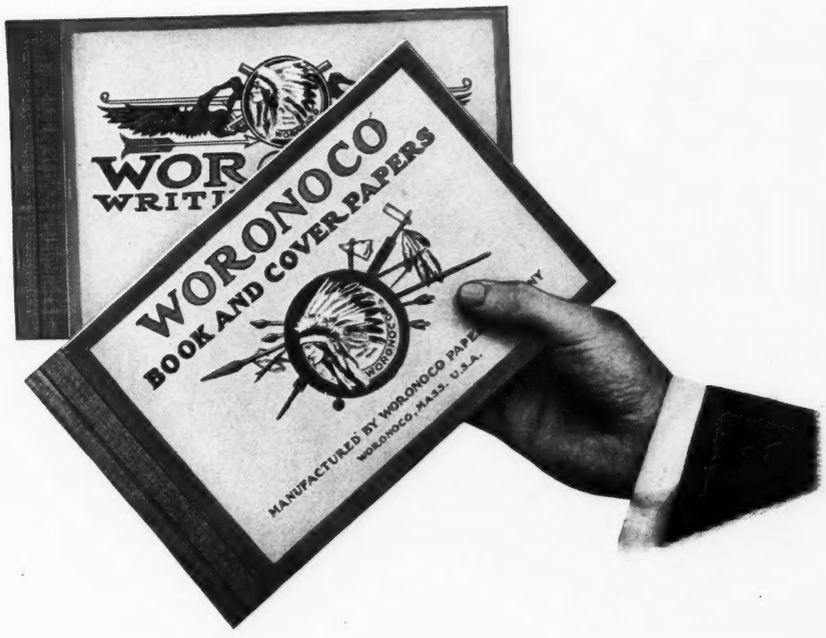
The above Simplex Typesetting Machines have been used, but are in good order. They are practically the same kind of machines (except the shape of the base) that are now advertised as UNITYPES.

Please note factory number and price under each cut. No type with these machines. First come, first served.

GUTENBERG MACHINE COMPANY

WILL S. MENAMIN, Pres. and Gen. Manager.

545, 547, 549 Wabash Ave., CHICAGO, ILL.



Best, Better, Good—

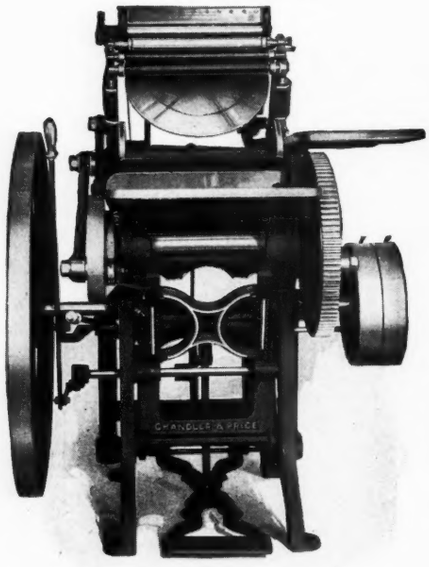
These Books look the best to those who have them; they look better to those who have seen them; they look good to whomsoever may see this advertisement.

They can look best to every one who can make good use of them. We have said and we now say, we want to send these books to every responsible employing printer, advertising agency, or designer who has occasion to use high-grade Writing, Book and Cover Papers. We won't send them to Cheap-john printers, who wouldn't do good work if they could; but to others who have the brains and equipment for good work, here is your invitation to write for them. Also, as Mr. Dooley says, your "opporchunity."

WORONOCO PAPER CO.
WORONOCO, MASS., U. S. A.

Job Printing Presses

35000 C. & P. Gordons



35000 C. & P. Gordons

Made and Sold in Twenty-three Years!

This wonderful record of sales talks harder for Chandler & Price Presses than any advertisement ever could. It stands as a monument to their value and their popularity. It is even more amazing when you consider that not one of the Chandler & Price Gordons has ever been returned to the factory as defective either in material or workmanship.

Points in which Chandler & Price Gordons Excel:

Perfection of Design
Simplicity of Construction
Quality of Material
Accuracy of Finish
Strength of Every Part
Rigidity of Impression
Reliability of Throw-off
Noiselessness of Disc Motion
Long Dwell of Platen
Vibrating Riding Roller
Excellence of Distribution
Ease of Operation
Low Cost of Maintenance
Interchangeability of Parts
Can be Run as Fast as they can be Fed
Built in Six Sizes

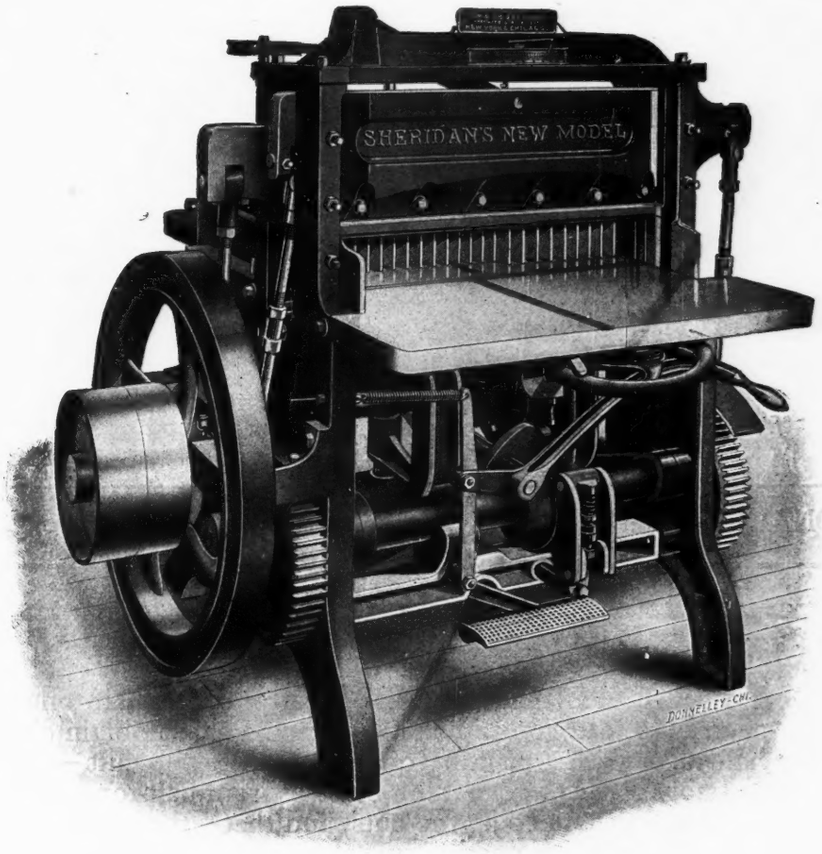
WRITE FOR COMPLETE PARTICULARS

CHANDLER & PRICE CO.

CLEVELAND, OHIO, U. S. A.

Sheridan's New Model

Has No Equal!



Let us tell you *Why* it is the *best* Automatic Clamp Paper Cutter for *you* to purchase.

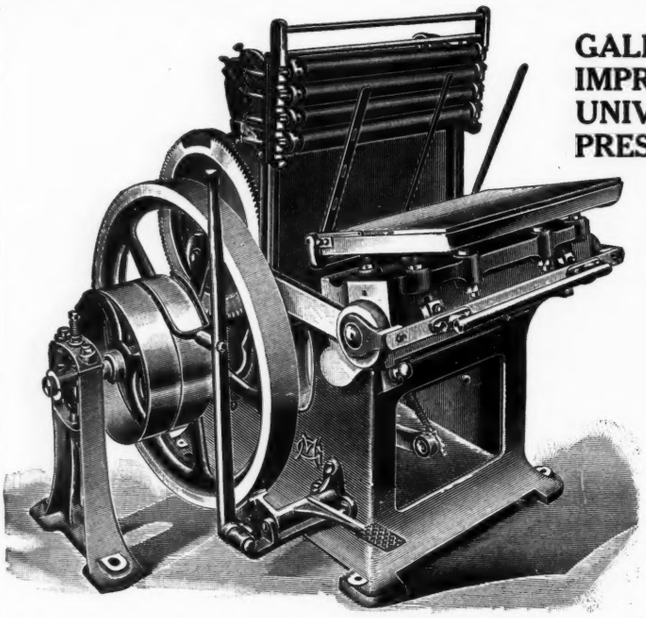
Write for Particulars, Prices and Terms

T. W. & C. B. SHERIDAN CO.

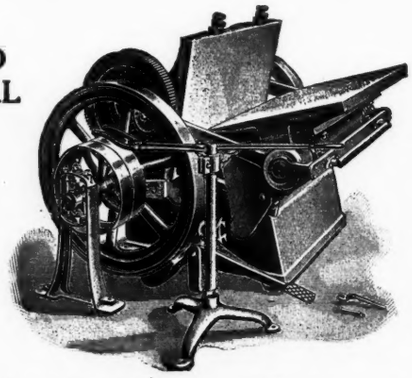
NEW YORK . . . . . 56 Duane Street
CHICAGO . . . . . 149 Franklin Street
LONDON . 10 Johnson's Court, Fleet Street

Selling Agents for Martini and National Book-sewing Machines

Write for Circulars and Descriptive Matter



GALLY IMPROVED UNIVERSAL PRESSES



30 x 44 inside chase. The Largest in the World.

The Cutting and Creasing Presses are built in 5 styles and are the Most Powerful and Largest Made in the World.

No. 1 - - - 20 x 30 inside chase
No. 1½ - 22½ x 30¼ "
No. 2 - - 23¼ x 31 inside chase
No. 3 - - 27 x 40 "
No. 4 - - 30 x 44 inside chase

17 x 25 inside chase. The largest Platen Printing-Press in the World.

IMPROVED STYLES

Quarto Medium, inside chase, - -	10 x 15	Embosser No. 1, inside chase, -	21¼ x 22
Half Medium, " - -	13 x 19	Embosser No. 2, " - -	24 x 26
Half Super Royal " - -	14 x 22	Stamper No. 3, " - -	24 x 26
Super Royal No. 4, " - -	17 x 25		

4 Styles Printing Presses — 5 Combinations
3 Styles Embossing Presses
Stamping Press

Sold by all reputable dealers in the world

Send for Catalogue or ask nearest Dealer

THE NATIONAL MACHINE CO., 111-135 Sheldon Street, Hartford, Conn., U. S. A.
SOLE MANUFACTURERS

IF YOUR EXPERIENCE with electros from half-tones has been such as to lead you to believe it impossible to obtain electros from half-tones with a printing quality equal to the cuts — we want you to know that we are making electros from half-tones — every day — that are just as sharp and deep as the cuts, and that — the particular appliance that makes our quality of work possible was evolved by us. There is not another like it in the world. One order will satisfy you that our electros are fully equal in sharpness, depth and printing quality to the forms or cuts sent us. Let us show you that the best electrotypes the world has ever seen are made by the

GLOBE ENGRAVING & ELECTROTYPE COMPANY

407-427 Dearborn Street . . . . . CHICAGO

THE EVIDENCE IS YOURS FOR THE ASKING

We also make DESIGNS, DRAWINGS, HALF-TONES, ZINC ETCHINGS, WOOD and WAX ENGRAVINGS, But—WE DO NO PRINTING

EMERSON

6 Point Font $2 00 — 15 A $0 90 31 a $1 10

OUR TYPE IS MADE OF NICKEL-ALLOY

In presenting the Emerson we desire you to notice its usefulness. This type sold in weight-fonts at body type prices. $12345

8 Point Font $2 25 — 14 A $1 05 28 a $1 20

WISE PRINTS USE ORIGINALITY

Order Keystone Type. New ideas constantly being produced. $1234

10 Point Font $2 50 — 12 A $1 15 23 a $1 35

IMPORTED FRENCH HATS

Full line of New Patterns in Brown Cloth and Felt. $123

12 Point Font $2 75 — 10 A $1 35 18 a $1 40

NICKEL-ALLOY TYPE

Used by Wise Printers

Profitable Printing

Is the kind that attracts favorable notice. To attain the desired result appropriate type is as necessary as proper copy and workmanship. The Emerson Series here shown is a type which is readily adapted to printing Announcements, Business Cards and Finest Mercantile Forms

Keystone Type Foundry

14 Point Font $3 00 — 8 A $1 45 14 a $1 55

GRAND CONCERT

Hear Comic Songs

18 Point Font $3 25 — 6 A $165 10 a $1 60

RICH BANKER

Saves His Gold

24 Point Font $3 50 — 4 A $1 85 6 a $1 65

ROSE LEAF

Peach Trees

30 Point Font $4 25 — 3 A $2 10 6 a $2 15

BORDERS

Job Letter

36 Point Font $5 50 — 3 A $3 25 4 a $2 25

American BANK

42 Point Font $7 25 — 3 A $4 40 4 a $2 85

PURE Candies

48 Point Font $10 00 — 3 A $6 00 4 a $4 00

Robins SING

WE ARE SELLING AGENTS FOR THE COTTRELL TWO-REVOLUTION AND DRUM CYLINDER PRESSES

EMERSON TITLE

6 Point No. 1 — 31 A $1 00

ALL OF OUR BRASS AND COPPER THIN SPACES ARE CUT BY A SPECIAL TYPE MACHINE OF OUR OWN DESIGN, INSURING THEIR ACCURACY. $1234567890

[6 Point No. 1½ in Preparation]

6 Point No. 2 — 21 A $1 00

THE ART OF PRINTING WELL PROBABLY REQUIRES A LITTLE MORE TIME AND CARE, BUT. $1234567890

6 Point No. 3 — 17 A $1 00

MUNCHAUSEN UPHELD THE VERACITY OF HIS DISTINGUISHED ANCESTRY. $12345678

10 Point No. 1 — 20 A $1 40

PROFESSIONAL PEOPLE ADMIRE IT FOR ITS NEAT APPEARANCE. $1234

10 Point No. 2 — 14 A $1 40

A DAINTY ANNOUNCEMENT SET IN EMERSON TITLE. $4

12 Point No. 1 — 12 A $1 50

DINE AT THE EXPENSE OF FRIENDS OF OLD. 26

12 Point No. 2 — 9 A $1 50

QUAKER MEETING OF THE LADIES. 35

18 Point No. 1 — 8 A $2 00

PRINTER'S ART

18 Point No. 2 — 7 A $2 00

COAL MINERS

24 Point No. 1 — 6 A $2 70

MONMOUTH

24 Point No. 2 — 5 A $2 70

BLUE INK

SOLD IN WEIGHT FONTS
AT PRICE OF BODY TYPE



FALL
OPENING

NEW STYLES IN
FOOTWEAR ARE
HERE IN GREAT
PROFUSION AND
WE INVITE OUR
MANY PATRONS
TO INSPECT THE
FINEST LINE OF
COLD WEATHER
NOVELTIES FOR
MEN WHO CARE

SHOE SHOP
1312 MELNOT ST.
OPPOSITE THE ARCH

UR COMPANY IS RESPECTFULLY
QUESTED AT AN INFORMAL
RECEPTION GIVEN BY

OM GOLF CLUB

AT THE CLUB HOUSE
DREXEL HALL
AFTERNOON OF DECEMBER
THE NINETEENTH

PRESENT CARD AT DOOR

FOR DIGNIFIED STATIONERY

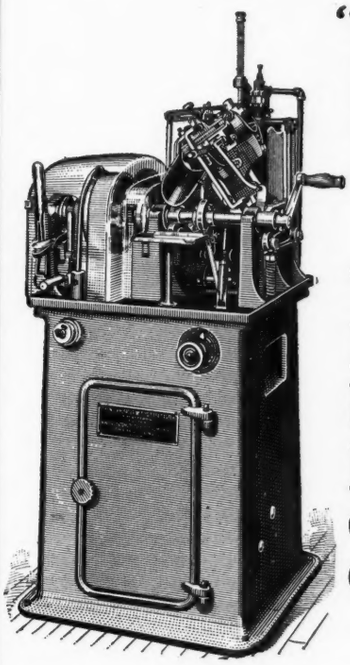
EMERSON TITLE IS ADAPTED TO PRINTING INVITATIONS, ANNOUNCEMENTS, BUSINESS CARDS, AND GENERAL MERCANTILE FORMS

KEYSTONE TYPE FOUNDRY

PHILADELPHIA :: NEW YORK :: CHICAGO :: DETROIT :: ATLANTA :: SAN FRANCISCO

WE ARE SELLING AGENTS FOR THE COTTRELL TWO-REVOLUTION AND DRUM CYLINDER PRESSES

Wail of the Typefounders:



"IT hurts our business IT helps the printer"

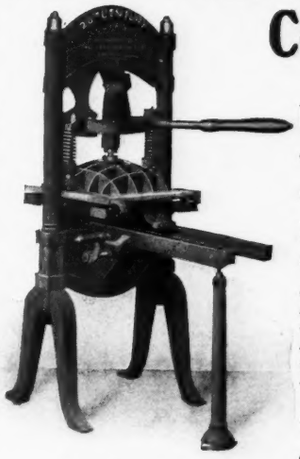
There is a Reason—

The Nuernberger-Rettig Casts Good Type

Chicago

Make Your Half-tones Convincing

(when completed)



No. 1-A 20th Century
Bed, 19x24 inches. Platen, 16x21 inches

by sending out the kind of ***proofs*** that are ***convincing,*** that is, prove your half-tones on the

Reliance Photo-Engravers' Proof Press

(the press that produces perfect proofs) and let ***your*** proofs be indicative of your half-tones.

A poor proof is a false representative of a fine half-tone

SEVEN SIZES

MANUFACTURED AND SOLD BY

Paul Shniedewend & Co. 627 JACKSON BLVD. CHICAGO - - U. S. A.

ALSO SOLD BY

WILLIAMS-LLOYD MACHINERY CO., 337 Dearborn St., CHICAGO
GEO. RUSSELL REED CO. - - SAN FRANCISCO AND SEATTLE
KLIMSCH & CO. - - - - - - - - FRANKFURT A. M., GERMANY
A. W. PENROSE & CO. - - - - - LONDON, E. C., ENGLAND

BRONZING MACHINES

FOR LITHOGRAPHERS AND PRINTERS

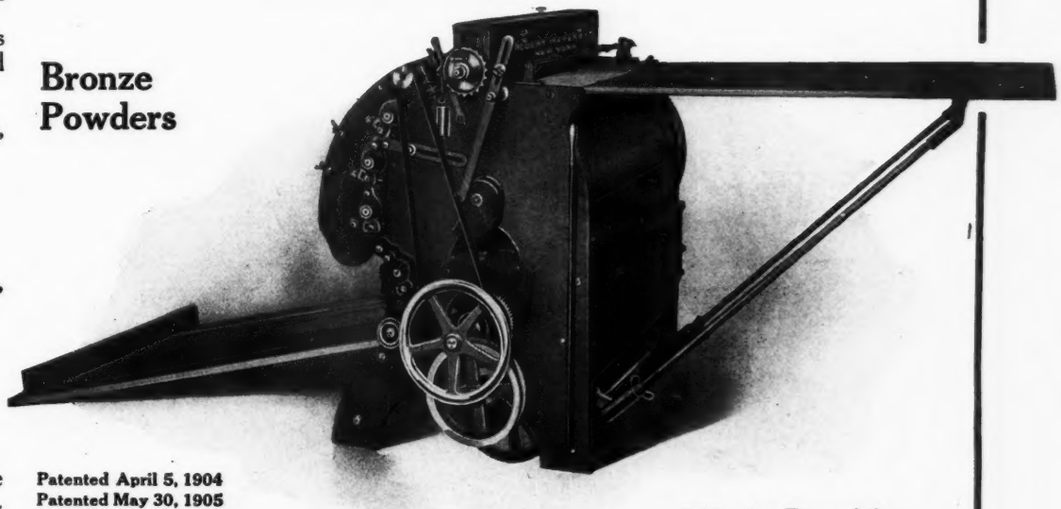
GUARANTEED IN EVERY RESPECT

OTHER specialties manufactured and imported by us:

Reducing Machines,
Stone-grinding Machines,
Ruling Machines,
Parks' Renowned Litho. Hand Presses,
Steel Rules and Straight-edges,
Lithographic Inks,
Lithographic Stones and Supplies.

¶ Sole Agents for the United States and Canada for the genuine Columbia Transfer Papers — none genuine without the water-mark on every sheet.

Bronze Powders

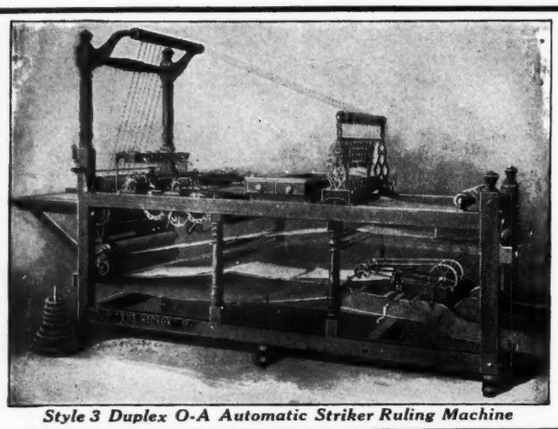


Patented April 5, 1904
Patented May 30, 1905
Patented April 7, 1906
Other patents pending.

We do Repairing

MANUFACTURED BY

ROBERT MAYER & CO. 19 EAST 21ST STREET, NEW YORK
Factory—Hoboken, N.J. San Francisco
Chicago Office—Monon Bldg., 324 Dearborn St.



Style 3 Duplex O-A Automatic Striker Ruling Machine

HICKOK
Paper-Ruling Machines
AND Ruling Pens
Bookbinders' Machinery

The W. O. HICKOK MFG. CO.
HARRISBURG, PA., U. S. A.
ESTABLISHED 1844 INCORPORATED 1886

PROGRESSIVE
HALF-TONE
BLACK

THE BLACK INK
OF QUALITY
Without an Equal

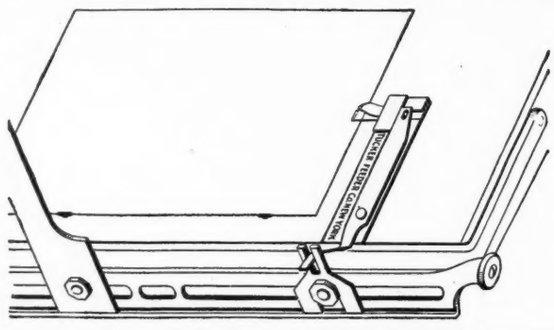
Thalmann Printing Ink Co.

Main Office and Factory, ST. LOUIS

DEPOTS

415 Dearborn Street, . . . CHICAGO, ILL. **1509 Jackson Street, ... OMAHA, NEB.**
400 Broadway, ... KANSAS CITY, MO. **222 North Second Street, . NASHVILLE, TENN.**

THE TUCKER AUTOMATIC REGISTER GAGE
FOR PLATEN PRESSES



It will automatically *pull* each sheet to a perfect alignment, whether it is fed to it or not.

The worst feeder in your pressroom can not help feeding to a perfect register independent of the speed of the press.

Greatly increases the output.

Is put on or taken off instantly; works with or without the gripper; is almost indestructible. Made in two sizes.

Price, $3.00

FOR SALE BY ALL DEALERS AND
TUCKER FEEDER COMPANY
1 Madison Avenue . . . . . NEW YORK



Get Your Holiday Cuts Early

THE NOVEMBER **AD-BULLETIN will be READY** about October 10. An immense and unparalleled line of Christmas and Holiday Cuts will be illustrated in this number.

We give you the EXCLUSIVE USE of all cuts purchased.

No duplicates sold in your town.

Send us your name to-day and get a copy as soon as issued.

All the newest and brightest ideas for Holiday Advertising.

Yours exclusively in your town if you order first.

You can not afford to miss this. Write to-day.

THE HAWTIN ENGRAVING CO.
147 FIFTH AVENUE - - - - CHICAGO



SPRAGUE ELECTRIC MOTORS

THE MOTORS THAT PRINTERS USE

DO YOU

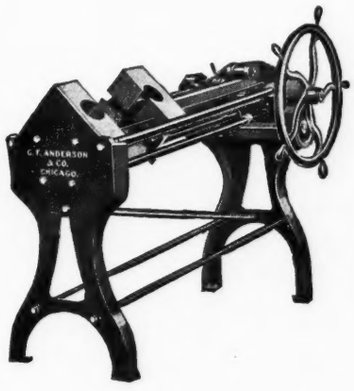
want to save expense and increase your output? If so, the Sprague Electric Motor will be a faithful worker in your plant. These motors are designed especially for the printing and allied trades, and are in great demand all over the country and abroad.

They reduce power expense and are safe, reliable, simple and economical.

Our handsome 74-page Bulletin No. 2294, with many illustrations, and long list of plants we have equipped, will be sent upon request.

SPRAGUE ELECTRIC COMPANY
527-531 West Thirty-fourth St., CITY OF NEW YORK
BRANCH OFFICES IN PRINCIPAL CITIES

ANDERSON BUNDLING PRESSES



Have conclusively demonstrated their superiority over any on the market to-day. They lead on every point worthy of consideration—power, convenience, strength, durability, design and workmanship. These are not mere claims, but facts—facts which we are ready to prove to you at any time. We have a list of several hundred users. Perhaps you would like to talk with some of them. Write us and we will refer you to those in your vicinity.

C. F. ANDERSON & CO., 394-398 Clark Street, CHICAGO

4th Announcement

The Unitype

To the Out-of-Town Publisher:—

The UNITYPE is a poor man's proposition; it is for the man who finds it hard to make money.

There are many tools the wealthy printer can afford to use that would drag the one under water who must carefully count his dollars.

No publisher of modest means can afford wastes; he must work without them, or his income vanishes.

We took up the UNITYPE first and foremost because it gets down to the dead hard bed-rock of economical operation; because it is the only composing machine in existence that works without wastes.

When we saw that it could be run at a profit where any other machine would be losing money for its owner, our decision was instant; we knew that a large field awaited the UNITYPE. Therefore we were able to give the pledge, which the machine has since made good, that it can make dollars in places that are too barren to support the wastes which necessarily must accompany the casting of slugs. It can earn a profit where a hot-metal machine cannot make the price of the gas it uses to melt its metal.

Therefore we say the UNITYPE is a poor man's proposition, and is put out on substantially a profit-sharing basis. It goes into a low-wage office and divides the slice it cuts from the pay-roll between the publisher and ourselves. The publisher thus gets his machine for nothing, and a weekly profit besides.

Even for the wealthy man, the man who can afford wastes but prefers to save the money they cost and put it legitimately into strengthening his business, the UNITYPE is undeniably the best investment to be made in composing machines.

Were it not easily able to under-save the slug caster we should not now be selling it. Write us.

Wood & Nathan Company

Number 1 Madison Avenue
NEW YORK CITY

SIX SIZES



Peerless Job Printing Press

If It Were Possible

for you, a prospective purchaser, to visit our factory, see and follow the methods used in the making and assembling of the various parts of the **Peerless Job Press** — from the raw material to a perfectly built Press, ready for its first "form" — you would fully appreciate QUALITY.

THE PEERLESS JOB PRESS

is made for Printers who want their money's worth — who want the best. Listen to what one satisfied customer says:

*"Gentlemen,—I use a 10x15 **Peerless** No. 8049. Permit me to say, also, that I have used perhaps a half dozen different makes of presses, and regard the **Peerless** as the most satisfactory and dependable press I have ever used."*

ALL PRINCIPAL DEALERS SELL THESE PRESSES

PEERLESS PRINTING PRESS CO., THE CRANSTON WORKS, 70 Jackson Street, PALMYRA, N. Y., U. S. A.

(Lieber's and A. B. C. 5th Edition Codes)

The Noblest "Roman" of Them All!

PERFECTION No. 12

Manufactured by

THE J. L. MORRISON CO.

(Incorporated)

143 WORTH STREET - - - NEW YORK, U. S. A.

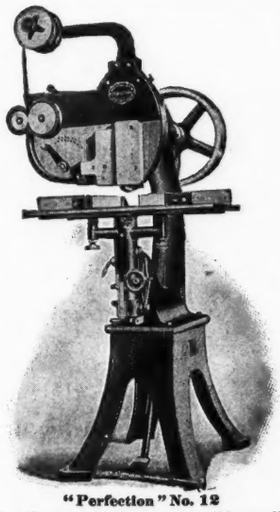
Chicago Toronto London, Eng. Leipzig, Ger.

The most powerful Wire Stitching Machine in the World.

Capacity, ⅛ to 1½ inches in thickness. Flat work only.

Takes Wire 18 to 24 Gauge.

Speed, 80 Revolutions per Minute.



Size of Pulley, 15 inches.

Weight, Net, 480 pounds.

Weight, Crated, 730 pounds.

Size of Table, 26 by 12½ inches.

Floor Space, 3 by 3 feet.

Steam Power only.

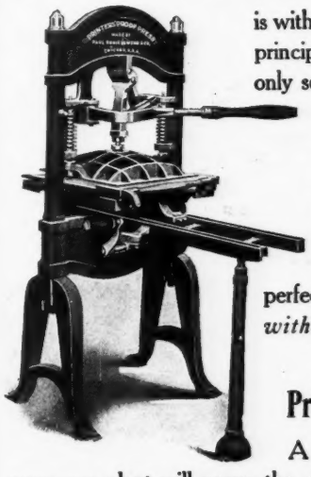
"Perfection" No. 12

Designed and built on the same principles as our well-known No. 6 machine, but for Flat Work only. It will form and drive a Wire Staple through a solid block of paper 1½ inches thick perfectly, and can be instantly adjusted to stitch any thickness down to ⅛-in. without any change of parts whatever. Especially adapted for heavy Catalogues, Wall Paper Sample Books, and all classes of work beyond the range of our general purposes machines. We sell the finest quality of Stitching Wire on the market. Send for samples and prices.

THE PRINTERS' PROOF PRESS

MADE BY

PAUL SHNIEDEWEND & CO.



is without a substitute, since the principle of flat proving is the only scientific method of proof-taking and is so acknowledged by those testing other ways and means. It is well nigh impossible to *maintain* your plant near the top notch of perfection and earning power *without* using a

Shniedewend Printers' Proof Press

A practical demonstration in your own plant will prove the strength of our statement.

Send in your order for a 30 day trial at once

SEVEN SIZES

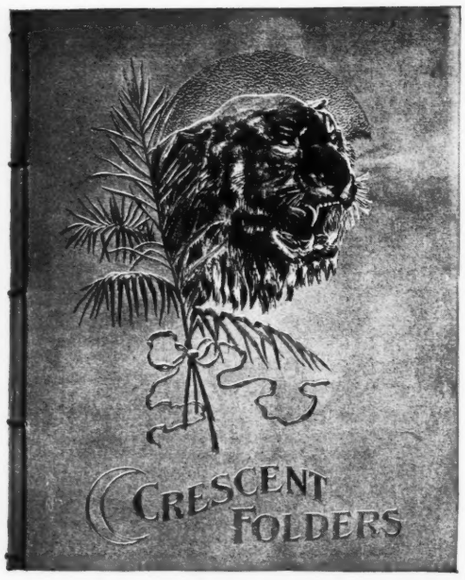
SOLD BY

PAUL SHNIEDEWEND & CO.

625 JACKSON BOULEVARD . . . . . CHICAGO

or can be purchased from your own dealer.

TRY our new "Tympan on the Platen" Device (patent applied for), which can be applied to the Shniedewend Press or any other hand press. It simplifies, saves time and produces fine work.



Catalog De Luxe

Without question the most Beautiful Catalog ever issued. A veritable Work of Art from cover to cover.

36 Full Pages (11¼ x 14¼) of Illustrations showing

CRESCENT FOLDERS

AS CARRIED IN STOCK

in full size and exact colorings, with magnificent bronze effects, all printed and embossed in the well-known CRESCENT style, with elegant embossed cover.

160 Designs Suitable for Programs, Lodges, Menus, Announcements, Holidays and all Special Occasions.

AS A SPECIMEN OF WHAT CAN BE DONE IN PRINTING AND EMBOSSING, THE BOOK IS WORTH MANY TIMES ITS COST TO ANY PROGRESSIVE PRINTER.

This is a Trade Catalog, but on account of enormous cost of production can not be distributed free. We make, however, only a nominal charge, and will forward this beautiful book to any Printer or Stationer for only ONE DOLLAR, express charges collect, or for $1.25 we will prepay charges to any point in the United States or Canada.

Order on your printed letter-head; do not ask us to send C. O. D. or charge to your account; the amount is too small; send remittance with order, and if not satisfactory return and we will refund amount paid.

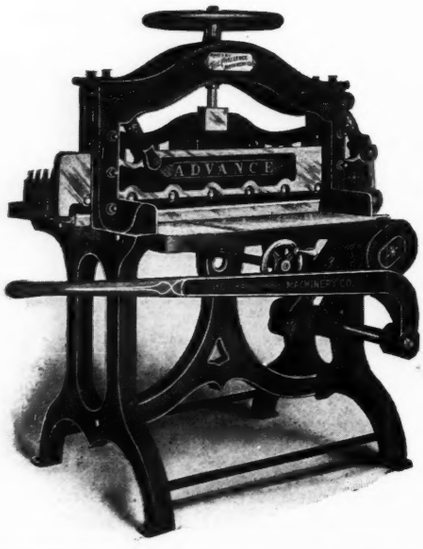
Now ready for distribution. Order now and avoid disappointment; they will go quickly.

CRESCENT EMBOSSING COMPANY

Main Office and Works - - - - PLAINFIELD, NEW JERSEY

NEW YORK—22 Beekman Street PHILADELPHIA—36 South Sixth Street BOSTON—LESTER P. WINCHENBAUGH, 88 Broad Street

For Heavy Cutting



Advance Lever Cutters

are substantially built for hard service. The center-bed brace gives absolute rigidity under the heaviest cuts. The massive curved lever permits the use of all one's strength just where it is most needed. The result is a clean, easy cut clear to the stick.

The Advance has many exclusive features. Ask about it.

Manufactured by

The Challenge Machinery Co.

Grand Haven, Mich., U.S.A.

Salesroom and Warehouse

194-196 Fifth Avenue

CHICAGO



This identical cut has been run six successive issues of "The Inland Printer" with a Patent Metallic Overlay. Compare with previous issues for condition of cut.

Largest Manufacturers of BOXBOARD in the World

UNITED
REGISTERED TRADE MARK

The use of **United Products** The Only Way

United Boxboard Company

General Offices, 200 Fifth Ave., New York

CLAY COATED LITHOGRAPH BLANKS AND BOXBOARDS
OF EVERY DESCRIPTION
ALSO
THOMSON JUTE, STRAWBOARD, NEWSBOARD, BINDERS' BOARD,
ICE-CREAM AND OYSTER-PAIL BOARDS
LOCKPORT PATENT COATED, TAG AND DOCUMENT MANILAS

EXCLUSIVE SALES OFFICES AND WAREHOUSES

Boston Strawboard Co. - - - - 46 Federal St., Boston, Mass.
Manhattan Strawboard Co. - 141 Wooster St., New York City
Manufacturers Strawboard Co., - 6 Sherman St., Chicago, Ill.
Philadelphia Strawboard Co., 127 N. Fourth St., Philadelphia, Pa.
Queen City Paper Co. - - 420 W. Fourth St., Cincinnati, Ohio
St. Louis Boxboard Co. - - - 112 N. Fourth St., St. Louis, Mo.
United Boxboard Co., 32 N. St. Paul St., Rochester, N. Y.

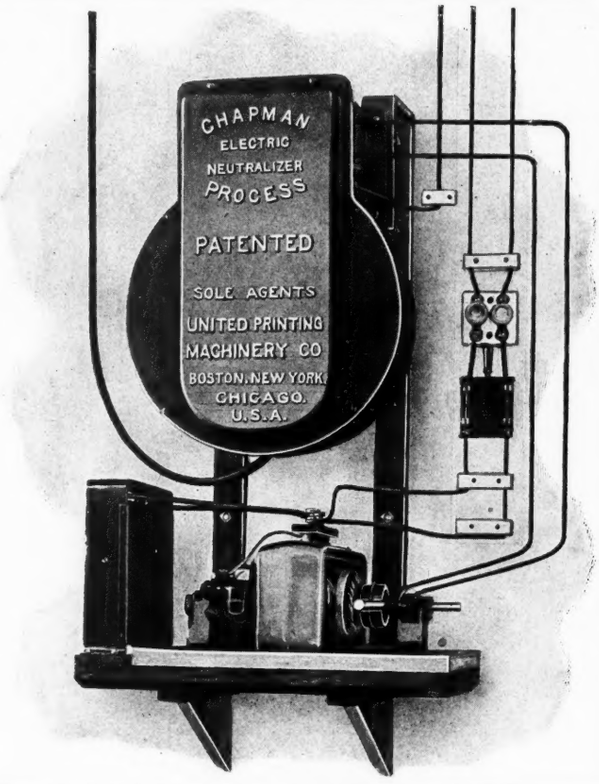
Losses caused the printer by electricity in paper are incalculable and generally underrated

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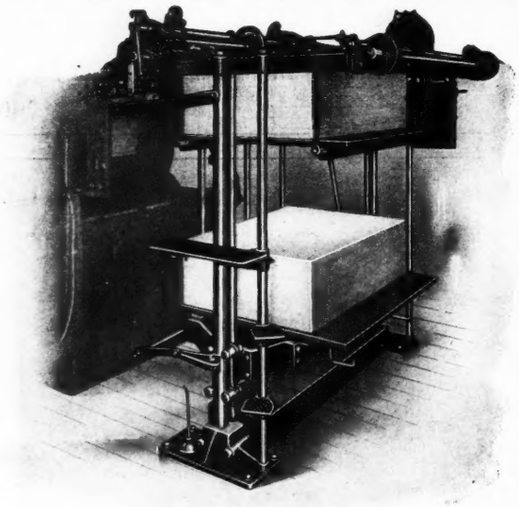
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Some one in the publisher's office figures out a saving of $200 on a book by setting it on casting machines. He has no artistic sense, would not know the difference between a beautifully printed work and a bargain house catalogue, but $200 can be saved (?) in the composition of a book, of which the edition might be 10,000, 50,000 or 100,000.

To offset $200 are the delays and expenses of preparing the forms for electrotyping and expensive "make-readies," while if printed direct from such inferior type there would be the constant expense for replacing broken and badly defaced letters, and the increased cost of paper necessary to print the same number of words, and above and beyond all the soft and inferior paper necessary to use to hide the glaring defects of imperfect type; but the $200 has been saved (?), and a thousand dollars—often much more—wasted and quality and character lost.

What would the master printer of the past think of the books printed today? What will the master printer of the future think of the books printed today?

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The Tide Has Turned

We recently supplied 6,000 pounds of type to a very important book printer who has been using casting machines, and has awakened to the imperfection of his work compared with that of a few years previous.

We are now casting 22,000 pounds for one of the largest book publishers in the United States. This house rejected book after book produced by casting machine methods by printers who had "thrown out founders type," and has at last been compelled, through love of the art and fine printing, and actual saving in expense, to decide that in future its books must be produced from type founders type.

If it is true that "the cheap coat makes the cheap man," then cheap typography surely makes the cheap printer.

In these days when printers are striving for better profits, they can only secure them by better printing—not by poorer printing.

The composition is a small item in the cost of a book, but it is the foundation, and the printer or publisher who starts to cheapen at that end is like the builder who puts wooden foundations under concrete buildings.

Perfect type is the foundation of perfect printing.

American Type Founders Company

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An Oldstyle Without a Hair Line

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We prophesy that Century Oldstyle will have the largest sale of any oldstyle ever designed. It has both strength and grace and is devoid of hair lines. The matrices being cut on the Benton Matrix Cutting Machine with absolute accuracy, the faces will wear with perfect uniformity, which is impossible with faces cut by hand.

It is completed in sizes from 6 to 72 point, with Italic now being completed of the corresponding sizes. A few specimen lines of Italic are shown herewith.

In our opinion it will replace in many of the big book offices the oldstyles heretofore used. Send in your order now.

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Furnish many exclusive designs together with very popular sizes

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MENTION ENORMOUS RECORDS
Many compositors must hunt for sorts, spending more actual time in searching

12 Point — 17 A $1 40 — 32 a $1 35 — $2 75

MODERN BUILDINGS BEING ERECTED
A small investment in Weight Fonts will fill your cases to overflowing with $1234567890

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More attention given to the composing room in the matter of material and all appliances necessary will greatly alter the strained condition of many offices

8 Point — 20 A $1 10 — 42 a $1 15 — $2 25

COMPLETE PRINTSHOP EQUIPMENTS
There seems to be a common belief among master printers that their composing rooms do not, and can not be made to pay a profit. This question has been brought before my attention so often, through

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From careful observation extending over twenty years or more, I have been thoroughly impressed with the utter lack of system not only countenanced, but encouraged, in the composing room, and it is absolutely safe to say that this demoralizing system predominates in the $1234567890

American Type Founders Company

Century Oldstyle

An Oldstyle Without a Hairline

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To select the greatest men in the history of America is almost as hard as standing in a grove of the great trees of California and trying to make out which seems nearest the sky; for the great freedom of opportunity and individuality that is so prevalent in American life *has produced many notable men*

6 Point — 23 A $0 90 46 a $1 10 $2 00

To SELECT the greatest men in the history of America is quite as hard as standing in a grove of the gigantic trees of California and trying to make out which appears nearest the sky; for the remarkable freedom and splendid opportunity which is so prevalent in American life has produced a number of notable men, famous during their lifetime, whose principles and standard of life have been taken up by later generations and whose influence has spread out upon the nations. The inventor of a horse reaper or of an air-tight cooking stove, the harnesser of electric power and the organizer of the great railroad systems has a profound effect upon the comfort of millions, and yet may actually contribute a great deal less to the permanent thought of his land than did Noah Webster with his spelling book, the founder of a metropolitan newspaper or the publisher of a woman's journal. Men who are most in peoples *mouths during their lifetime are in the majority*

10 Point — 17 A $1 15 35 a $1 35 $2 50

To SELECT the greatest men in American history is quite as hard as standing in a grove of the great trees of California and trying to make out which appears nearest the sky; for the remarkable freedom and splendid opportunity which is so prevalent in American life has produced a great many notable men, famous during their lifetime, whose principles and standard of life have been taken up by later generations and whose influence has spread out upon the nations. The inventor of a horse reaper or of an air-tight cooking stove, the harnesser *of electric power and the organizer of great*

12 Point — 17 A $1 30 32 a $1 45 $2 75

To SELECT the greatest men in American history is quite as hard as standing in a grove of the great trees of California and trying to make out which appears nearest the sky; for the remarkable freedom and splendid opportunity that is so prevalent in American life has produced a great many notable men, famous during their lifetime, whose principles and standard of life have been taken up by later generations and *whose influence has spread out upon the*

8 Point — 21 A $1 05 42 a $1 20 $2 25

To SELECT the greatest men in American history is quite as hard as standing in a grove of the gigantic trees of California and trying to make out which appears nearest the sky; for the remarkable freedom and splendid opportunity that is so prevalent in American life has produced a great many notable men, famous during their own lifetime, whose principles and standard of life have been taken up by later generations and whose influence has extended out upon the nations. The inventor of a horse reaper or of an air-tight cooking stove, the harnesser of electric power and the *organizer of great railroad systems has a*

14 Point — 14 A $1 40 26 a $1 60 $3 00

To SELECT the greatest men in the history of America is quite as hard as standing in a grove of the great trees of California and trying to make out which appears nearest the sky; for the remarkable freedom and splendid opportunity which is so prevalent in American life has produced a great many notable men, famous during their lifetime, whose principles and standard of life have been taken up by later generations and *whose influence has spread out upon the*

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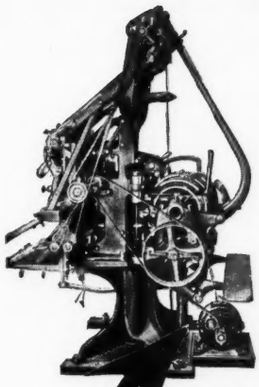
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Our whole attention and activity are devoted to this work. In this way we have made

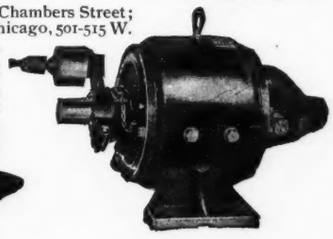
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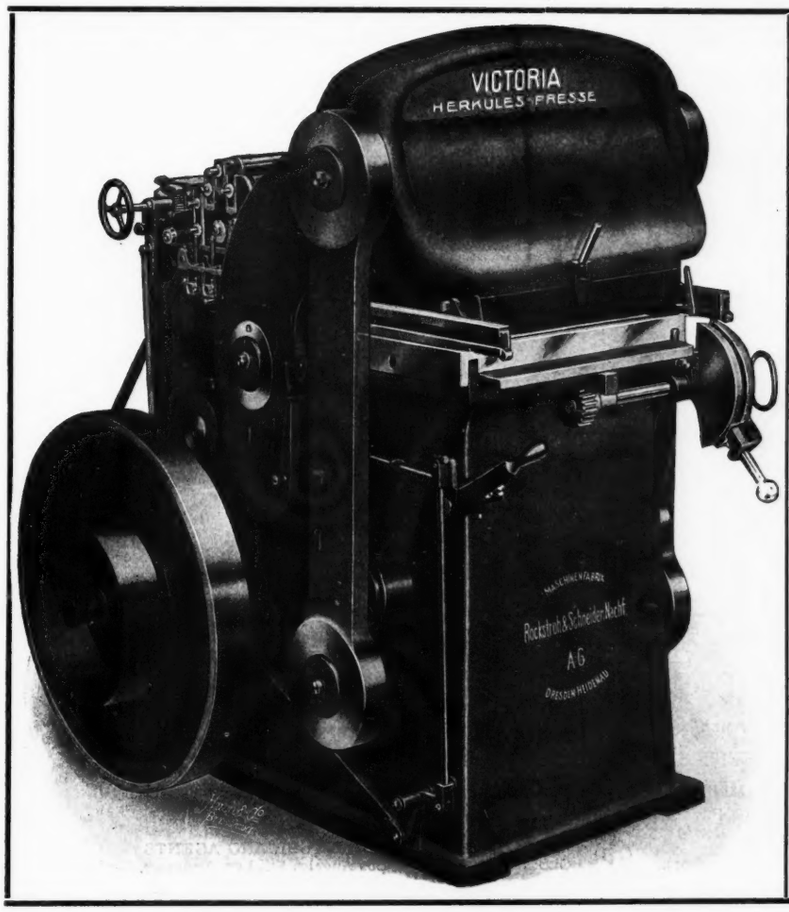
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Will automatically feed, print and deliver any weight of stock from onion-skin to cardboard.

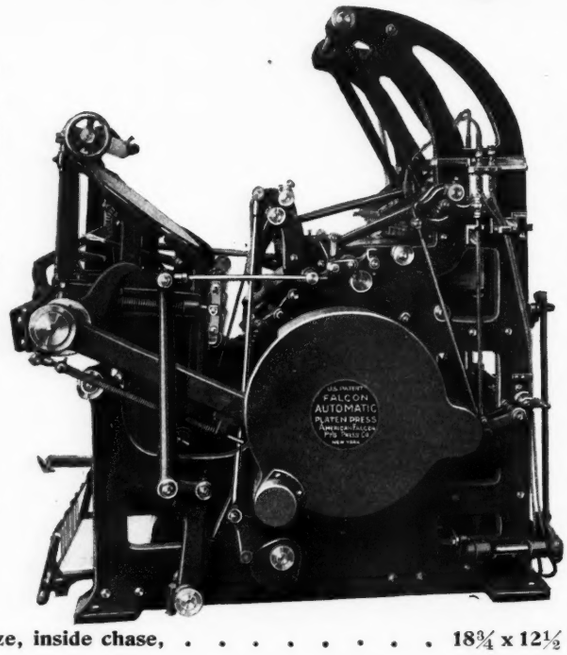
Feeds from the top of the pile.

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Prints from flat forms.

No expert required.

Absolute register.



Some of the Users

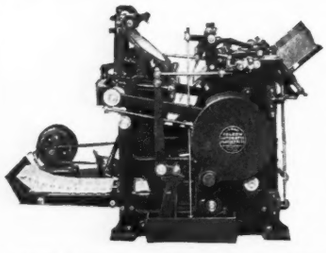
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Size, inside chase, ... 18¾ x 12½ inches.

The Express Falcon Platen Press

This press with Automatic Envelope Feed and Delivery is the fastest and most economical press for printing envelopes that has yet been produced. Speed, 4,500 envelopes per hour. The Automatic Envelope Feed Attachment can be removed and the Hand-feed Board substituted in five minutes, when flat sheets can be fed at the speed of 3,000 to 3,500 per hour.

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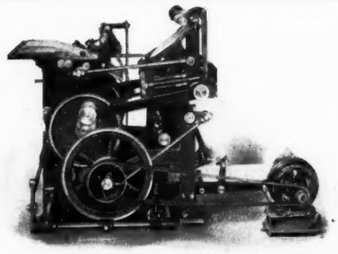


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Gentlemen,—We have had your Express Falcon Press in our place now about six months, and so far it has been entirely satisfactory to us. We are running envelopes from 3,500 to 5,000 per hour on it and getting very satisfactory results, and also find that it can be hand fed at least 3,000 per hour. The press is particularly adaptable to this sort of work as it has all the advantage of high speed and forms may still be changed on it as quickly as on an ordinary job press. So far we are very much pleased with its work.

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ECONOMIC REASONS FOR PRINTERS' LEAGUE.

BY HON. J. J. LITTLE, EX-M. C.*

THE topic, "The Economic Importance of the Printers' League Movement," that has been assigned to me for discussion, is not of my own choosing, and I may as well confess at the outset that had I realized how difficult a question this was to speak to, and how many different views may honestly be held regarding it, I should have hesitated about accepting the task; for it is, perhaps, the most important question that can come before us for consideration — for we are business men, and the Printers' League is supposed to be based upon purely business principles.

It is my opinion that the founders of the Printers' League did not originally have the financial question as much in mind as they did the simple question of industrial peace, yet the form in which the topic is placed before us presupposes that there is an economic principle involved, and that such principle is of importance. I must also admit to you that, although at first I was skeptical upon this point, I am now convinced, not only that there is an economic question involved in this movement, but that it is the most important question pending before the printers of the country to-day. The basic principles of the Printers' League are not new — they have involved the best thought of the human race from the earliest times of recorded history, and, frankly stated, simply mean that the members of the Printers' League have united in an effort for peace with their employees, hoping thereby not only to obtain peace but prosperity as well for both themselves and their associates in the workrooms. The "big stick," or, in other phrase, force as formerly represented by lords and barons with their retainers, and later by armies and navies, has, from the time when Cain slew Abel, governed the world. It was Sir Walter Scott who wrote that great truth, that no king or emperor could trace his lineage further back than to that of a successful soldier.

It is true that the Church has endeavored to teach the philosophy of brotherly love and consideration, but even the Church has not hesitated to use the "big stick," as represented by government, backed by armies and navies, to enforce its precepts — so the Church and State for centuries have, in many instances, gone hand in hand, each supporting the other and each constituting a privileged class; both, as a matter of fact, being supported by the working or producing class, as all wealth is produced from the earth or from the water under the earth, by labor.

Not long since, the head of a large printing establishment — a member of the United Typothetæ of America, a gentleman whom it was always a pleasure to meet, and who worked in harmony with me when I was chairman of the executive committee of that organization — said to me that he failed to understand how I could be a member of the Printers' League, which he understood to be an organization entirely subservient to trade unions, when he remembered the splendid work

* This dispassionate review of the labor situation within the trade is one of the addresses made before the Printers' League conference, held at New York, September 22-24.

that I formerly did in the Typothetæ, in opposition to the tyranny of trade unions.

I replied to him that either he misunderstood the mission of the Printers' League, or its founders had indeed made a grievous mistake. That it was true that the Printers' League had made contracts with Typographical Union No. 6, with the pressmen's union and with the pressfeeders' union, to employ their members and their members only, in the various departments of the establishments of its members, provided these unions could, at all times, supply a full complement of competent workmen for these departments. In consideration of this, each of these unions had given a written pledge that no matter what grievances were supposed to exist in an establishment belonging to a member of the Printers' League, no strike would be called therein until the supposed grievance or grievances should be submitted in writing through the proper channel to the Printers' League; a reasonable time given for investigation, a hearing before a joint committee consisting of an equal number of members of the Printers' League and of the aggrieved union, and then it was further agreed that the findings of a majority of this joint committee, composed of an equal number of employees and employers, should be finally accepted. If such joint committee were unable to reach a conclusion, then it was agreed that the involved question or questions should be submitted to an arbitrator or arbitrators chosen in the usual manner, and each organization pledged its members to abide by such decision.

Not only this, but any member of the Printers' League having a grievance against one of his workmen about spoiled work caused by incompetence or carelessness, or, in fact, for any cause, could refer the question to the Printers' League, and it would be taken up by the proper officers of the league and the particular union of which the workman was a member, for adjustment. Already such questions had been satisfactorily adjusted. He was somewhat surprised at this statement, and admitted that such an agreement was of considerable importance. He agreed that General Sherman was right when he said that "war is hell." He agreed that a strike was war, but he asked, "How do you know that the unions will keep their agreements?" I replied that I did not know. I knew that, so far, they have, and we have had a number of tests. I know that "war is hell" for the strikers as well as for the strikees. I know that more than once master printers have sat together in conference and made solemn agreements as to a certain course of action regarding certain matters under consideration, and I know that frequently some of these master printers have at once left the conference, and so quickly have they violated the agreements there made that it might appear that such agreement was made for no other purpose than to take an unfair advantage of their associates.

Let me say here that I have not found that human nature varies very greatly, whether it be in the counting-room or in the factory. We should, one and all, seek and endeavor to establish a higher ideal of ethics than at present prevails, by eliminating from our organizations, be they what they may, and also even from our daily intercourse, men whom we find to be so unreliable.

It has been publicly stated that the strike of the United Typothetæ against the unions, of several years ago, and which is still, I believe, continued on paper, has cost in money several millions of dollars, to say nothing of the anxiety and extra care which said strike necessarily involved upon both sides in that miserable controversy. There has been no strike in the establishment of any member of the Printers' League since its formation — who can say that even that one feature of the Printers' League is not of economic importance? Our American saint, the great Benjamin Franklin, said "that a dollar saved was equal to two dollars earned." If, then, the Printers' League saves millions by preventing strikes, each may do his own figuring as to its value as an economic factor.

What all workmen seek, and, in fact, what every civilized human being seeks, and very properly so, is an improvement of their condition. Many a poor man is more interested in this for the sake of his children than for himself — thus, we see parents not only working very industriously, but also taking pleasure in depriving themselves not only of luxuries, but what many consider almost necessary comforts, in the hope of being able to give to their children the advantages of education, which they themselves have been deprived of, hoping thereby to improve not only the mental but the physical condition of their children and their children's children for many generations following them. Usually these men are good citizens, however ignorant or deficient they may be of book learning, and their children, being favored by such wonderful parentage, become our most desirable and able citizens.

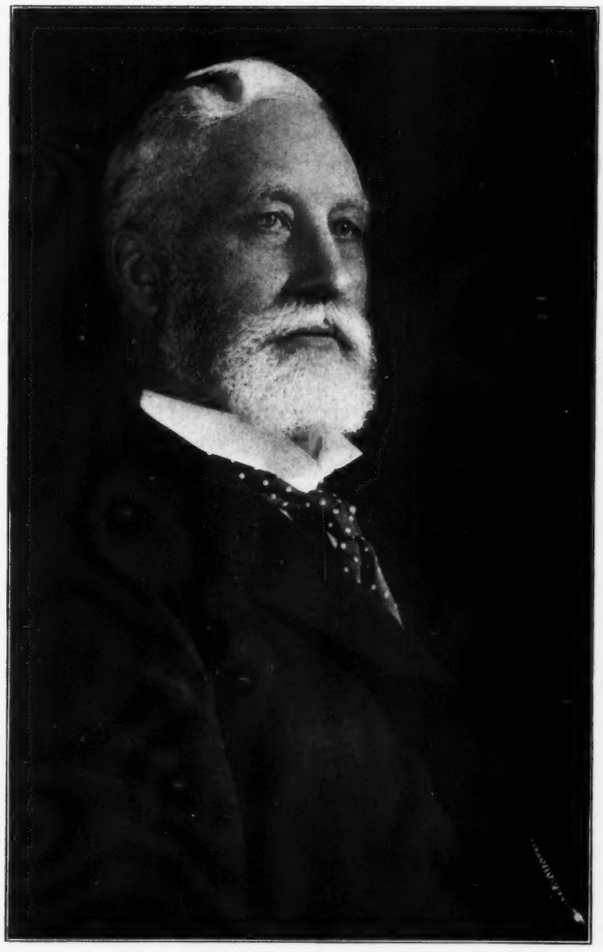
If we study the progress of the world's advance in civilization, we will discover that it has advanced by slow steps, and, principally through the patient suffering of devoted parents and the patriotic effort of those who have been willing to suffer for the benefit of those who were to come after them.

None who have watched for many years the progress of trade unions may question the sin-

cerity of the majority of its votaries. The suffering and privations entailed have been patiently, if not cheerfully, endured, not only by the members of trade unions, but by their families. They have been jealous of what they considered their vested rights—that is to work or to starve, as they pleased, and in this, perhaps, they have followed the examples of the Puritans, who left home, country and friends for religious freedom, and when that was secured for themselves resolutely denied the same privilege to others. Who can analyze all of the apparent contradictions and idiosyncrasies of the human mind?

None can deny that trade unions have done much for the betterment of some classes of working people. Perhaps the same and even better results could have been attained by different methods, but the unions have undoubtedly used the only methods that they thought were available. Hitherto there has been no Printers' League.

The Typothetæ has also used the only available means that appeared to its members to be feasible—force against force—again the "big stick." In the early history of this country, the white man generally believed that the only proper or possible way to treat with the Indians was with the shotgun. Yet, William Penn later showed the world that a better and more economic way was not to treat with the shotgun, but with kindness and the open hand. Is there not an important lesson to be learned from that example?



HON. J. J. LITTLE, EX-M. C.

It must not be supposed from what I have said that the members of the Printers' League look upon the trade-union organizations as perfect organizations, or even approaching perfection. Many of their regulations are most objectionable—we may even say that some of them are atrocious, tending not only to unnecessarily interfere with the economic administration of manufacturing business, and thereby injuring themselves as well as their employers, but to degrade that spirit of manhood that should be the heritage of every American freeman, whether native or foreign-born.

We do not hesitate to proclaim that no law-abiding citizen should be compelled to ask permission from another to work to support his family, or be compelled to pay tribute to another for such privilege, whether that other be an individual or a combination of individuals. Nearly fifty years ago these United States witnessed the greatest tragedy of modern times, wherein nearly a million lives of the best representative and highest type of American manhood were sacrificed on the altar of liberty. Slavery was declared to be forever abolished, wherever Old Glory, the beautiful stars and stripes, constituting the flag of our country, should float. Is it so? Alas no, and we regret to say that, instead of the crack of the slave-driver's whip, there may now too often be heard the sound of the bludgeon or the crack of the pistol, striking down to death, or deterring through fear, many an honest citizen from honorable labor, although that labor may be necessary for the support of a sick or starving member of his family.

We do not uphold this or attempt to offer the least excuse for it, but in all seriousness we ask our sister organizations that refuse to even confer with union organizations, if their course tends to in any way lessen this crying evil.

For many years I was active in the councils of the Typothetæ, and I need not say to you that that organization did not bring peace to its members. This new effort may not be more successful. We can not expect it all at once. Our workmen must

have time to be convinced of our sincerity in this movement. By getting together, however, we are able to enlighten them upon many points that they can not be expected to be fully informed upon in any other manner. Both sides must be willing to yield something for peace and good will. For one, I am in favor of giving the Printers' League movement a fair trial. So far, I am free to say that I believe it to have been at least a partial success. It has been an economic movement so far as it has gone. Public opinion is a great factor in directing affairs under our form of government. Public opinion, I am confident, approves this effort to let peaceful consultation supplant the old method of force against force.

It is perhaps useless to discuss the past — let the past bury the past. Certain of the trade unions, whose members we employ, have shown their willingness to try the suggested method, and I am glad to say that upon the part of the employers many have already joined the league — others will shortly do so.

Printing is recognized not only as an art, but the art of arts. It can only successfully be carried forward by educated and intelligent people. There surely should be sufficient intelligence among its votaries to adopt methods to satisfactorily adjust the rights and privileges of all concerned, whether it be the employer or the employee. The members of the Printers' League extend a welcome to all who have hitherto tried the principle of force to join us and now try the principle of peace. If we fail in our laudible efforts for peace, we can again call in the police. But we do not expect to fail. This is the twentieth century — it has opened auspiciously. We have begun to navigate the air, and have discovered the North Pole. A century ago we could scarcely navigate the water by power. We are even at the present time celebrating the one hundredth anniversary of the event of first navigating the Hudson River by power. One hundred years ago it required three days to go to Albany by power — then considered a wonderful achievement — yet recently one of our ocean greyhounds crossed the Atlantic ocean in about four days. The world does advance — shall we advance with it?

Economy in its broadest sense, you will find, if you consult our modern dictionaries, is not confined simply to the question of the saving of a few dollars, but embraces a much broader, and, in reality, more important question. Permit me to quote from the Standard Dictionary — "Economics, regarded by earlier writers on the subject, particularly by English economists, simply as the science of material wealth, is now coming to be looked upon as the science of man's temporal well-being in the widest sense. It may be divided into three great branches: First, pure economics, the science of value or exchange, which concerns itself only with general principles, and has often been restricted to purely material considerations; second, social economics, which applies these principles to problems connected with the growth and well-being of organized society; and third, national economics, which studies them from the point of view of the statesman, and treats of such questions as the tariff, taxation, currency and public education. Economics has also been divided, since the early days of the science, into parts treating respectively of production, distribution and consumption."

In view of such a statement regarding economics, may we not consider for a moment what have been the rewards or hopes as recorded in history for the use of the "big stick."

If you will read in the fourth chapter of Genesis, you will find the condemnation of Cain for using the "big stick" to be "When thou tillest the ground it shall not henceforth yield unto thee her strength; a fugitive and a vagabond shalt thou be in the earth." That is the condemnation for the first recorded use of the "big stick."

If we revert to the latest example, we find he who was the most honored of a free people is self-condemned to roam the wilds of African jungles for the sole purpose of shedding blood. While it is recorded in the Book of books that the great Teacher said, "Blessed are the peacemakers."

In considering the Printers' League from a purely economic standpoint, we may dismiss all sympathy and sentiment. We may forget that the majority of its members have graduated from the workrooms and that, no doubt, many of our present employees are, or should be, looking forward to the time when they may also be employers. We may ignore the fact that there is a moral obligation on our part, as there is also upon the side of our employees, to do all that can be done consistent with the environments of the printing interests for the benefit of each other, and consider nothing but the simple question, which course is likely to be the most economic to ourselves — to stand our employees off as enemies and refuse to confer with their representatives, or to extend our hand and freely offer to confer upon all questions of mutual interests?

May I add a word to the officers and leaders of the unions? The employers can not make a success of this movement alone. They must have your coöperation. You must see to it that your members carry out such agreements as may be made in good faith, and, if they do not, you must not fail to discipline them. They must not be per-

mitted to embarrass establishments by demands or strikes on any theory that they are acting as individuals and not as members of their unions. Good faith is the basis of the Printers' League organization, and let it be understood that all the sacrifices are not to be placed on the employers. Each party must bear its share of the burdens, as each are to receive the benefits.

If the positions were reversed, who do you think you would serve with the most energy — your friend or your enemy — or, let us modify this designation and say, your friend or a stranger? General Grant said, "Let us have peace" — I say, let us all be friends.

Are the principles of the Printers' League then not worthy of a trial — not only a passive trial, but a persistent and conscientious trial? If so, let us at least push on with this effort. Those who do not believe it worthy of a trial, of course, will continue to ignore it.

The opportunity, however, is now presented to the printing interests of the whole country, and that includes employees as well as employers, to join hands in a laudible effort to promote industrial peace.

As for me, having put my hand to the plow, I do not intend to turn back until compelled to do so by practical proof that organized labor is yet in too crude a state to permit of cordial relations between employer and employee.



Written for THE INLAND PRINTER.

THE COMMERCIAL ARTIST — HIS USE AND MISUSE.

NO. VI.— BY ANNA M. DENNISTON.

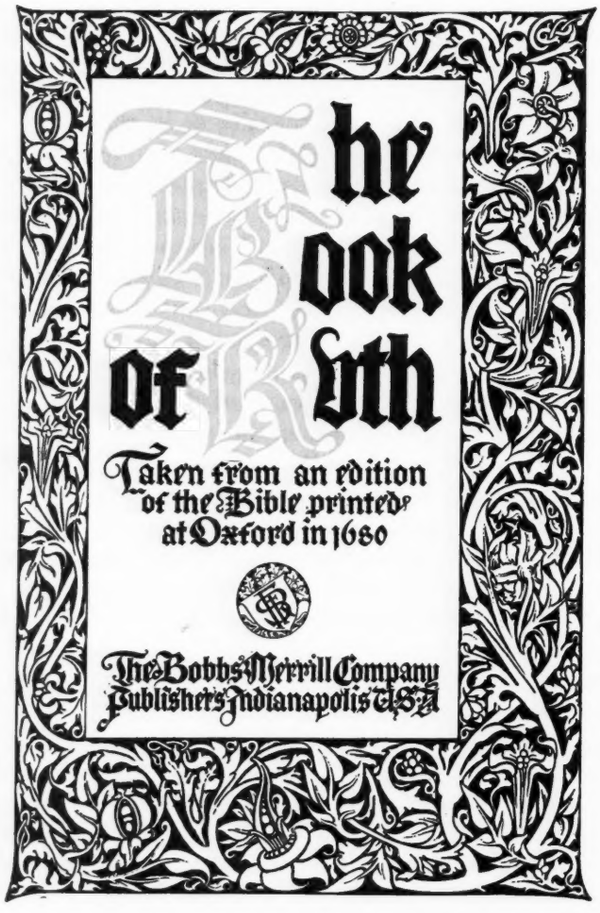
IMAGINE the difficulty of some of our most enlightened citizens of to-day, with pen in hand, if, like the ancient Egyptian, they should be required to draw a lifelike and recognizable bird, instead of conforming to the accustomed process of putting down the simple letters b-i-r-d. The embarrassment which such a requirement might induce would surely be due to the fact that the modern man has made a friend of the abstractions of civilization, while the hieroglyphic-maker had sought the comradeship of good old Mother Nature and her children. Having settled to some degree of satisfaction in this age many of the queries regarding art and what constitutes it, other questions promptly arise to take their place. A very perplexing one — "What is civilization?" — comes into prominence. The artist asks with some concern if it is a something that bestows the gentle touch which fosters art or if, contrariwise, it leads the world to lose sight of the soul things from which the art impulse springs. To return, however, to the matter of the modern man and his mode of expression by means of type or penmanship, he considers it, taken all in all, "as easy as A, B, C." However, there seem to be various opinions regarding how easy this is. The infant at its teacher's knee refutes the comparison with emphasis and tears, and the unprepared traveler in China, upon his first acquaintance with the Chinese written and printed language, is convinced that A, B, C is not what he has been led to believe by his acquaintance with a neat and simple Roman alphabet. Again, the printer, whether hand-letterer or user of type, has decided and varied views on the subject.

The lists of characters that represent and seem to be the very backbone of language in our day were not recognized as necessary in ages gone, and ample illustration is given that alphabets are considered almost, if not quite, superfluous with primitive peoples, who depend upon tradition for the sacred preservation of their lore. Of course, the folk-story of peoples who persist in this notion to the end is ultimately lost, but oftener a sort of sign-printing arises and preserves some record to future time. Certain well-known Indian tribes have a meager few of such signs, and a few records made upon skins, aside from which there is no written story of their tribal life.

When the eye glances down a column of clear, clean-cut modern capitals, the ease of perusal silences any doubt that English at least is easy to

read and print, always has been and always will be. Upon serious reflection, however, it will be remembered that but a short time ago even English was not so easy to read as it is now, and another fact more difficult to comprehend is, that the roots of this literary family tree were once imbedded in the bewildering mazes of Egyptian hieroglyphics. It was when the Egyptian began to tire of making a whole bird to represent the object, or of drawing the portrait of a princess in order to record the fact of her existence, that he began to lift his written language of word-picturing into sign or alphabet form. This, finally, became conventionalized, and at last assumed the form of syllabic signs, these signs gradually becoming associated with sounds. This could only follow when resemblance to and association with the pictured object had disappeared. At last the signs were again simplified and stood for elementary sounds. Through a various process of evolution and elimination, it is generally supposed that the Hieratic script used by the Egyptian priests furnished the foundation from which sprang the Roman alphabet. This history passes, as all such histories do, through byways of uncertainty and along loosely linked chains, yet the origin seems to be fairly well established; and, if we may judge by the progress of art in general, out of the old and into the new and modern, it is safe to suppose that this aged south-country held this key to language symbols as well. The progressive Roman took up the task of lettermaking where the Egyptian left off, and gave us the Roman alphabet, which still remains, and now, between widely differing tongues, there is a bond of kinship—the "A, B, C."

The mere matter of making a record seems, first of all, to concern any individual or nation seeking to make language the avenue by which to convey a message to future years. The first attempt is a stone, or a row or ring of stones, delegated to say to the future ages, "Stop a moment, kinsmen, we have passed this way before you." Taking one more step, the simple language is augmented and a sign is carved upon the stone, that says more plainly still, "We have passed this way and we introduce ourselves by name." In old Druidic or other primitive times the people had some advantage of the prolific modern in this

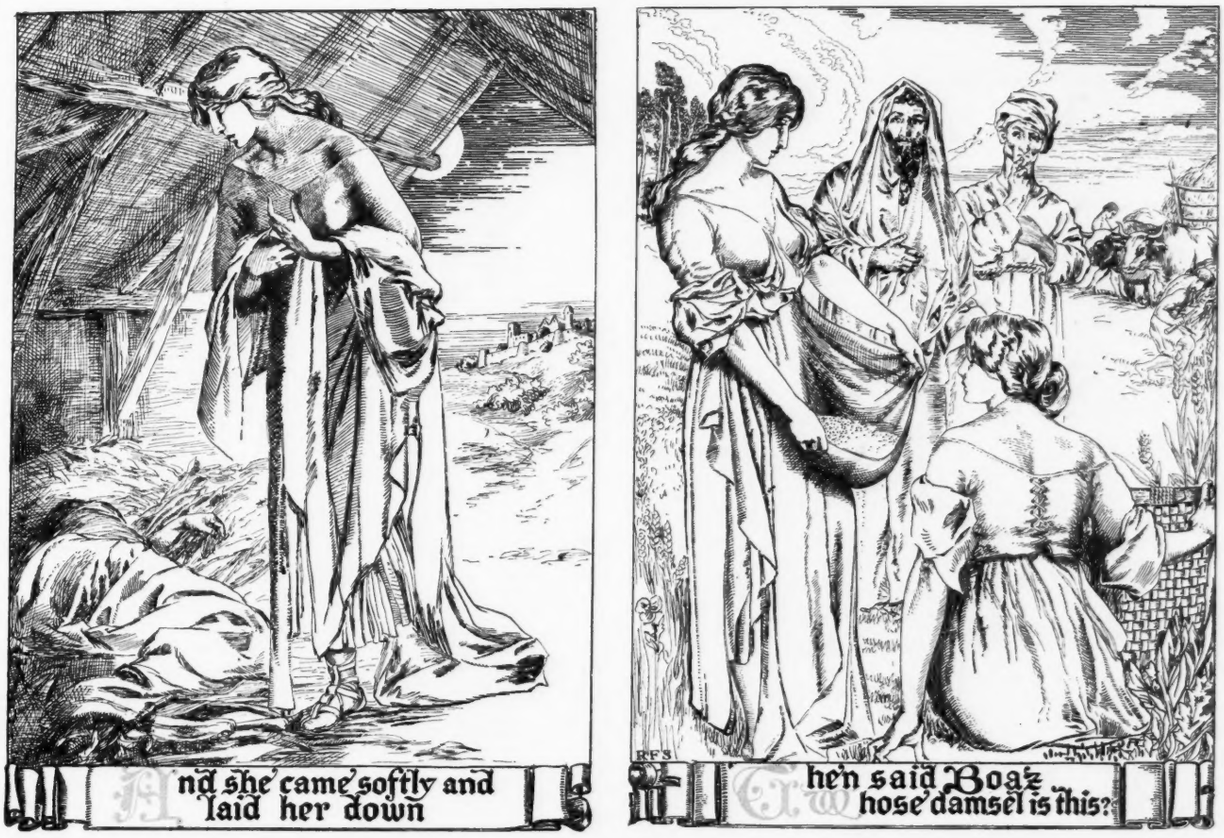


CHAPTER I

Elimelech dieth in Moab. Mahlon, and Chilion, having married wives of Moab, dy also. Naomi returning homeward, Orpah leaveth, but Ruth with great constancy accompanieth her. They two come to Bethlehem and are gladly received.

NOW IT CAME TO PASS IN THE DAYS WHEN THE JUDGES RULED, THAT THERE WAS A FAMINE IN THE LAND. And a certain man of Bethlehem-judah went to sojourn in the country of Moab, he, and his wife, and his two sons. ¶And the name of the man was Elimelech, and the name of his wife Naomi, and the name of his two sons Mahlon and Chilion, Ephrathites of Bethlehem-judah. And they came into

FROM THE "BOOK OF RUTH," ILLUMINATED, HAND-PRINTED AND BOUND BY RALPH FLETCHER SEYMOUR.

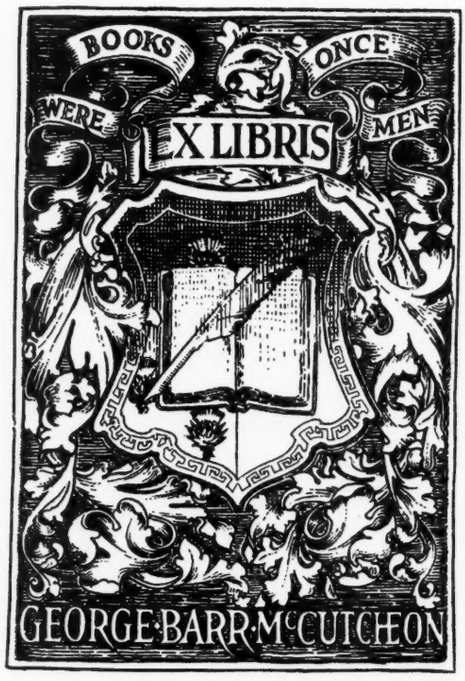


FROM THE "BOOK OF RUTH," ILLUMINATED, HAND-PRINTED AND BOUND BY RALPH FLETCHER SEYMOUR.

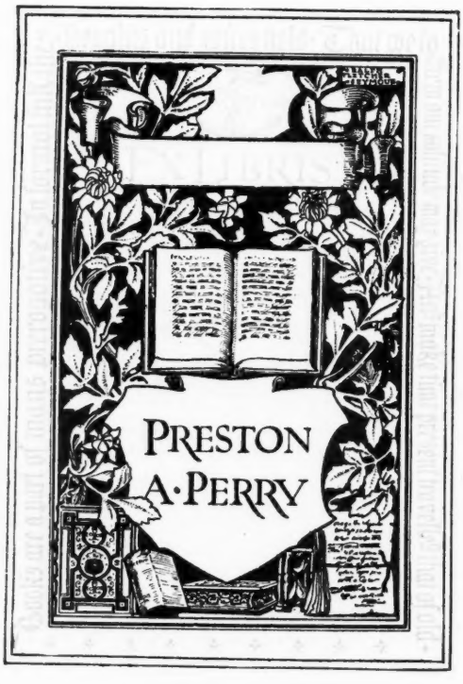
respect. There was not so great competition in the immortalization of names. But there is a pathos, to which the coldest heart is not oblivious, in the touch of the hand upon the handle of some cup that was used by those as human as ourselves so many years ago that we can not place the date. Think of the gay gesture or the light laugh, and the cup raised, so long ago, and, if a name is carved in soft, worn letters around the brim, so much the stranger and more wonderful the glimpse of vanished days.

The Roman alphabet, more than any other it would seem, has been transformed, beautified and embellished by all European nations. However, through many stages and by many paths the styles of ornamental Roman lettering, familiar to us and accompanied by exquisite and varied decorative designs, have become most familiar in forms that are characteristic and known as belonging to the Celtic, Gothic, Old English, German, Italian, French or Spanish schools, and so on. One of the forms used most extensively to-day is the simplified German Gothic. This style is particularly well adapted to decorative lettered panels, for the reason that it is ornamental, and, at the same time, legible. The latter is important, since, however beautiful a type may be, it is strenuously objected to nowadays unless it can be easily read. An adaptation, in which still greater simplicity is secured, are the old French capitals and, for lower-case letters, old-face italics. "The Book of Ruth," illuminated and entirely hand-printed and bound by Ralph Fletcher Seymour, illustrates the free use of the German Gothic lettering adapted to modern style and skilfully combined with surface decoration. This old Bible story is also illustrated by means of pictures executed in the manner of the rugged old German or English woodcuts, and these, with the decorative paneling, produce an effect at once harmonious and absorbingly interesting, as well as story-telling, in quality. China, Japan, Arabia, Persia and other Oriental nations have tangled their lettering in with their ornament in a manner that leaves the bewildered student wondering where to begin and where to end, when considering the subject of lettering as applied to and combined with decoration. Modern hand-letterers and illuminators, while forgetting the cunning and the unlimited patience with which the monk sat at his desk in older days and patiently labored over detail too fine to be seen with the naked eye, have learned to preserve unity between decoration and type, and some delightfully simple and artistic effects are obtained. The series of book-plates, covers, etc., by Mr. Seymour emphasize this point and show combinations and



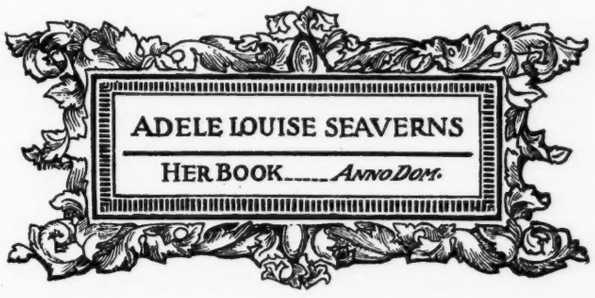






BOOK-PLATES BY RALPH FLETCHER SEYMOUR.

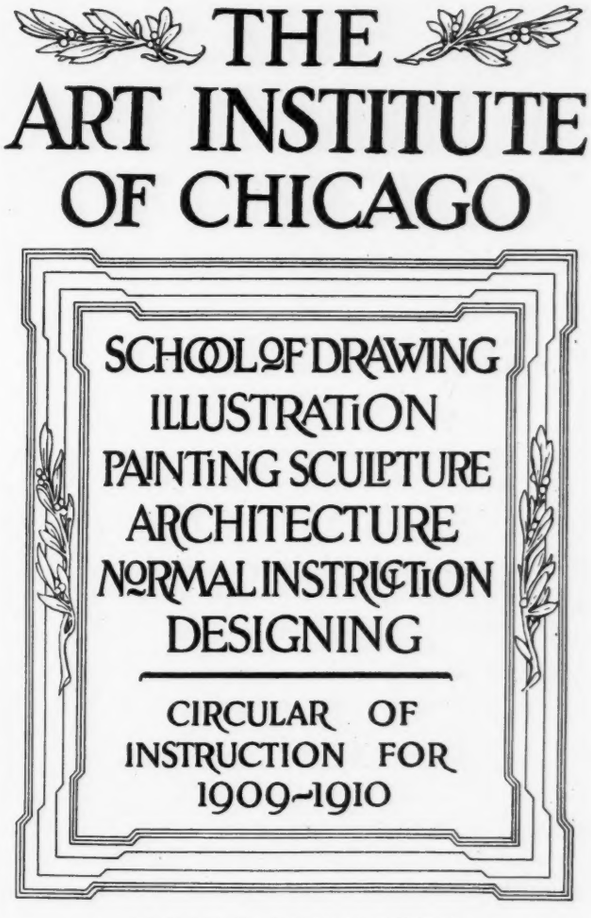
adaptations of the Renaissance use of the flowing acanthus leaf combined with the Greek spirit of figure-drawing and drapery. Some excellent examples of his works carry one back to the Albert Dürer methods, yet, in each case they are much simplified and modernized in spirit. It is often quoted that Greece had, of all times, the secret of true simplicity, and it has been remarked that,



BOOK-PLATE BY RALPH FLETCHER SEYMOUR.

if a Greek had been given as many motives as a designer of almost any other nationality would require for a design, he would have made so many the more designs, instead of embodying all the ideas in one. One idea sufficed him for his pure and concise conception. The illustrative work above referred to demonstrates the methodical, artistic and varied use that an expert of the present makes of his materials, and, however much he allows himself elaboration of detail, he succeeds in keeping perfect unity, which is another word for simplicity. He also seems to be familiar with the various decorative schools, and uses motives from many of them, but a little close inspection shows them to be much simplified. Modified Italian Renaissance is in evidence and the style commonly known as seventeenth-century book illumination is used, but reduced to great delicacy and combined with modern natural motives. Gothic lines are seen, modernized Greek conventional patterns are used as borders, and throughout the scope of the designs, suggestive of so many sources of inspiration, there is a clever introduction of figure-drawing. In a certain design, Grecian and beautiful in rendering, in which the text refers to "Porscia," the arrangement suggests the ancient religious spirit and distribution found in Celtic illumination. The leaf-decoration is a modernized Italian acanthus, and a charming figure stands entangled in the sweep of line which embraces the letter. That there is great unity in spite of these varied indications as to origin of motive is especially noticeable.

Having run lightly over a series of works, serious and strong in their nature, upon which time might be profitably spent in careful analysis, it is interesting to pass to a collection of clever pages done in lighter vein by two brother artists, who combine their work with a favorable result not always so attained. A most alarmingly realistic view of the evolution theory is here set forth, and the symbolisms that indicate the forces that have been at work since "I was a tadpole and you were a fish" really give food for thought — deeper, perhaps, than Mr. Darwin himself could have furnished. At any rate, however much one does or does not long to remember any possible prehistoric unity of his own experience with primitive forms of life, he can not object to going back with the clever artist who has done the illuminating of this poem — at least so far as to be able to look through the glassy green of the deep-sea water, with round wondering eyes popping in surprise



COVER-DESIGN BY RALPH FLETCHER SEYMOUR.

from a shining silver-crested head — and can not object to believing that when thus he gazed he saw the same knotted and festooned wonders of sea-growth that the artist has pictured. He can not object either to fancying that through all this fertile dream, hearts and suns and stars and tropic wonders of rich beauty officiated, and all tended



ILLUSTRATION BY RALPH FLETCHER SEYMOUR.

toward the sublime. In fact, one does not have to be so very old to be able to tell in more matter-of-fact terms, perhaps, of having seen a

> Trail on the Kimmeridge clay,
> And the scarp of the Purbeck flags,

or of having seen

> Bones in the Bagshot stones,
> And deep in the coraline crags.

Who has not seen some such slight record upon a rock some time, but, having seen it, who has stopped to immortalize it for the grave or gay consideration of this kind. The mind that conceives these illustrations grasps humor and pathos in one breath and shows consummate skill in decorative arrangement; but no less remarkable is it to see the penman — in this case, Oswald Cooper — "write" the even and elegant type, without even error of spacing or punctuation, almost as a penman would proceed to write a letter to a friend.

There is so much to be said upon the subject of illumination and decorative lettering, that each point seems, in the end, but touched upon. However, the art and craft combined, as applied to modern use, is developing to such an extent that individual study is sure to be given to the details and the scope of the subject, and it will be more and more understood by the industrious laity.

> And oh, what beautiful years were these,
> When our hearts clung each to each,
> When life was filled and our senses thrilled
> In the first faint dawn of speech.

And yet the deeper dawn brought on the day when, with senses more alert, men sought to speak a word for all to hear, and learned a language that the ages could not still — the recorded language of the world.

EDUCATING OUT CROOKEDNESS.

No man wants to be dishonest and have the public know it. We can educate much of the crookedness out of the business. Those we can't get out that way we will have to dispose of by elimination. Make it so unpleasant and hard for every crook in the game that he will either reform or quit. To do these things we must educate the public that advertising is a legitimate method of securing business — that it is not the grafter's short road to wealth.— *Scurlock.*



ILLUSTRATION BY RALPH FLETCHER SEYMOUR.

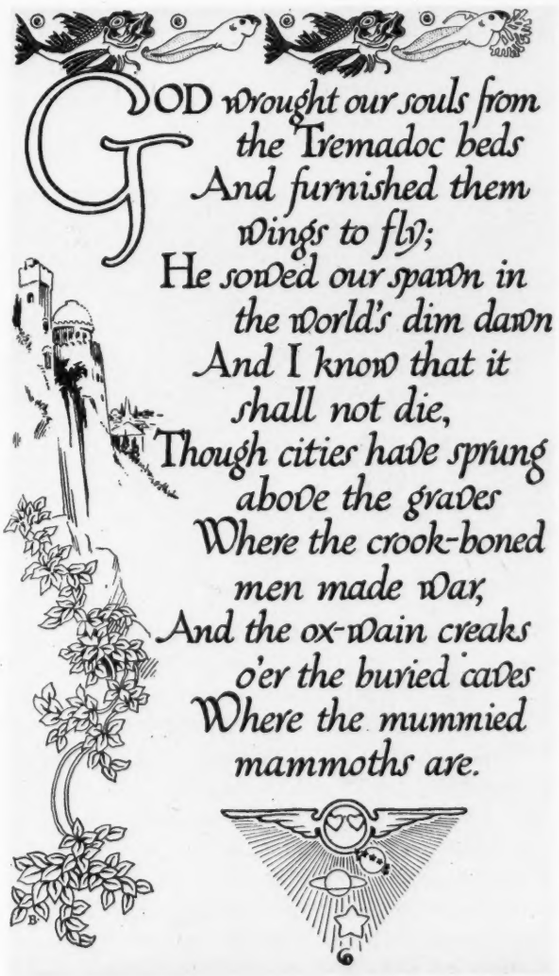
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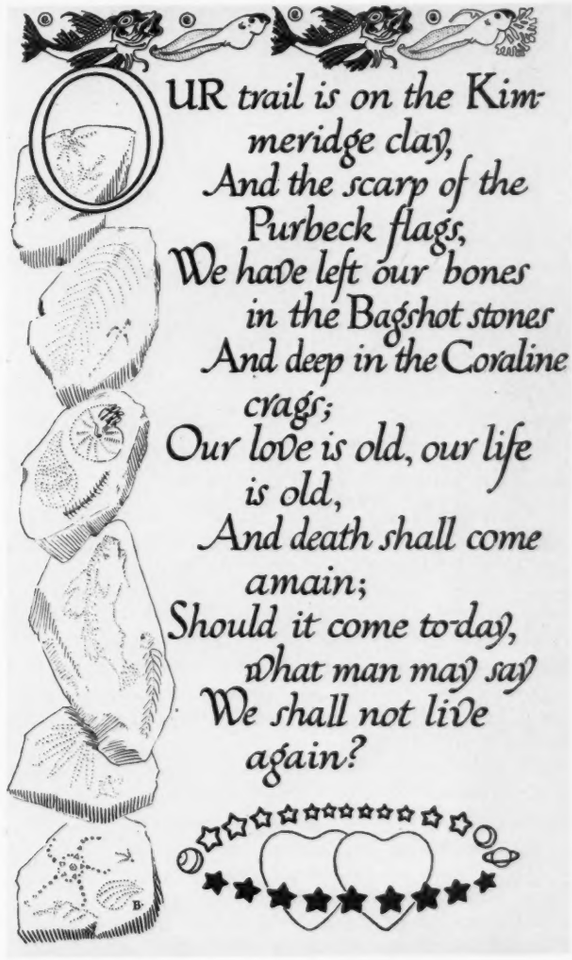
THE LAYS OF TWO EDITORS.

BY JULIUS W. HULFF.

THE CITY EDITOR TO THE COUNTRY EDITOR.—"I would that I to-day might quit my desk and ramble down the one main street, and bide a bit, in my small native town. I see the moss-grown windmill tower—the swallows 'neath its eaves; the grapevines o'er the old oak bower, the fields with golden sheaves; I hear the songs of summer birds that call me forth at morn, the cackling hens, the lowing herds, I hear where I was born; I see the little wooden shack, home of the *Weekly Strand*—once more, in fancy, I am back, to be its guiding hand. No three editions every day—just one each Friday night; with cash or produce for my pay, and always more in sight; no daily grind, no wear and tear, no herding with the "bunch"; but peace, and rest, and wholesome air, and home-made bread for lunch; and as I gather on the street an item, here and there, I get a nod from all I meet—the world seems bright and fair. Give me the chance and I will take, 'til I am old and gray, your sanctum seat, your garden rake, your whiffs of new-mown hay."

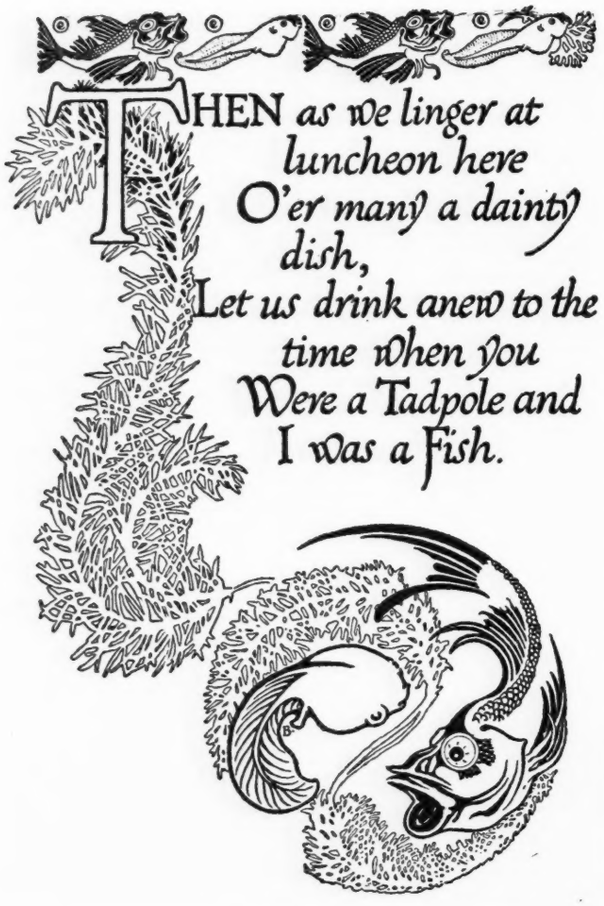
THE COUNTRY EDITOR TO THE CITY EDITOR.—"Well, I declare! It does seem strange that you should feel so blue; but if you really want a change, I'll gladly swap with you. Long years I've felt that I could grace, on some big daily sheet, a desk like yours, 'neath which to place my poor, old, tired feet. But bear in mind, when you get here, you'll have to don my jeans, and work each week throughout the year, and feed on corn and beans. My old cob pipe, with odor stiff, I'll leave, that you each day may have a chance to get a whiff of that sweet "new-mown hay." And when the engine starts to balk and soils your soft-boiled sleeves, you'll jar 'em loose with your wild talk—those swallows 'neath the eaves. If you have dreams of garden truck from Uncle Sam's free seeds, know that for years I've tried my luck—that rake saw naught but weeds. If you work hard your party





DECORATIVE PAGES FROM "EVOLUTION," BY LANGDON SMITH.
Ornament by Fred S. Bertsch, lettering by Oswald Cooper.

may fulfil your highest hopes — to hand out mail (and send away for printed envelopes). You think that I should be content; I think the same of you. So let us take what chance has sent, and bravely push it through."



DECORATIVE PAGES FROM "EVOLUTION," BY LANGDON SMITH. Ornament by Fred S. Bertsch, lettering by Oswald Cooper.

PROOFREADING.

The proofreader often has to make corrections of a mechanical kind, in all but the very best of copy. Sometimes, however, he trips up. The following instance, which is absolutely authentic, is probably the worst in history, because it not only changed the meaning of the sentence in which it stood, but of the entire article in which it appeared.

Rev. Washington Gladden, several years ago, wrote an article in one of our most firstly first-class magazines, "nameless here forevermore!" in an effort to reconcile certain differences between the Roman Catholic Church and the Protestants. It was a very delicate subject, and was treated with the greatest care. In conclusion, Doctor Gladden wrote somewhat as follows:

"It is hoped the preceding irenical remarks will serve to somewhat clear the situation."

The proofreader changed "irenical" to "ironical," and so it appeared in the magazine. The unfortunate result of this change can better be imagined than described.— *Ruter W. Springer.*

Translated for THE INLAND PRINTER.

THE LONG BACK TITLE.

BY N. J. WERNER.

THE detail of making the back title in book and magazine production has ever been negligently handled. No one appears to deem it worth serious consideration, says Joseph Konwalina, in the *Oesterreichisch-Ungarische Buchdrucker-Zeitung.* When the question does arise, whether the back title should read from top to bottom or vice versa, there are given arguments in behalf of the one and the other position, none of which will hold water. For instance, it was said recently by a contemporary journal, that the direction of the title-line depended upon the placing of the book above or below the line of vision on the library shelves. If so, one would have to supply every edition in two styles — one with the back title running up and the other with it running down — and the bookseller would have to ask the buyer: "Will this work be placed on your bookshelves above or below your eyes?" The argument is puerile and can not be considered. Nor can any greater attention be given to the question whether it is better, in the case of back titles running vertically, to incline the head toward the right



FIG. 1.— A shelf of books with long back titles, displaying the disturbing variance of the titles' positions.

or the left in the reading of it, according to the direction of the title.

And yet there is pressing need that the question of the right placing of long back titles be definitely answered, for the order-loving friend of books is pained deeply in noting the contrary positions of these titles in his library. (See Fig. 1.)

Who has the first right to express an opinion on the subject? Without a doubt, he for whom the books are produced, and next he who has to handle them — the bibliophile or book-user, then the librarian and the book-dealer. The printer and the binder — whose interest in the subject is quite

indifferent — will scarcely object to any solution of it based upon good reasons, which establishes a standard rule in place of the present lack of system.

There is but one correct solution, and this is, the back title of a work, if printed or stamped in a lengthwise direction, must read from the top toward the bottom.

The reasons therefor are very clear.

If we lay the book or magazine with the front title upward, that is, in its normal position, the back title must, similarly, also have a normal position, and it will only have this if it reads from top to bottom. (See Fig 2.) If vice versa, it stands on its head, and can not be read unless one lays the book on its belly, so to say, or the reader stands on his head. In the large libraries the periodic publications that go to form volumes, pending the completion of such volumes, are stacked on the shelves in a horizontal position, because their size and their lack of stiffness precludes the vertical position. Here the upward-running back title impresses itself at once by its inconvenience. To obviate this, and make reference to the titles easier, one must do violence to one's esthetic taste and lay the periodicals face downward.

In the case of stiffly bound books of small size (such as pocket editions) and lean volumes, it is again advisable to have the downward-running



FIG. 2.— A shelf of magazines, lying flat, with front titles facing upward, showing the back titles in their correct, readable position.

title, for the reason that, when we place a series of such volumes on our shelves they are often, because of the difficulty of making them stand upright, posed in a slanting direction, which is customarily toward the left. If they do not all lean, at least the end volume rests slantingly against the others as a support for them. (See Fig. 3.) The back title, running in the proper direction, will with this leftward inclination of the books approach the normal reading position, and give slight difficulty in the deciphering of the name of a work. But if the title runs the reverse way, especially if the shelf be high, its perusal will be quite impossible, or, if possible, only by an awkward twisting of the body.

These experiences I have gathered during many years of practical library work, in which I observed that a majority of these titles were printed in the incorrect position, that is, reading from the bottom to the top. I concluded to investigate the subject. There was nothing taught in the printing-trade schools concerning it. I went to the bookbinders, asking them the reason for their practice of stamping back titles in the upward-

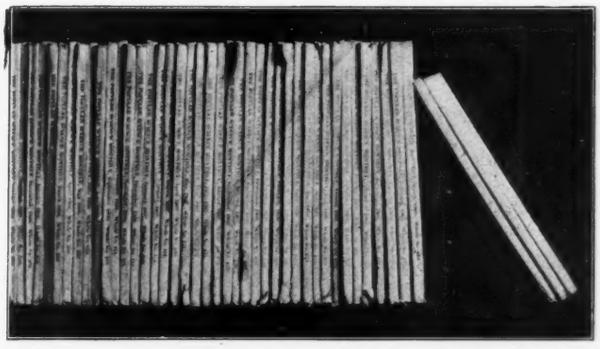


FIG. 3.— A shelf of magazines with back titles, with the last numbers, in readable position, bracing the others in place.

running direction. The answer was totally unsatisfactory. They could only fall back upon a certain technical movement of the hands (which could easily be otherwise) and upon the fact that it had heretofore always been done so. And the compositors to whom was intrusted the setting of forms for these titles could likewise excuse the false custom only upon the ground of tradition. These also said, that, despite the fact that they could appreciate the correctness of my opposing arguments, they would not depart from the custom except upon special request of the persons for whom the work was done.

Having in this article indicated the only correct manner of presenting the long back title of books, magazines and pamphlets, I hope thereby to attract the attention of those concerned, also the craftsmen engaged in teaching, and lead them to a more serious consideration of the subject. The recognition of the fact that mistakes have been made will be one-half the solution of the problem — upon which will follow readily the second half, the putting into effect of the true principle.

Apropos of the foregoing, its translator is pleased to note that THE INLAND PRINTER has ever pursued the correct custom, its back title reading downward. He has seen many such running upward, and the diversity tends so much to uncertainty in practice that it is well that some one speaks with authority and reason in behalf of the better method.



THE POETRY OF WINTER.

Photograph by A. H. McQuilkin.

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

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SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, three dollars and sixty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

W. H. BEERS, 40 St. John street, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

Photograph by A. H. McQuilkin.

EDITORIAL NOTES.

IF this near-revivalism continues to flourish in the trade, it will soon develop a typographical "Gypsy" Smith.

FROM all over the country comes news that business is good. There does not seem to be any valid reason why printers should not correct some of their bad business practices, and do it now.

THE man who is discharged because he "has not made good" is not always blamable. If the foreman or superintendent has neglected to consider how he could make the unfortunate a success, he has not done justice to himself, the house or the failure.

OBJECT to inefficient equipment and imperfect conditions in season and when favorable opportunity offers, but don't let the faults of the workroom get on your nerves. Doing so will not hasten remedies, or make you more comfortable. Anyway, no man ever held an ideal situation.

SOME society ladies round about New York are going to publish a woman's paper, which will be known as *She*. The promoters do not want to be thought unbusinesslike, for they announce that more than thirty thousand copies will be printed for the first issue, and that advertisements will be taken at $190 a page, which is considered a high-price altitude by some who are in the business.

ONE seeking a position should be frank and alert, answering questions freely and fully. Lack of employment depresses the spirit and shatters one's nerve, but it should not be permitted to reach the stage where it puts palsy in the step, a stutter in speech, or a droop to the shoulders. The greatest foes of the woes of adversity — frequently imaginary — are a manly carriage and beaming countenance.

THE natural propensity to knock rather than boost exists even among professional optimists — advertising men. *Printers' Ink* conducted a worst-advertisement contest, and was so flooded with specimens from the hammer brigade, it had to abandon the diversion to avoid being swamped. A best-advertisement exhibit, however, awakened so little interest the editor says he had to "pick out a best advertisement in order to fill a page!" We know something of the toploftical attitude of advertising experts, but if they practiced their precepts the best-advertisement contest would have flourished like a north-pole controversy. Is

jealousy so rampant that adsmiths find their prototypes in the members of church choirs, or is it that their modesty is so pronounced they could not with propriety send in the advertisements that each knew were the best ever?

WITH the passing of Robert Hoe the graphic arts lost one of their most eminent friends and uplifters. By his enterprise and inventive genius, he added greatly to the sum of human happiness and justified his right to live. He followed in the footsteps of his father and grandfather, and did his share toward winning immortality for the family name. So long as men absorb knowledge by reading, the simple Anglo-Saxon patronymic of Hoe will be linked with that of Gutenberg, Manutius, Caxton and other worthies who live on and on.

THE first international cost congress for printers has come and gone, and the subjects discussed and enterprise displayed by the promoters well deserved the hearty response and encouragement of the gathering. The papers and discussions were not only interesting and informing, but the prevailing spirit was that of harmony and an earnest desire to elevate the craft. It was another indication that the feeling of distrust is being banished as the archaic doctrine of blind and reckless competition is eclipsed by the modern concept of rational coöperation.

THE bay leaves are not all to our customers and critics, though in its capacity as craft monitor the technical journal is apt to press hard on the pedal that sounds the loud note of giving the best service and meeting proper demands. The printer has been exhorted and preached at to such an extent that, perhaps, there has developed a tendency to overlook his rights or regard it as being impudent to remonstrate with a customer when he is going wrong. There is before us an enormous catalogue, on which 48 cents is invested in postage. It is issued by a wholesale firm which does much printing, some which is of a high order; it is also a merciless critic of the printer and his alleged exasperating practices. Yet, in this production which costs nearly half a dollar to send through the mails, the firm is a grievous and shortsighted sinner against its own preachments and material welfare. There are thousands of cuts in the catalogue, and some of them are poor, very poor. Perhaps the advertising manager may blame this on the luckless pressman; that, at least, is the comfortable thing for him to do, and we are prone to do that which is easiest. But we beg leave to differ, as the letterpress is an especially clean and clear piece of work, as is also the case with many of the illustrations. Here and there throughout the job cuts may be said to print from cloudy to muddy. To the naked eye they give the appearance of being electros made from well-worn cuts and an application of the glass proves it. Here is a firm using poor cuts that is critical to the point of being finicky about how its composition is displayed. Could there be greater inconsistency? In advertising merchandise, cuts have but one office to perform — to show the commodity to the best advantage. There is difficulty enough in doing this with the best that the various processes can give, and to attempt it with worn cuts comes as near wasting money as any plan that occurs to us. A clear, sharp cut, showing the beauties of the article, attracts attention, creates a kindly interest and induces the reader to become a purchaser; a dull, worn cut presents such a general bird's-eye view of ugliness as to overshadow any pleasing lines or elements that may remain, suggests a down-at-heels, worn-out article, and repels rather than attracts. When tens of thousands of copies of a catalogue are printed — as probably was the case in this instance — the folly of using poor cuts is obvious. And it is of interest to the printer. The production may not bring the results desired, and consequently that method of advertising is depreciated. Should not the printer tell his customer plainly and with reason when he is making such a blunder? We do not say that he should refuse to do the work, but we are of the opinion that he is well within his rights in protesting against methods that in the end discredit the usefulness of the printer's art. If poor work by the printer retards the craft, it also does so when ordered by his majesty the customer, and why should not the first-mentioned object?

WE do not wish to be unduly city proud, for provincialism is among things abhorrent, and is often the beloved offspring of unrestrained municipal pride. But we can not refrain from directing attention to the Chicago way in endeavoring to secure a needed increase in prices for printed matter. Some time ago the compositors requested an increase of wages, and, after many conferences with employers, an advance of approximately nine per cent was decided on. The Ben Franklin Club, comprising nearly one-half of the commercial printers of the city, thought the occasion opportune to commence the justification of an increase in prices by the employing printers. At first it was suggested to put the blame on the union, but as that is a sensitive and spirited organization, with a plethoric bank account, it was thought it would publicly resent being made responsible for

the entire increase. This circumstance made an equivocal statement impossible, and compelled the club to do what men in their collective capacity so frequently desire to evade — make a straightforward announcement. It appears in the "Cost and Method" department, and is commended as a dignified and convincing manner of taking the printing-buying public into the trade's confidence. It lacks the whine of the mendicant, neither has it the flavor of the stand-and-deliver notices of the coal magnates — it is just plain, truthful, manly talk that carries conviction to the open mind.

THERE are troublesome days ahead for the old curmudgeons who in the fulness of their craft pride refuse to help the apprentice within the gates. The need for technical education is becoming understood, and with the understanding comes some enthusiasm, and a clearer idea of social duties. More and more will it dawn on men that youths — especially apprentices — have a right to be helped; that, come what may, it is wrong to hinder their progress, even when the hindrance takes on the form of a policy of silence. Efficiency will come into its own, and the most obtuse will pay it homage. The man who regards a capable apprentice as an enemy will be compelled to revise his attitude or be very lonely, as he should be. As the new ideas percolate and leaven the whole lump, we shall find antiquated and extremely selfish trade customs making way for more liberal and enlightened practices. Men will have begun to think, and thought stimulation always leads to wider and better ideas of men and affairs. In that way, the narrowness that withholds the helping hand will be banished, which is a good thing.

THE aggressive spirit developing among printers is one of the notable and pleasing events of the day. After his long siege of catalepsy, it would not be surprising if the printer should throw his arms wildly in an attempt to recover lost time and opportunity. It is well to guard against the enthusiasm of the neophyte which may lead to fanaticism. At this juncture, zealots are needed, but let us beware following them into a morass of impossibilities. The esteemed *U. T. A. Bulletin* is concerned about private printing-plants, and notes that a pressmaker advertises having sold several machines to such concerns. Under the caption "What Will You Do About It?" it reasons there is no need for private printing-offices, implies that machinery-makers encourage their establishment, and opines that this state of affairs will continue "so long as the printer sits still and twirls his fingers." The *Bulletin* does not, of course, say that a manufacturer who caters to these offices should be boycotted, but not one of its readers is so lacking in imagination as not to know what this, the concluding paragraph of the item, all but says: "Suppose next time the representative of a press manufacturer calls on you, put the question frankly to him whether he wants to sell you or your customer. There can not be a market for his machinery in both places for the one job." We are far from saying the supply man is not the parent of many craft evils — or do we aver that this is not one of them — but we suggest that he be given an opportunity to defend himself, or to look over the field in the light of the new conceptions that are attaining eminence. Before the trade is elevated to its rightful position, the coöperation of machinery and supply men will be much in evidence. Our contemporary performs a service in bringing up the matter, but let us reason it out with the manufacturer before coquetting with the big stick. The first step to effective effort at this stage is harmony among the elements. Attacks based on one-sided interests will retard rather than promote the ultimate so generally desired.

THE dummy issue is revived by one of our correspondents, who takes exception to the position assumed by our friend and printers' critic, E. St. Elmo Lewis, in an article in the September number. The views of the contending elements are sharply presented. If Mr. Lewis' views were crystallized into a trade custom, the volume of printed matter would increase, which is life-blood to the trade. Conversely, under existing business conditions and the cheap-john methods that prevail in marketing printing, the preparation of dummies imposes onerous obligations on printers. They are not merely subject to the loss of their time and money, as our correspondent says, but to the discouraging harassment of being victims of the meanest kind of theft. In the abstract, dummies and sketches are good business-builders for the printers; in the concrete, they are productive of grave abuses. The demand for such aids will increase, and in the natural order of things printers will meet that demand. So, whatever the remedy for the incidental abuses, it must come from within the trade. It should adopt some practice analogous to that pursued by the architectural profession in dealing with this problem. The subject is worthy of discussion by any or all of the organizations that make a specialty of things printorial.

HON. J. J. LITTLE, of New York, enjoys the distinction of being the one active commercial printer who has served in Congress. In a marked degree he possesses the qualities of the publicist — the capacity for and ability to look at, around, under

and above questions of general concern, as well as that touch of imagination which permits of a peer into the future. More important, perhaps, is the fact that the deductions from his observations are enriched by the experiences of an active and successful life. In this issue, we publish a paper by Mr. Little that deals with the craft outlook in a characteristic manner. Whether one agrees or disagrees with his conclusions, we are sure all will concede that the trade should be favored with more productions from the perceptive and reflective minds that abound in the craft, and especially among employers. Busy men they are, 'tis true, but the duty imposes on men of the caliber of our former congressman — and their name is legion — of showing us how to solve our problems. THE INLAND PRINTER has been diligent in urging this on some of these gentlemen from time to time, with indifferent success, but let those who disagree with Mr. Little meet him in the same strain and we will be pleased to give them space. Through dispassionate discussion do we become informed, and none of us knows too much. "Let us have light."

THE organization of the Printers' League on a national basis has many of the earmarks of an epochal event. In a large way, its aim is to unify the craft for the purpose of elevating it. The printing industry is apparently destined to be a competitive industry for some time to come. Those activities that serve the trade have, to a considerable extent, passed out of the stage of reckless competition. The price of what the printer buys is based largely on understandings that insure a profit to the seller; what the printer sells has its value placed on it by the laws of competition, and the competition is of the fiercest kind. For more than twenty years organizations have sought to lighten the burdens which these conditions imposed. They, perhaps, increased rather than decreased them. Following what appeared to be the lines of least resistance, employers sought relief in opposing betterments sought by employees. This caused wasteful strikes and lockouts; and, worse still, provoked a war spirit that was dissatisfied with anything short of strife in which the craft's substance was wasted. Naturally, in these circumstances employers' organizations did not flourish, or at least, did not exert the influence they should, while the employees' union waxed fat and strong. This is so patent that there are those who now question the capacity of employing printers to maintain organizations, though we are inclined to think the fault lies more with the various forms of organization than with the people to whom their appeal is made. The league would meet the world with a united craft, governed by a code of ethics, the recognition of which would at once place the trade on a higher plane. It looks the facts of life squarely in the face. It knows the labor organizations are here; it does not believe they can be destroyed. So it proposes to recognize them, make deals with them, and invite them to take up their share of the burden in developing the trade into a worth-while industry, in which economic waste is reduced to a minimum. If capital and labor are partners — and wise ones never tire telling us that they are — why should they not be team-mates in this work? This involves collective bargaining concerning wages and labor conditions, and, in this, the league is following the path now approved by a vast majority of the unbiased students of and experts on industrial and social conditions. It is urged that, though league methods and league principles may have accomplished wonders in Germany, they are on trial here, which is a point that is well taken. There is no reason, however, why we should not do as well as the Germans; and, while we are learning, the principles will abide. We are not sanguine as to the league having a phenomenal growth as to numbers, but that should not discourage its promoters. They are engaged in a work that is necessarily slow — that of laying the foundation for a social structure that is bound to have some — possibly great — influence in the world of economics. Though progress be slow, when the work is done, something durable has been accomplished. We wish the league godspeed, and urge its members not to falter. They are actuated by laudable motives, and are bound to achieve a measure of success simply because they deserve it. In some quarters that may be looked on as the vaporing of a mollycoddle, but THE INLAND PRINTER and its work attest the value of upholding that which has merit for merit's sake. As an illustration, we are reminded that a quarter of a century ago it was advocating the education of apprentices and the placing of the trade on a more businesslike basis. It was a long and apparently hopeless campaign; yet, we are arriving. In so far as the league movement is an effort to solve problems common to industrialism, it is in keeping with the best traditions of the craft for progressiveness, which is a happy omen, for in the graphic arts progress flourishes and has its being.

I. P. P. AND A. U. EDUCATION COMMISSION.

The technical education commission of the International Pressmen's Union held a three-day meeting at the organization's headquarters in Cincinnati, September 27-29. Thoroughness is the aspiration of the committee, and it has decided not to be overhasty in reaching a conclusion. The tentative program decicded on comprehends a correspondence course, a finishing school of presswork and demonstrations in pressrooms in the larger printing centers.

Written for THE INLAND PRINTER.

TALKS ON TYPECASTING.

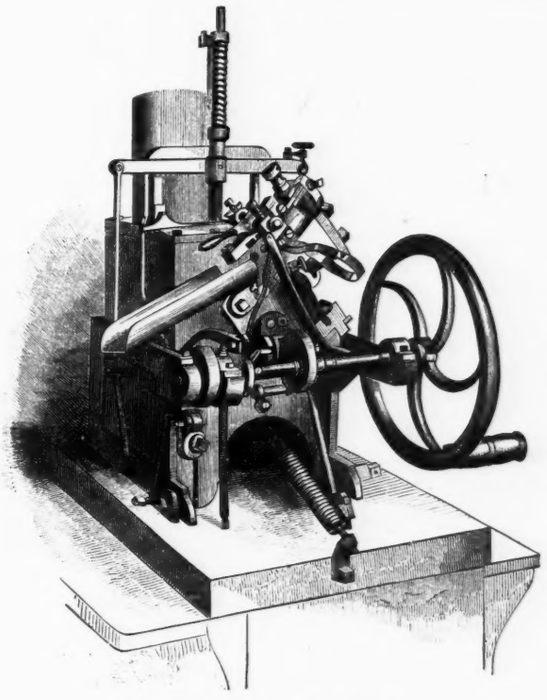
NO. I.— BY ALFRED MC CUE.

TYPECASTING machines for printers are a development of the times. Not that it is a new proposition for printers to be their own typefounders — the earliest printers always cast their own types; from Gutenberg to Caxton they were their own typefounders. The early American printers also followed this practice. The possession of the punches with which the matrices were driven created a natural monopoly in the hands of their owners. The cost of these punches alone in many cases mounted in the thousands of dollars, and the multiplication of faces made the investment in this particular soon eclipse that of all the other equipment of the printer. From occasionally casting a few fonts for other printers, the business of the typecasting printer increased in this line to a point where the printing end was entirely subordinated to the typefounding, and quite naturally the former printer soon chose the line along which there was the least competition. Here we have the nucleus of the modern typefoundry. The ownership of type-punches, their excessive cost and the rapid expansion of the printing trade made it inevitable that typefounding must be specialized, in order to keep up with the demand for type and printing.

To appreciate why this was so, it will be helpful to briefly outline the art of punchcutting, as it was practiced in those days. The characters constituting the font were first carefully drawn on paper. A counter-punch for each letter was then cut in steel and hardened. This punch represented the interior portions of the letters — the portions embraced by the outlines of the letters themselves. Each counter-punch was then driven into the end of a short bar of steel and the punchcutter cut away the outer portions until the letter stood in relief on the steel. The punch was then hardened. While a few words describe the process, infinite skill and care was essential, and each punch when finished represented a cost of from $2 to $3. When it is remembered that a font of roman book-type required the engraving of about one hundred and fifty punches, it will be seen that the outlay in this respect alone soon mounted into money of large denomination. Job-type fonts average about half this number of punches.

The next step was to drive the matrix. This was done by punching the character into a block of copper of somewhat larger dimensions than the face of the punch. This produced an intaglio, and after elaborate filing, fitting and justifying to position each character of the font in exact relation to the edges of the matrix, to make the drives of all of the same identical depth, and the faces and edges parallel and square, the matrices were ready for the typecaster.

Until 1888, typecasting machines were of the model invented by David Bruce, Jr., of New York, in 1838. Before that type was cast in hand-molds. A cut of this machine is here reproduced. The mold consisted of two parts of steel, L-shaped, and arranged to cast the type with a jet or sprue on the foot. A separate mold was required for each size of body. The mold was mounted at an angle



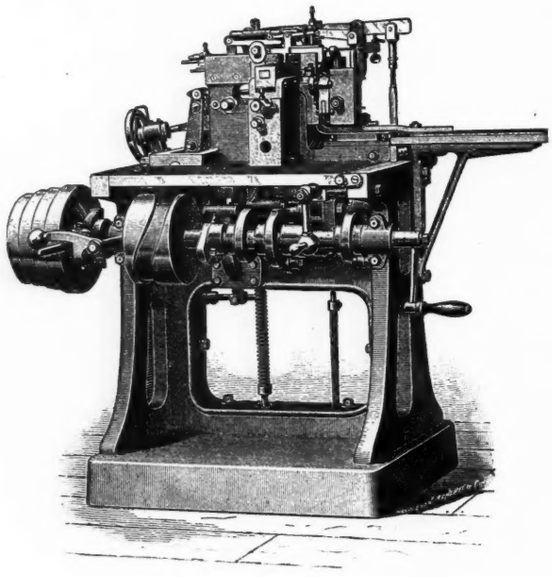
THE BRUCE TYPECASTING MACHINE.

on the machine, and as the crank was turned by hand the mold and matrix were pressed against the nozzle of a metal-pot and metal was pumped into the mold and against the matrix to form a type. The mold then opened on a hinge and the type was dropped into a chute, and thence into a box. As the type fell loosely into the box, with the jet or sprue still attached to the types, these had to be broken off by hand. They then were rubbed on the sides, to remove burs of metal, and set into long lines by hand. A plow was then run along the foot of the type, to remove the metal at the point of fracture.

In the early eighties, Foucher, of Paris, France, patented in Europe an automatic typecaster, which became the model of the present-day foundry machines.

In 1888 the late Henry Barth, of Cincinnati, Ohio, made substantial improvements in the

Foucher machine, and machines on the lines of his invention have superseded the Bruce machines almost entirely. A reproduction of the Barth typecaster is here shown. In this machine the type was finished complete and ready for the case. The mold was adjustable to cast various sizes of bodies, and sliding members ejected the type, broke off the jets, and pushed them through cutting-tools to dress the foot and remove the burs. Moreover, as the type was delivered all set up in



THE BARTH TYPECASTING MACHINE.

a line, it was ready for inspection and packaging. It was power-driven and automatic and the speed of production greatly in excess of the Bruce machine. This machine, or modifications of it, is used by all typefounders to-day.

With, then, the typefounders in possession of the punches and the machines (for be it known, each typefounder built his own machines, nor would he build or sell them to others), how does it come that to-day we are returning to the methods of the discoverers and originators of printing? Again it is because of the matrix. The invention of the art of electrotyping has resulted in once more placing in the printer's hands the manufacture of his own type. Typefounders themselves have long employed this method to rapidly produce new faces and reproduce old ones.

If duplication of a font of type already in existence is wanted, the characters are prepared for the electrotyping bath. If a new design is wanted, it is cut in type-metal, cheaply and rapidly. These are suspended in the electrotyping solution and the copper shell removed and mounted in a brass plate, backed up, fitted and is then ready for the machine. The type cast from these matrices is in every way equal to that cast from steel-driven copper matrices. Instead of a restricted and narrowing art, the production of type at once became a universal possibility. Electrotyping methods were familiar to many; punchcutting to the few.

Another method used by typefounders for the production of matrices is that of engraving by machinery, pantograph machines being used for both punchcutting and engraving matrices direct. These machines are expensive, costing several thousand dollars each, but their invention made it possible to keep up with the rapid strides made in other branches of the art of printing.

(To be continued.)

THE APPRECIATIVE WORD THAT IS BETTER THAN GOLD.

William Allen White printed the following card of thanks in the Emporia *Gazette:* "Before getting down to work again it will be necessary for the undersigned to clean off his desk three cubic feet of accumulated mail. But it is only just to the men and women who have been running the *Gazette* for the past five months to say that they have been running it without strings — just as they would have run it if they had owned it. They were left no instructions, no general orders — no limitations. And they have conducted the paper as nearly in the line of absolute honesty as it is possible to conduct any human business. They have made a most interesting paper — and it has represented their idea of what a newspaper should be, and candor compels the statement that on the whole it was a more entertaining and enjoyable paper than it would have been if the owner had been here. Local stories of a most delicate nature were handled with the most admirable taste. The dead were honorably buried, the brides were sent on their way rejoicing, politics was left hanging on the clothesline to bleach in the wind, and the subscription is better and the advertising patronage stronger than it was last fall. If ever men and women were faithful to a trust these men and women were who have been running the *Gazette* during the spring past and the summer passing; and the trust they were loyal to was their own consciences and their own judgments. They were true to themselves, and, hence, to every one." To *Pointers* the *Gazette* has never been more interesting than during the past five months. The compliment was merited.— *Pointers.*

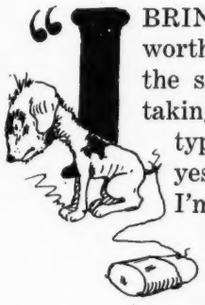
TRIBULATIONS OF AN EDITOR.

Last week a man stepped up to us and said he would pay us every cent that he owed us if he lived until Saturday night. We presume the man died. Another man said he would pay us in a day or two as sure as we were born. Query — Did the man lie or were we never born? Another said he would settle as sure as shooting. We presume that shooting is very uncertain. Another man said he hoped to go to the devil if he did not pay us within three days. Haven't seen him since. Suppose he has gone, but trust he did not hope in vain. Quite a number said they would see us to-morrow. They must have been stricken blind or to-morrow has not come yet. One man told us six months ago that he would pay us as soon as he got the money. The man would not lie, of course. He has not had a cent since.— *Fredericktown (Ohio) Free Press.*

Written for THE INLAND PRINTER.

"OLD BILL" TELLS WHY HE DON'T BECOME A PROPRIETOR.

BY A. J. CLARK.



"I BRING in over three hundred dollars' worth of business to-day," said Rafferty, the solicitor, to "Old Bill," as they were taking a sociable "shot" with Sykes, the typesticker, before going home. "And yesterday I bring in pretty near as much. I'm sure a peach solicitor." Rafferty is one of those rare geniuses who make friends with everybody, and who manage to get business when no one else can. Rafferty mixes a lot with men of affairs, and is to be pardoned if he feels at times as though he was wasting his young life working for some one else, even though he gets a fat salary. So, to-night he seriously broaches a subject that has "bit on him frequent," as Bill would say. "What's the matter with us going into business for ourselves, Bill? Let's start a shop of our own and get a little wad of easy money. You're working as hard as ever you could if you were doing it for yourself, so why not *do it* for yourself? Seems to me that the only chance a man in our business has to advance is to do it on his own hook. The best you can ever expect as an employee in a printshop is a measly $30 or $40 a week, and you have to be a star to get that."

Bill let his shot of Old Crow soak in for a minute, apparently at a loss for a ready answer to this momentous proposition, but no; "I've often thought of that phase of the situation," said he; "how cum it, as the coon said, our business is so damn cheap? Any branch of the printin' business requires of a man more than almost any other trade I know of. A proofreader must have an education like a college professor, a smattering of languages and a leather constitution. A printer must have most of this and mechanical and artistic ability as well, and there are pressmen running machinery to-day that is as big, more complicated, and that requires more ingenuity to manage than the engines on a transatlantic steamer, and they don't often get as much wages as a bricklayer or a plumber. Some of the cleverest pressmen I know, who turn out marvelous printin', are doing



"Don't he have office-girls to bring him flowers?"

it for less than $30 a week, and congratulating themselves because they have such a fine trade.

"Don't you ever think, Rafferty, that Old Bill is crazy about his trade, or the 'art preservative,' except that it is the only way he knows how to earn a living, and he does it the best he knows how, *and* I've thought many's the time about goin' into business for myself, and figured on the possibility of gaining that honorable title, 'The Old Man,' because of my ability as a financier and not because I'm baldheaded, and bein' at liberty to go and come when I liked, and sign checks and wear checkered vests, and go out to dinner with paper salesmen, and have my name in gilt letters on the front window, and have a safe with money in it, where all you have to do when you want a twenty is to whirl the knob and help yourself, and be able to stay in bed and get some extra 'shut eye' when I didn't feel like gettin' up.

"But about the time I have it all figured out fine and dandy and I'm swellin' up and thinkin' how bad the 'old man' will feel when he hears that he's goin' to have me for a competitor, that same 'old man' shows up some fine mornin' when the birds are singin', and he hasn't got any of the glamour that comes of the checkered vest, or the gilt sign, or the safe; he's wrinkled like a dried potato; he's shy a shave, has paunches under his eyes and the haggard look that comes of layin' awake nights; and he's poisoned clean through, so you'd feel sorry for him like you would for a yellow dog with a can tied to his tail. Fer why? Because he's carryin' a load that's too heavy for him.

"Along with his personal troubles—the little petty cares and worries that bother every man, and that serve to break some—he has every measly trouble of every man in the shop thrust at him during every hour of the day, and the serious matter of keeping his shop going, keeping his help in order, getting the work in and getting it out, paying his bills and collecting money to pay them with, to worry over during the night.

"On this beautiful morning, when the dicky birds are singin', the stockman is out of stock for a rush job, the engraver is drunk, the motor on the big cylinder is burnt out, the bookbinder is goin' to quit, and Jones says the ledger that was just delivered is too big to go into his safe—'Will the old man make it the size it was ordered or will Jones have to buy a new safe?' And so it goes all the time.

"I takes cognizance of this (as the feller said), and then I says: 'Bill, you old fool, you stay right where you are; you got a good job—anyhow, it's as good as there is in the printin' business, with nothin' to do but work—you know to a minute when you will get your money each week, and just how much it will be; you don't have to go out and collect it; your work is done when the whistle blows and you work only eight hours, while Lord only knows how many the old man puts in.

"'You've got only a few more years—say, twenty or thirty—on this dinky little world, so why should you jump into a game that's goin' to make you sweat and grind and *worry* and lie awake nights? Why make a yellow dog with a can tied to its tail out of yourself, when you can take it easy and still get everything in the world that's good for you to eat and drink and wear? What has the old man got that you haven't, except a continual grouch? You've got him skinned to death for happiness.'

"And that's how it looks when I'm sober," finished Bill.

"Oh, hell," says Rafferty, "don't he have heads to every department; hasn't he got bookkeepers and collectors, solicitors and foremen, and office girls to bring him flowers? Seems to me if he would just take it a little easy and not try to make all the money there is, his business would go along all right, without any necessity for him worrying his blooming head off, and if he got the thing going right he could stay away and have a good time while the hired animals run the joint. They do all the work, anyhow, and I don't see what he does much except worry around and find fault. He has $40,000 invested in the plant, and if that amount won't earn him an easy living he had better start a peanut-stand."

"You're probably the greatest salesgentleman that ever came down the pike, Rafferty," said Bill, "and I like the whisky you buy, but your crankshaft wiggles when you suggest that any business can run without an 'old man' to worry his head off. Generally, a print-shop don't begin to earn even a little money until its 'old man' is a physical wreck.

"Take any print-shop you ever knew, for instance, and go over its history; always it's a record of disaster for the 'old man,' even though it does manage to grind along and make a livin' for him.

"I been workin' in many joints for numerous years, and I been around when numerous proprietors was laid away, and people said 'how natural they looks,' and always they looked like the mummies that Kohl & Middleton used to have in their museum."

"I'm thinking that maybe you are not as nutty as you look, Bill," breaks in Sykes, who until now has been an interested listener. "Let's have another shot and I'll tell you fellows how it really is."

"A little whisky for me," said Bill. "That'll do me," said Rafferty. "Same here," said Sykes, and then he continued:

"You see, I'm a proprietor myself in the dim and distant past. I gets crazy with the heat along in '75, about the time Free Foster invented rule-twistin', and I says to myself: 'There's two kinds of people who go into business — the fellow who isn't competent to earn fair wages as a journeyman and the fellow who's too smart to work for other people.' The smart guy, that's me. So, having a thousand dollars easy money that I'd saved picking up small pica at 35 cents a thousand, I gets the proprietor fever same as Rafferty here, and me and another mug we take what the two of us can scrape together, borrow twice as much, and buy a dinky print-shop.

"We're wise to all of the mistakes that other proprietors had made, and we buy *right*. We get good stuff, good machinery, type in series, plenty of furniture (so we thought), and we're going to be world-beaters.

"Well, we get the business all right, because, for the first year, we didn't know what our stuff was costing us, so we could make close figures. We worked day and night and we made a little money. We have notes coming due every minute and we had to make it. Everything seems to be going fine and dandy, except that after a while it dawns on me that we're working about twice as long and three times as hard as any of our help, and, at first, that didn't seem so bad, although there were times when I'd like to change places with some of them who joyously beat it at 6 o'clock, when I was just getting down to where the hardest part of my day's work came in.

"The business kept increasing; we had to have more machinery, more type, a bigger cutting machine and more room. Then I see what Bill has just been chewing on, that you can't stand still in the printing business; you've got to be increasing your facilities all the time. The type and machinery that are good to-day are obsolete to-morrow, and if you turn away a big job that you can't readily handle, the small stuff goes with it. And so, when I see that I'm building myself a treadmill that's going to take every ounce of my physical and mental energy to keep running, I says to the mug who's partner with me, 'I'll sell out for what I put in,' and he, thinking he's crafty, snaps me up in a minute. He's running the joint yet, and has enough junk to build a battle-ship, some money maybe, and he looks like what Bill said Kohl & Middleton had in their museum."

"Well," said Rafferty, "I see you fellows are sure enough dead ones. And say, Bill, if you ain't too drunk in the morning, for God's sake get Symon's price-list going."



"While the hired animals run the joint."



THE IRIDESCENT BUBBLE.

Photograph by F. J. Trezise.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

WANTED—"THE WESTERNER'S CREED."

To the Editor: TORONTO, ONT., Sept. 7, 1909.

Can you please send me the wording of "A Westerner's Creed," or "A Westerner's Prayer"? I have forgotten the caption, but it starts thus: "O Lord, let me so live that I may live from day to day and be able to pay one hundred cents on the dollar, and be able to look every damn man in the eye and tell him to go to hell. Amen."

It is some years since I have seen it. I would like the wording, anyway. Can you oblige?

AN "OLD SPACE-BOX."

[Can any reader of THE INLAND PRINTER supply these sorts? — EDITOR.]

CLEANING FORMS, AND A WRINKLE IN EMBOSSING.

To the Editor: MEDINA, OHIO, Oct. 17, 1909.

On page 724 of the August number of THE INLAND PRINTER — the greatest magazine in the world, to my notion — you had an article in regard to a dispute between a pressman and compositor. It was about ink working down between the letter and leads. I have been in the business for a good many years and never had that experience but once, and then we had it bad, *very bad*. The ink worked clear to the bottom of the letters, and it looked at one time as if the ink would go through the bed of the press. We tried everything suggested in the way of washing forms, readjusting the rollers, and, in fact, even wrote to THE INLAND PRINTER in regard to cleaning the type, tried the patent cleaner they suggested, and finally had to take the type, one box at a time, and wash with gasoline and lye, etc., before we could clean the type. The next issue was the same, the ink began running. I finally suggested a change of ink. We got the best grade of news ink, and we have had clear sailing ever since. It was simply the grade of ink we were using.

In the last issue of your magazine I noticed an article about "Embossing with Plaster of Paris Counter." I have used a very simple way of embossing with great success. I don't say that I am the only one that has "discovered" it, but I have done some good work with it. I take a piece of sole-leather or an old belt, soak it well in water over night, if I have the time to wait. This leather may be glued on the platen. Take the first impression and let the press stand on the impression for some time. After the glue has set enough to hold it on the platen, run the press back and trim off the edges of the leather. The advantage of this way over embossing compound or plaster of paris is the more impression you give it the better it gets, and never cracks or crumbles.

W. V. NEWBERRY.

2-5

WHY THE SUN SHOULD BE "KEPT UP."

To the Editor: WELLINGTON, N. Z., Sept. 12, 1909.

Printers have a rule — what is representative of mind must be kept up; the constituents of matter, on the other hand, must be kept down. Generally speaking, this arrangement may act all right when applied in a million cases — minus one; and that one I propose to bring under the notice of THE INLAND PRINTER. The SUN occupies a class to itself, and, as such, should be accorded the small caps due to its material deity. Lord Byron was surely a Sun worshiper. "Manfred" contains a speech to this effect:

[Act iii, scene 2.]

(Manfred advances to the window of the hall.)

"Glorious orb! the idol
Of early nature, and the vigorous race
Of undiseased mankind, the giant sons
Of the embrace of angels, with a sex
More beautiful than they, which did draw down
The erring spirits which can ne'er return.
Most glorious orb! that wert a worship, ere
The mystery of thy making was revealed!
Thou earliest minister of the Almighty,
Which gladdened on their mountain tops, the hearts
Of the Chaldean shepherds, till they pour'd
Themselves in orisons! Thou material God!
And representative of the unknown —
Who chose thee for his shadow. Thou chief star!
Center of many stars! which mak'st our earth
Endurable, and temperest the hues
And hearts of all who walk within thy rays!
Sire of the seasons! Monarch of the climes,
And those who dwell in them! for near or far,
Our inborn spirits have a tint of thee
Even as our outward aspects; thou dost rise
And shine, and set in glory! * * * *"

An article on astronomy must always be discounted, as regards a sense of proportion, for this absurd practice of setting the "sun" in lower-case, while Mars, Venus, Jupiter are kept up. In early mythology these mythical beings were immortalized by being translated to the starry dome; so that here, again, we are met with the idea set forth in Sir Richard Burton's "Kasîdah": "Man worships self; His god is Man," and his aim, "the perfect of himself to find."

It is hardly possible to treat of this subject, without trenching on the domain of religion. THE INLAND PRINTER is a technical journal, and as such can have no space for matters dealing with the early rise of Christianity. Our mother-tongue, however, bristles with imagery, having taken the sun as the groundwork of its religion. "The Light of the World" is a celebrated painting; but every rational man must recognize the fact that its central figure is a personification of the SUN — "the light of the world." "Light and Darkness," "Heat and Cold," "Summer and Winter" — all these terms, both negative and positive, are but descriptive of the conditions caused by the sun's moods. We owe everything to Him — the alpha and omega of the solar system. What I have written is not a matter of opinion, but a matter of fact, and a little thought will convince any of your readers of its truth.

This one-hundred-per-cent force, however, is set up in lower-case by our race of human bipeds, who derive their all from his rays. I suggest that an appropriate symbol be made to represent our benefactor, which would be included in the body fonts as supplied by the typefounders. The sense of proportion is everything, for, without that saving grace, all our efforts result in absurdity. Of course, it may be said that the Sun has a symbol in mathematical cases, and that is sufficient. However, it is not sufficient, for the reason that mathematics are not general literature, and my remarks are to be read and applied in that sense. A little thought will convince the reader that Time and the

Sun are reverse sides of the medal; so that this idea should lead our best brains and creative faculties to do their very best to end this state of affairs. In any case, letterpress has no foundation other than symbolism, as was abundantly shown by the result of the attempt to arbitrarily change the spelling of words throughout the American republic. SOLANDER.

ADVERTISING FOR A JOB.

To the Editor: BROOKLYN, N. Y., Sept. 6, 1909.

Mention was made in a recent issue of THE INLAND PRINTER of an ingenious scheme to procure a position as paper-ruler with the aid of a moving-picture machine and a few hundred feet of film, which a Western man pulled on an unsuspecting printer. "Not so slow" is the usual comment on this versatile artisan's effort. The enclosed postal

> FIRST-CLASS MAN WANTS A FIRST-CLASS JOB —
> Are you in need of a cylinder feeder? If so, I beg to apply for the job. I have had five years' experience and have worked for Call Press, Andrew H. Kellogg, and Monroe & Harford, to whom I can refer. I want $2.00 per day, but might work for less if the job is steady. I am a young man, sober and reliable and not afraid of hard work and over-time work. Am willing to work one day *free*, to show you what I can do, as I am anxious to get located.
> Hoping to hear from you *soon*, I remain,
> Yours very truly,
> CHESTER WHITED,
> 1236 Tinton avenue, Bronx.

would, therefore, suggest that moving-picture proofs are all right, and it would not be a bad idea for the applicant to install in his advertising department a battery of Gordon presses, if he ever turns his eyes toward the West in quest of a position. C. L. R.

DOESN'T LIKE LEWIS' DUMMY SUGGESTIONS.

To the Editor: CHICAGO, Sept. 30, 1909.

E. St. Elmo Lewis slams the printer in rude style in your September issue. The speech you print is a good one, and there is no doubt that Mr. Lewis understands the printing business; but he isn't balanced — or, perhaps, he is unfair. One of the two he must be, or he would not present the dummy proposition in such a one-sided manner.

It isn't a new idea; it's as old as the Pekin *Gazette*, or whatever is the name of the first Chinese paper, and there is no excuse for Mr. Lewis speculating on it or talking in a speculative vein. He says: "Suppose the printer went to a customer, got his ideas and his copy and an idea of what the customer wanted the catalogue to look like," and then made up a top-notch dummy. "Which do you think would receive the man's serious consideration — the arrangements that realized the customer's purposes and selling instincts or the price alone of the others?" On the face of it, Mr. Lewis occupies a Gibraltar, and the dummymaker is bound to succeed.

But what of the facts as they appear to the practical printer in the competitive field?

It is a very liberal estimate to say that an office does not secure ten per cent of the work on which it puts out figures. Now, where would it be if it furnished sketches for the small jobs and dummies for the large ones? The overhead expense — in which such accounts are generally included — would be much greater than the cost of production. No business could be a success on such a basis. Nor would it be right for it to be successful, for that method is a wasteful one; in fact, is the quintessence of waste.

There is another element which is worthy of consideration. If the artist makes a sketch he shows it to the prospect and takes it with him when he leaves the office. Mr. Printer's dummy must be left, so that it may be "thumbed and considered" for a day or two, with the result that in a vast majority of cases it is returned as not being available, and, when the job is printed, we find a trace of the work — sometimes whole gobs of it — in the finished product. Here the printer is not only out his $25 or $50, as the case may be, but his ideas have been stolen and he is without any recourse.

The other day an office secured a contract which illustrates the folly of the unlimited coinage of dummies. The prospect said he had been getting out a catalogue for several years, but had never been satisfied. The amount the successful house figured was $1,000. He came to it and said he had bids from three houses of similar standing at about the same figure, but there was another bid of between $500 and $600, which he was strongly tempted to accept. The successful house talked quality, and its ability to give satisfaction. After much mental struggling, it secured the job. Now, this customer admitted that, if he knew how to tell the $500 printer to do the work, he would take the job there. Suppose the house had followed the Lewis suggestion and provided a dummy, does any one think for a moment the purchaser would not have taken it around to the $500 house and asked it to give him "something along that line?"

In quality printing the know-how is the thing, as Mr. Lewis will admit. But, in everyday life, is not the printer robbed of his compensation for his know-how, and especially when he provides sketches and dummies?

Remember, I am speaking of the competitive field, and, while he doesn't say so, I am inclined to think that, as a buyer of printing, Mr. Lewis is a strong apostle of competition. This is a handy thing for him, because, reduced to its lowest figure, and in plain English, it means, "Printers, bring along your ideas, so that I may absorb them, as I need them in my business." When the printer asks for compensation, he is told that doing such missionary work is enterprise, and he should be satisfied with the knowledge that he is an up-to-date business man, who is pursuing tactics which are sure to win in the end. But that sort of talk is not taken as coin of the realm by the employees on pay-day or the supply men on the first of the month.

The pirates among printing-buyers do not stop at that. They will take a job around to a good printer who burns the midnight oil designing catchy advertising and pays good wages for expert help, have him set it up, select colors and stock and give him an order for a short run. After that the plates are wanted and we find some very ordinary printer getting an order for a large run, though he could not any more do the composition than he could paint one of the Corot's Mr. Lewis talks about. Here's a case where it is comparatively easy to imitate — almost as easy as to steal a printer's brains under the dummy system.

I well know the delights of doing business in an up-to-date manner, of helping out the customer and making him as happy as a suffragette casting her first vote, but then, if he wants ideas, he should pay for them. The sort of a job Lewis talks about should not be put on a competitive basis. The order should be — "Prepare me a dummy, and, when satisfied, I will give you the work"; or, "Give me so and so, keeping the cost within, say, $2,000."

That is a healthy condition. No person's labor and time are wasted, and the brains of the printer are sold to the prospect on an equitable basis. Under such conditions I am for dummies. As a device whereby the printer can be

filched of his gray matter and his material, I am opposed to it, and I think that would be the opinion of all unbiased persons, or even commercialists who mix a little ethics with their business. G. M. L.

FRENCHMAN APPROVES LEAGUE METHODS.

To the Editor: TORONTO, ONT., Sept. 27, 1909.

I have been much interested in your effort to bring about a better understanding between the organizations of employers and employees, and also your indefatigable efforts to educate printers to the point where they will make a profit on every job.

You are not so lonely as you once were in preaching these doctrines. In looking over the *Printers' Register*, I ran across this, which may have escaped your eye:

"In dealing with the question of competition for public or private tenders, M. Victor Breton (ex-professor at L'Estienne Typographical School) says: 'Master printers have to do the same as their workpeople — to elaborate minimum tariffs and to make it a strict duty not to work at lower rates. . . . With such a solid organization of employers, how much easier would be an understanding with an equally solid organization of workers! This has been demonstrated in Germany, where both parties recognize that their interests are united. One of the principal features of this organization is the appointment of committees of specialists, to whom all tenders for supplies would be submitted, and who would indicate with authority the concessions on normal rates compatible with equitable remuneration.'"

This is going farther than you do, but M. Breton is talking of France and Germany, where it is easier to establish price-lists than in America, with its great diversities. But the main idea — that employers and employees should get together — is there. W. P.

WHY PRINTERS SHOULD STUDY ART PRINCIPLES.

To the Editor: CHICAGO, Oct. 1, 1909.

In the September INLAND PRINTER, Mr. John D. Grier, writing on the apprenticeship question, raps artistic printing very soundly and, either misunderstanding or not understanding the principles of design as applied to printing, sends forth a plea for less "art dabbling," as he is pleased to term it, and more mechanical efficiency; also expressing an opinion that the printing business *does not* offer very bright prospects for young men to apprentice themselves. Therefore, for the benefit of those interested in this subject, I wish to give a few arguments in favor of art in the printing craft, and the printing business in general, which I am sure deserves more careful consideration than Mr. Grier has shown it.

In the first place, the printing business *does* offer very bright prospects for intelligent young men to apprentice themselves, not only because it means fairly good wages at the expiration of their apprenticeship, but now, that the fundamental principles of design are so easily accessible, they can study along these interesting lines — knowing the "why" and "wherefore" of good typography, as the International Typographical Union Commission states, and being constantly stimulated by a desire to broaden their mind for the production of better things, placing their work, as Batchelder says, "high above the tide line of fad and fashion."

What is life worth to a man who has no ideals — who works only with his eyes and hands, allowing his mind to lie dormant? All the joy of individuality is gone and he becomes only a weak reflection of some designer or designers whose styles are good.

It is an established fact that a great majority of young men prefer a clerical position to a trade education, not that they desire to keep their hands and clothes clean, as some people seem to think, but because of the element of uncertainty in such a vocation. In a clerical position they see the possibilities of advancement and of power, but in the printing trade, as in a good many other trades, they see the maximum wage scale reached for mechanical efficiency and then a final and complete pause. This, of course, is a wrong conclusion, but until the employer sees and offers more than an education in mechanical, routine work we can not expect better conditions, for it is through him that the apprentice is reached, and his methods should be for the cultivation of beauty and sentiment in typography. This will open avenues of possibilities in the minds of apprentices, heretofore unthought of; they will see the need for craftsmanship and the spur to their efforts will be not only more remuneration, but the love of a work which places one in a creative atmosphere, far above that of mechanical drudgery.

All this is preliminary to the main bone of contention, however, which is that, in studying these art principles, one is prone to slight the mechanical part of his work. This is not true. On the contrary, the more one studies the correctness of design the more one realizes that to properly portray his ideas the work must be mechanically exact. Do you suppose that a painter, simply because his colors and canvas are already prepared, does not try to improve them to suit his ideas? Does he, in his desire to attract and delight the eye, forget the application of his color or the preparation of his canvas? No. The relationship between the material and the design is so intimate that the two are one and are indissoluble. The same is true of the conscientious artistic printer and the material with which he works. He sees in his ideas properly joined rules, good presswork, effective color combinations, stock and inks that harmonize, etc., and unless this is accomplished his ideas have not been properly carried out. He realizes the need of this and is constantly studying the tools of his trade, so that the finished product will be mechanically, as well as artistically, correct.

There are a good many printers who seem to think that *art* is synonymous with elaborateness; that it is an ability to do fanciful work with brass rule, decorative borders and ornaments. They are wrong. The real artist printer is he who can produce pleasing work in as simple a manner as possible, not relying on decoration to attract the eye, but on simplicity of arrangement, proportion, balance, tone harmony and shape harmony. The application of these fundamental principles of design distinguishes a craftsman from a mechanic. He who understands these principles keeps constantly in mind the all-important principle of simplicity — making his work more attractive, more legible and more profitable.

It is certain that employing printers do not appreciate the fact that a working knowledge of the principles of design is actual capital in their business. Those who insist that this additional knowledge is necessary for the production of better printing do not contend that it is the whole aim, or even the chief aim, of their desires, but they do contend that printers who understand these principles are able to produce work more economically than those who do not. They know the "why" and "how" of doing this or that, and consequently can produce more and better work than the uncertain experimenter, who has no reason for his

designs other than they " look good to him," or " So and So follows this style, therefore it should be correct."

By comparing the quality of the printed production of to-day with that of a few years ago, we find that printing is better and cheaper than ever before. This can not be directly attributed to the efforts of printers, but to modern machinery, systematized business methods and a comparatively small body of true lovers of art in the printing craft who are earnestly endeavoring to place the compositor's work on a sound basis; producing work so far superior to the evanescent production of the strictly mechanical printer that, in order to supply the popular demand which their work has incited, employing printers must pay more attention to the quality of work they turn out.

Is it a more mechanically perfect production that has aroused the admiration of the public to such an extent? Yes and no. Labor-saving material and machinery, which is more and more in evidence, facilitates printing and makes for a better production. The real reason, however, lies not in the material but in the mental equipment. Had this reawakening been evolved out of the minds of printers I would concede more to the mechanical influence, but, as these axiomatic principles of design come from the thoughtful work and study of men (commercial artists) who have only a theoretical knowledge of printing material and processes, we must attribute this ever-increasing demand to the artistic branch of the business.

Printers who can do this class of work must be paid well for their additional knowledge, but users of printing are in turn willing to pay for the additional thought, care and expense put into their work. Therefore, the printer who makes " quality " his motto loses nothing and gains the respect of his customers, who realize that he is endeavoring to set forth in as attractive a manner as possible work which will reflect to their credit. In speaking of this subject, Ruskin, the famous English writer and art critic, states that " all works of taste must bear a price in proportion to the skill, taste, time, expense and risk attending their invention and manufacture. Those things called dear are, when justly estimated, the cheapest; they are attended with much less profit to the artist than those which everybody calls cheap. Beautiful forms and compositions are not made by chance, nor can they ever, in any material, be made at small expense. A composition for cheapness, and not for excellence of workmanship, is the most frequent and certain cause of the rapid decay and entire destruction of arts and manufactures."

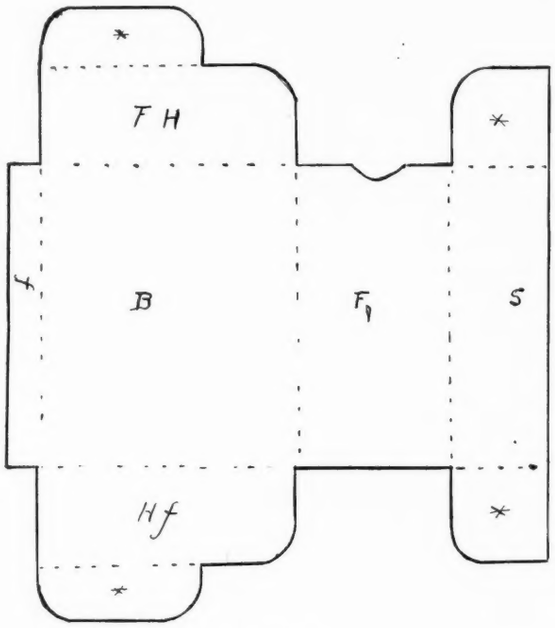
These are the aims and methods of those who desire to uplift the printing industry, and I am sure that by taking a broad view of the subject you will find that the study of art in printing is not only profitable all around, for employer and employed, but that it creates in the mind of a workman a love for his work, and this can not be reckoned in dollars and cents. W. E. STEVENS.

FOLDING-BOXES ON A GORDON PRESS.

To the Editor: MILWAUKEE, WIS., Sept. 30, 1909.

In this day of specialization the job-printer away from the great marts of trade is often confronted with propositions the fulfilment of which he is apparently unable to cope with. Among these may be mentioned tags, specially shaped gummed labels, and particularly folding-boxes. All of these may be ordered in quantities from the big houses in big cities; but in case a small or isolated printer is called upon to furnish a short run of folding-boxes he invariably has to detain the order, for the reason that he has to secure the blank boxes himself, and, rather than lose a good customer, he takes a small order at a losing price.

In order to overcome this condition the following description with the diagram may prove of value to the printer who contemplates entering this interesting and lucrative field.



BOX CUT-OUT.

The above diagram illustrates a box that is very seldom required, from the fact that round corners are usually ordered from a house devoted to this specialty. At the same time a printer who would install these round corners would be in a position to produce anything in this line with material at hand. All that is necessary is a few strips of cutting-rule, which can be purchased at a smaller cost than strip brass rules. The blank can be made from metal furniture.

In the diagram F represents the front of the box, B the back, F H the head flap, H f the bottom flap, S the sides and F the subsidiary or gluing flap. It may be mentioned that a folding-box when built up can be held in the hand and read from any position. When the front is presented to the view by tipping the box the head is readable, also by tipping the box the bottom is readable without any twisting. This explanation may appear superfluous to any one unacquainted with the mechanical details of the trade, but the idea to convey is that the printed matter may be read from any viewpoint. A printer who installs such a feature is in a position to eventually build up a prosperous trade in this line. A. COSTELLO.

SMALL WORDS IN ADVERTISING.

Small words are more important in advertising than in anything else. No one ever buys until he is convinced. You can't convince him until he understands. He won't understand unless you express yourself clearly, and the only way to express yourself clearly is to use small words that any one can understand.— *Chalmers, in Inland Stationer.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

TRADE in London continues depressed, as, in fact, it does all over the country, with the exception of a few towns, and printers complain bitterly of scarcity of work, while many hundreds of compositors are signing the unemployed register in London alone. Naturally, this condition of affairs is telling on the firms that supply the printers and especially on the engineers, who are feeling the pinch as bad as any. The Otley machine shops are very slack and several of them have reduced their working staff. Printers' supply men of every kind are not busy, and what with bad trade and bad weather, things all around look gloomy. The expected boom in trade has not taken place, but the optimists are still looking forward to its coming.

THE various technical classes for printers have resumed for the winter session, and the authorities of the different institutions at which they are carried on are vying with each other as to which will provide the best course of training for the students and supply the best plant for their use. Perhaps the Manchester School of Technology stands at the head, in its up-to-date and complete installation of appliances for the teaching of printing and the kindred arts, its composing-room containing no less than thirty-six frames and cabinets, a complete supply of the faces of the leading typefounders, a duplex Linotype and other accessories, while the machine-room is equipped with a double-crown Century, and Wharfedale presses, Arab and Phœnix platens, an Albion press and a guillotine. There is a remarkably fine department for photomechanical work, including a large studio, containing four complete copying sets, with large-sized cameras, studio cameras and cameras for outdoor and special work. Three darkrooms, fully fitted, and all the appliances for half-tone work and the three-color processes, together with all the necessary printing equipment. Lithography and collotype are taught in this school, and the machine-room possesses a combined litho and collotype machine, driven by an electric motor, a collotype press, a litho press, a copperplate press and a Reliance press for pulling process-block proofs. The classes are housed in a handsome building and under the same roof classes in papermaking are also carried on. A Guild of Typography exists in connection with the school, which consists of student members and associate members interested in technical education for printers.

THE London technical classes are in full swing, the Saint Bride Institute, Aldenham Institute, Camberwell School, Borough and Regent street polytechnics and other smaller centers being full up with students in both the letterpress and lithographic sections. Day classes for apprentices are being held, the employers in most instances allowing the boys the time required for their technical studies. A feature of all these schools is that at the end of each session the work of the classes is issued in book form, and fine collections of specimens they are, remarkable for fine presswork and neat composition, while in the colorwork some very artistic results are achieved, testifying to the thoroughness of the instruction given by the various teachers.

MANCHESTER as a printing center possesses a degree of importance, and both masters and men in that city are as wide-awake and up-to-date as are to be found anywhere, possessing many organizations for the furthering of trade interests. One of these is the Manchester Typographical Society, which is the men's trade union, and an interesting function has just taken place on the retirement from the office of treasurer, after fourteen years' service, of Mr. D. Bird. To show their appreciation of his services, a special meeting was held, at which he was presented with a handsome gold watch in recognition of his work for the society, his wife being presented at the same time with a silver tea and coffee service.

THE fact that the Lord Mayor of London is a master printer has led to a lot of festivities at the Mansion House, to which members of the trade have been specially invited, and the other evening, by special invitation, the members of the Institute of Printers and Kindred Trades were received in state by the Lord Mayor and Lady Mayoress, at a *conversazione*, when the various reception-rooms and the Egyptian Hall were thrown open, and a fine display of the collection of presentation plate that has been presented to the Lord Mayor during his year of office was shown. Many of the leading men in the trade were present, and, as ladies had been included in the invitations, the gathering was a brilliant one, for the London printer and his wife are nothing if not dressy, and when at such gatherings as this they come out strong in the sartorial line. Another function at the Mansion House was a dinner given by the Lord Mayor to his printing staff, when the company numbered 400, and included 125 young women, who are employed as bookbinders, cutters, typewriters, etc., in the business. This was only the one-half of the employees, and the second half had their dinner at the same place a few evenings later. Truly it costs money to fill the mayoral chair of the City of London.

LONDON printers are noted for seizing hold of every occasion that will form an excuse for an outing or a feed, and they possess all sorts of associations and coteries to further their objects. One of these is the Whitefriars Birthday Club, which meets at the Falcon, a noted hostelry in the Fleet-street district. This club has been formed for the celebrating of the members' birthdays, and, as one or more of these happens at brief intervals, the occasions for rejoicing are many. As thirteen of the members' natal days fell on one date last month, a special celebration was decided on, and the day devoted to an excursion on the upper reaches of the Thames, in a steam launch, dinner being eaten at a riverside hostelry, with a concert following, at which many of the members sang. Toasts and speeches were interspersed with the music, and the healths of those members whose birthdays were being celebrated were enthusiastically drank. American printers might take a hint from this method of promoting social intercourse.

GREAT interest is being taken in the offset rotary presses, of which so many are being placed on the market by both American and British printers' engineers, and the examples of eight-color work executed on the offset presses in the United States, some of which have found their way over here, are looked upon as marvelous productions and should go far to convince master printers of the utility of the new machines for all classes of litho work. Still another offset press has been built in England, and it was shown the other day, at the works of the makers, Messrs. Waite & Saville, of Otley, to a number of printers' managers and others. The firm already have a high reputation for their printing machinery, a good deal of which is installed in printing-offices in the United States, and their latest production bids fair to eclipse all their previous successes. It will print at the rate of two thousand demy sheets per hour, turning out beautiful half-tone screenwork on

rough and hand-made papers, the lines and dots printing sharp and clear, and the solids printing flat and dense. This machine will print equally well at a speed of five thousand sheets per hour, but when running at that speed, of course, it requires an automatic feed.

DIE-STAMPING is a profitable branch of the British printers' and stationers' business, and there is always a good demand for the presses wherewith to execute the work. One of the best-known machines on the market is the Gough die-stamping press, introduced many years ago by the late firm of Joseph Richmond & Co., of London. That firm ceased to exist, and now there are two Richmonds in the field, both claiming to be the successors to the original makers, and to turn out the presses in the original manner. Both firms are known for good work, and it is probably immaterial from which the customer purchases, but at the same time it is confusing to the man who wishes to buy. American presses for this class of work are not much in evidence on the British market, and it might pay the maker of a good up-to-date pattern to send some over.

ALTHOUGH we have several good makers of printers' rollers on this side that have hitherto managed to hold the monopoly of the British trade, yet their supremacy in their particular line is now threatened by the American firm of Bingham Brothers Company, who have built up such a fine reputation for their goods in the United States. An advertising campaign has been begun in the British trade press, and their roller composition and rollermaking machines are now to be put on the British market. Their Star composition, which is prepared to suit all climates (and we have a variety of them over here), is to be pushed, and already the firm has taken an order for their machines from a well-known British concern. It is intended to push the sale of these machines in the large printing and publishing houses who cast their own rollers, but our home firms are so conservative in their traditions, that it may be found to be uphill work to secure orders.

AT the National Trades Union Congress, held this year at Norwich, a resolution in favor of the establishment at once of a labor daily newspaper was rejected, on account of the method proposed for raising the necessary capital, in view of the uncertain legal position of trade unions in regard to the investment of their funds in such a company. The resolution proposed that the scheme approved last year should be amended so as to provide for the capital being raised through an appeal to individual members of affiliated societies. A strong objection was felt by the congress to the raising of the capital from private sources. A card vote was demanded and the resolution was rejected by 1,261,000 votes to 212,000. The president said the vote was not against the establishment of a paper, but against the proposed method.

WE have just had an International Press Conference in London, at which delegates from all parts of the world were present, and a deal of talking was done, but very little work of a really practical character, the principal subjects discussed being the revision of the statutes of the association, the establishment of courts of honor and the right of the journalist to withhold the source of information as a professional secret. The discussions were conducted in French. A good deal of dining and toasting was done during the conference time, and the members were feasted by the Stationers' Company, the proprietor of the *Daily News*, *Lloyd's News*, and others, while a number of excursions to places of interest were taken.

A REPORTING feat was accomplished the other day by the London *Evening News*, one of the Harmsworth group of newspapers, when it published a verbatim report of a speech by Lord Rosebery, delivered in Glasgow, over four hundred and fifty miles away, and had copies of the paper on the street within a few minutes of the close of the oration. Attached to the rostrum of the Glasgow hall were electrophone transmitters, in tiny brass fittings so unobtrusive that it is doubtful whether any of the vast audience noticed them. In the electrophone room in the London office sat twelve shorthand reporters, each with a receiver at his ears. Connecting these two distant points was a total length of two thousand miles of telephone wires, weighing one million six hundred thousand pounds. Along those thin strands of copper wire came the words of the statesman. The phrases dropping from the lips of the speaker were caught up by the little transmitters, and with the incredible speed of electricity flashed into the ears of the waiting stenographers. For two minutes each man wrote and then the timekeeper gave the signal and the writer stopped. It was the turn of the next reporter, and so on down the line. Meanwhile the first men were transcribing their notes and handing them to sub-editors. It was a very smart piece of work, but the cost of the achievement is awful to think of, as the Government lines had to be subsidized and taken over for several hours. The accuracy of the report has also been in question, but allowance can be made for errors in a speech taken down under such conditions.

INTERNATIONAL TYPOGRAPHICAL UNION'S REGISTRY SYSTEM.

A complete registry system of the membership of the International Typographical Union is to be established at Indianapolis, Indiana. The new system, which will be made of the card-index type, will show the name of each member, when and where he joined the union, the union of which he is a member, whether he has been expelled or suspended, and, if so, if he has been reinstated, and various other details. To each member will be assigned an individual number. As an example of the manner in which these individual numbers will be utilized — in case a traveling-card is issued to a member it will bear the number of that member as shown in the records at international headquarters, instead of bearing the consecutive number of the card, as at present.

One of the most valuable features of the new system will be in connection with the old-age pension, as it will show, beyond question, the length of continuous membership — one of the essential matters in connection with the pensions. The slips that are to furnish the information for the registry system will be mailed to secretaries of all local unions about the latter part of this year. The local secretaries will have the members of the locals they represent fill out these slips, and will then mail them to international headquarters.— *Hartford (Conn.) Times.*

IMPORTANT.

Your especial attention is called to paragraph 16 of the report of the Committee on Resolutions of the First International Cost Congress, requesting all those who have cost systems to forward a complete set of their blanks to the undersigned. As time will not permit to write letters to all the firms, kindly consider this matter as personal, and give it your early attention.

AMERICAN PRINTERS' COST COMMISSION,
J. A. MORGAN, *Chairman,*
11 South Water street, Chicago, Illinois.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A WORD-FORM.— O. G., Mexico City, Mexico, writes: "Which is the correct form to write the words 'Inter-California' or 'Intercalifornia'? I notice in the Intercalifornia Railway that they write the words 'Inter-California' with a hyphen between the two words, and I have been told recently by a railroad man that the form is incorrect." *Answer.*— Both forms are correct, and neither is incorrect, but the solid form is more in keeping with present usage.

AN ADVERB.— M. F. R., Holyoke, Massachusetts, writes: "In the following sentence to what part of speech does the word 'next' belong, and why? 'I shall sell at public auction on the premises hereinafter described, at 11 o'clock in the forenoon of Saturday, October 9 next, etc." *Answer.*— The word is an adverb, because it is added to a verb to modify it, in this case the verb being understood, not expressed, and the sense being, "the 9th of [the] October [which comes] next." Every word that answers a question how? when? where? is an adverb.

BAD COMMENT.— The *Industrial Magazine* comments on two words in a way that seems to indicate that the writer of the comment had better look before he leaps. Objection is thus made to the word aggregate in the sentence, "The crushed slag which is being used as aggregate," etc.: "We think that some better term or word can be used in place of the word aggregate, which writers are using to mean the larger substances that are put into concrete with sand and cement....It is hard to find the word aggregate used as a noun, for the Standard Dictionary shows it as an adverb, as an adjective or intransitive verb." The Standard Dictionary does not show the word as an adverb (which it simply could not be), and it does show it as a noun with the sense in which it is objected to, and as a transitive verb. In the criticized sense it is well in line with a very common growth in word-use, and with the established genius of the language in such cases. It is much more convenient to extend the meaning of an old word to a new need than it is to make a new word, and this was done with aggregate, which is given in this new sense not only in the Standard Dictionary, but also in the Century and in the Oxford English Dictionary, in the last with a quotation which places its original use in the year 1881. It is somewhat late to object to a word that has been used for thirty years, which is about as long as there has been any need of a name for that to which it applies. The other word objected to is obtain, as in "conditions which obtain." This word in such use is in every English dictionary ever made, and has a life of centuries. Surely it is too late now to combat it, even though some persons may often use some other word for nearly the same meaning.

A QUEER QUESTION.— The following comes without name or place: "Is a man a musical critic or a music-critic? Is a man who criticizes a football game a musical critic because he sings or plays a violin during his note-taking as a football critic? A musical director is a man who directs the orchestral and other musical affairs of a theater. A music-writer writes music. A music-cabinet holds music, a music-club sings and plays. A music-smith repairs pianos. A music-hall is a place where musicians gather to perform. A musical glass is a glass that gives forth musical sounds, but so does a music-box. These compounds and distinctions are from the Century Dictionary, except one or two, which are from Teall's 'Compounding of English Words.'" *Answer.*— Whether a man is a musical critic or a music critic depends on whether he is musical or criticizes music. I can not imagine a football critic acting as described; but if one did so act, of course he might be called musical. Why this correspondent wrote music-critic with a hyphen and football game and football critic without, I do not know. The hyphen that is used is not wrong, but the only reasoning that favors its use is equally applicable to the other two terms. As a matter of usage only, the hyphen does not belong in either of them, nor in the others so written here. Logically, the hyphen is properly used in all the terms with music, but few people do use it. If any one uses it in one and not in the others, he is guided neither by logic nor by usage. The Century Dictionary has a hyphen in every such term it gives, but it does not give music-critic. The other book, which I should know fairly well, does not, I think, contain any of the forms in question. Some of our correspondent's definitions are not accurate, or even clear, and they do not seem to be copied from a book. In the Century the box mentioned is called a musical box.

POSSESSIVES.— E. H. J., Los Angeles, California, writes: "I am inclosing a proof of four sentences. Should the words underscored be in the possessive or not? What are their grammatical constructions? Proofreader holds to the possessive; the operator holds the contrary." *Answer.*— The sentences contain the words, "the idea of some one intercepting your letter," "students encouraged by the teachers taking up the same work," "Instead of Christian Science being changed," and "by the parents' imparting their physical equipment." The words underscored are one, teacher, Science, and parents'. Why the last has possessive form and the others have not, I do not know. Both questions are answered in saying that the words should be possessive, though I personally prefer to be a little ungrammatical in the case of Science. The most concise rule that I find in grammar-books for this use is in Fowler's "English Grammar." It is: "A noun depending upon a participle used as a noun is put in the possessive case; as, 'He was averse to the nation's involving itself in war.'" It is accompanied by a sentence marked "F. S.," which means false syntax, or wrong construction. This sentence is, "This coolness was occasioned by the Queen intercepting certain letters." Alexander Bain, a grammarian of high estimation, says, "Most examples of the construction without the possessive form are obviously due to mere slovenliness." A state of affairs is disclosed in the intimated controversy that I can not understand. I can not find a decent reason for any action by the operator except the unquestioning correction according to the proofreader's marking. But I mean this to apply only in cases where there may be a difference of opinion. In a case of differing opinion the responsibility is the proofreader's, not the compositor's, even though it may often happen that the latter really knows better than the former. The writer, moreover, is a little bit entitled to consideration, and in the matter of such sentences he may have an opinion of his own and write them accordingly.



FIRST CONVENTION BANQUET, PRINTERS' LEAGUE OF AMERICA.

Hotel Astor, New York, September 23, 1909.

INTERNATIONAL PRINTERS' LEAGUE CONVENTION.

WHEN this body adjourned on September 24, 1909, the machinery was perfected for presenting to the allied printing trades of America an invitation not only to insure against the recurrence of labor troubles, but to invoke the help of the workers in advancing the interests of the industry. Neither policy nor principle is new. It has proved successful in Germany, and those who called the meeting were prompted to do so as the result of nearly three years' experience in New York under the most trying conditions. They had found it good in practice and in consonance with their ethical standards, and were desirous of spreading the light.

With a dash of the spirit of missionaries, these successful business men preach their faith and devote time and energy to applying their principles to their environment. They are not deterred by the gloomy forebodings of prophetical Job's comforters or the sneers of disgruntled or disappointed cynics. They are living the life of to-day and are confident of the future, for their aspiration is "justice," and they think justice must prevail. As a member of the New York Typothetæ told this writer, "The league may be a little ahead of the times, but it is on the right track. The trade will never get anywhere till it takes that track. Present conditions can't continue — they involve too much injustice and loss."

Though we know not what the future has in store for the league, the impelling motive and the hope of its promoters may be found in the expression just quoted. More than three hundred and thirty persons or firms wrote for tickets, yet few from outside New York attended the conference. The Employing Printers' Association of Chicago had two delegates, and on that basis it was said employers of more than fifteen thousand union workers were represented. The attendance of New Yorkers was more encouraging. The meeting was held in the Hotel Astor, and arrangements were made for seating the expected hundreds. The minds of those present reverted to saws and aphorisms about great things that had small beginnings, as they looked at the empty gilded and silk-upholstered chairs. Some one remembered that three men started and five attended the first meeting of the now powerful American Newspaper Publishers' Association. Though it was gloomy outdoors, and the empty chairs might be expected to have a depressing effect, the promoters of the meeting did not reflect any phase of downcast moods. They were men who had traveled a long way in life, and had learned how to overcome or ignore discouragement.

President Francis, of the New York branch, called the gathering to order and Rev. Father Evers invoked the divine blessing. Mr. Francis then gave the reasons for calling the convention, in which he said:

"It was forcibly stated at the birth of this nation that 'all men were born free and equal,' and this statement was true, but as they advanced in life a great deal of inequality was found to exist, and, in the course of time, divisions took place and opinions varied even to the extent of causing civil war, from the lack of equality between the white and black races. This disturbed the equilibrium of our country for a time. However, in a few years after the civil rights of the dark race were established, peacefulness again prevailed and our former agricultural citizens returned to their pastoral pursuits.

"During a few decades later our people developed at an immense ratio in the manufacturing lines and formed the great armies of capital and labor. This again showed the inequalities of our population, and the form of free government tended toward an oppression (caused by sharp competition) between the capitalist and the laborer. This in turn resulted in the formation of the unions of workingmen and mechanics of various pursuits.

"The disagreements arising between employer and employee then took on the form of war commonly known as strikes and lockouts, costing this country billions of dollars, and untold misery and great losses to both parties.

"The civil war through which we passed was as nothing compared to the ruination spread by these abominable practices, and many and various were the remedies offered for the solution, those which have been the most effective up to the present time being the Newspaper Publishers' Association and the Printers' League of America.

"It is needless to say that neither organization has reached that perfection which it is hoped may be attained when the laudable ambitions of the combined forces of employer and employee have become thoroughly educated to the system of consultation, conciliation and arbitration and the spirit of fairness that will result in 'justice to all,' the motto adopted by the Printers' League of America, and it is with the view of furthering this policy of peace which will bring forth prosperity that we are here to-day.

"In the name of the organization I bid you welcome and trust there may be born at this convention an association imbued with the principles of equality promulgated by our forefathers in the Declaration of Independence, and that all branches of trade may follow in our trail, seeking 'justice to all,' and a new country of 'peace and prosperity.'"

In the selection of temporary officers the unique character of the convention became manifest. After Mr. Francis had been chosen president, Mr. Little was nominated for the vice-presidency. In declining, Mr. Little placed in nomination for the position President Berry, of the International Pressmen's Union, which, meeting with the approval of those present, was a signal recognition of labor. Probably for the first time in the commercial printing industry a representative of a union was called on to preside over a number of employers. The temporary organization was perfected by the selection of W. H. Van West and D. W. Gregory as secretary and assistant secretary, respectively.

The chief feature of the gathering were the addresses, which have not been surpassed at any similar gathering for dispassionate consideration of the trade situation, for breadth of spirit, or for aiming at what William Allen White says is the mission of the twentieth century — the development and making of the federated man. And behind it all was the hope and assurance from experience in New York and elsewhere that the new method pays — that it is in keeping with the economic needs of the times. Space precludes the representation of these excellent addresses. We give Mr. Little's in this issue, and will probably print portions of the others from time to time. Besides Mr. Little, the speakers were:

Mr. Francis, who spoke of "The League — Its Inception — Its Meaning — Its Accomplishments — The Need of It and What It Hopes to Attain."

H. W. Cherouny, who spoke extemporaneously, reprobated the tendency to substitute as an aim conciliation and arbitration in preference to a closer relationship between the league and the unions.

W. H. Van Wart, whose subject, "The League and the Apprenticeship Question," gave him an opportunity to make a strong plea for better treatment of the boy by employers and workmen.

John F. Oltrogge, of the Bookbinders' League, said it was trouble with the unions that directed his attention to the league; that in his establishment, where six hundred are employed under its régime, limitation of output had been abolished and the number of contentious questions reduced to zero.

Oswald Maune had the comprehensive subject, "Past Trials of the Employer and Remedies Possible Under Closer Adherence to League Principles," which gave him an opportunity to say that league printers had secured peace, and were making money because they sought harmony and found it.

President Berry, of the International Pressmen's Union, gave assurance that he and his organization were pledged to the policy of the league, and would coöperate with any person or persons to "make the industry something of which we may be proud."

H. J. Home, an employing stereotyper, told of the magnificent organization maintained by the employees in his trade and the apparent disinclination of employers to follow their example and eliminate abuses, while speaking extemporaneously on "Ends to Be Obtained by the Electrotyping and Stereotyping Trades Through the Spreading of the League Idea."

Peter J. Dobbs, president of a New York pressmen's union, in discussing "Amicable Relations with the Employer — What They Can Mean to the Conscientious Employee," said the relations between employer and employee should be amicable, and the league offered the first opportunity to put in practice what had always been dear to the hearts of union pressmen — the right to consult with employers on matters of mutual interest.

John T. Mines, president of the New York feeders' union, said he was glad of the opportunity to address employers, and recited several instances where he had been able to avert strikes through the league agreement, and in one case, where the men had acted precipitately, he said he would surrender his office, if need be, in order to induce the union to reimburse the firm for loss sustained by reason of the violation of contract.

Robert Glockling, president of the International Bookbinders' Brotherhood, "hadn't any hesitation in saying that every reasonable, rational man within the ranks of trade unions to-day appreciates, applauds and supports the underlying principle of what has been termed the league idea," though it may take some time for the benefit of this coöperation to manifest itself.

W. B. Prescott, of THE INLAND PRINTER, speaking on the subject of the attitude of the technical press toward the league, said that, as the league aimed to eliminate waste and otherwise uplift the craft, it would receive the support of the technical press, which was always found on the side of craft advancement.

James A. Crombie, chairman of the machinists' branch of New York Typographical Union, urged employers to get in closer touch with the men in charge of their machinery, and said his organization held meetings of the best mechanics in the trade for the purpose of discussing means by which they can preserve machinery in the best condition and meet the ever-increasing demands for output.

John Clyde Oswald, of the *American Printer*, said the league could depend on the support of the trade press, as it was pleased to see the tendency toward eliminating force in contentions between employers and employees, which he considered due in a large degree to the preachings and example of the league; employers had one very important thing to learn from unionists, and that was not to cut prices, an offense of which union men were not guilty.

Charles G. McCoy, of the *Printing Trade News*, said the desire of the trade press was to see the craft prosperous, and "from that motive, if from no other, the papers were inclined to be philanthropic and beneficent so far as the giving of space for any movement such as the league has outlined for trade benefit."

President Lynch, of the International Typographical Union (who, with Messrs. Tole and Freel, did not reach the convention till closing day), hailed with delight the opportunity to say a word in commendation of the league, as he did not believe an organization of employing printers which did not recognize the unions could do much toward putting the commercial-printing trade on a sound business basis; he was not discouraged at the lack of numbers; it was important, however, that a proper start should be made — correct principles enunciated and announced with a determination to stand behind them.

James Tole, president of New York Typographical Union, No. 6, said there were three forces fighting in American industrialism: (1) those who would destroy the unions, (2) radicals, who would destroy our social order, and (3) followers of the league idea, who would bring the employer and employee into closer relations on a high plane and under equitable conditions; one of these three forces must obtain the mastery, and he believed that, with the better understanding and harmony feasible under the league idea, it was possible for employer and employee to overcome all obstacles and make the printing trade profitable.

James J. Freel, president of the International Stereotypers' and Electrotypers' Union, felicitated himself on being able for the first time to address employers in the commercial-printing field, and said he believed the unions were capable of taking care of their interests, but their officials supported the league because they were not in favor of "arbitrary demands being made by the unions," and they would, therefore, gladly coöperate with the league, so that justice may be done to all."

Mr. Bealin, of the New York State Board of Mediation, desired to say that he believed there was a bright future in store for the league, as it recognized that employees have rights, and was going to ask their assistance in solving trade problems.

Mr. Schroeder, an ink manufacturer and former printer, said: "I have been attending meetings of printers' organizations and various other organizations, and I have found that the principle underlying the discussions has been, 'What can I accomplish for myself? How am I going to grasp everything for my own personal aggrandizement'; and here I have come and I have found that you say you are working for a principle of humanitarian ideas and that you are looking to that which emanates from the heart, and that every man will do what is right under the right circumstances."

At the wind-up J. W. Walker, of New York, revived the issue of incompetent workmen, which Mr. Lynch challenged by saying, "Who is responsible for turning out this class of workmen? Did we teach them the trade? Did we hire them as apprentices and outline their apprenticeship? Who was it that turned them out in the first place and hired them as printers? Wasn't it the master printers themselves? They turn out our men on strikes and lockouts — anything is good enough for them then — and we are compelled to fight them with the weapons they give us. Employers are responsible for this condition, not we. You turned out those men. You made use of them to fight their own class, and now they are on our hands and you have got to take care of them. What are employers doing to remedy this state of affairs? We can tell you what we are doing."

Mr. Berry stated that, while Mr. Lynch was right, Mr. Walker had brought up an issue that would not down and could not be bettered by mere discussion. The incompetents were with us, a burden on unions as well as employers, and the thing to do was to join hands and give these poor devils an opportunity to better themselves. He contended that what had been done by the International Typographical Union and was in contemplation by the pressmen's union were the things to do, and employers really anxious to coöperate in the work of elevating the standard of efficiency could accomplish more through affiliating with the Printers' League than any other employers' organization in existence or in prospect.

The hour of adjournment having been passed, it was found necessary to curtail what in other circumstances would have been an interesting and informing debate on a serious problem.

The constitution adopted by the convention is a simple document, which sets forth the objects of the league and contains a few provisions for the government of its officers. The purpose in doing this is to give branches the widest possible latitude in stating their purposes and transacting their business.

The first official roster of the league follows: President, Charles Francis, of New York; first vice-president, John W. Hastie, of Chicago; second vice-president, J. K. Harrington, of Oakland, California; secretary, D. W. Gregory, of New York; treasurer, W. H. Van Wart, of New York. The executive committee consists of the officers and George W. Neal, of San Francisco; R. E. Darnaby, of Indianapolis; J. W. Kelly, of Cincinnati; T. A. Raisbeck, of New York, and F. J. Quinn, of Rahway, New Jersey.

DID TAFT BLUNDER ON PAPER SCHEDULE?

The pulp-print-paper controversy is not yet at an end. Herman Ridder, of New York, president of the American Newspaper Publishers' Association, looked over the field and concluded that President Taft was "apparently misled by designing men into a serious blunder." Then he wrote a letter, as becomes a president. Mr. Ridder is a Democrat, and, apparently, did not trust himself as a critic of the President, so he kept the epistle in his inside pocket. At all events, its comments were not made public till others had seen and passed on it. In Illinois, the home of Cannon and stamping-ground of standpatters, two press associations met on October 19 and 20 — The Illinois Daily Press Association and the Inland Press Association, which is composed of newspapers in the eight Mississippi valley States. These organizations discussed the letter and the paper situation so earnestly, that one member — Editor Brant, of the Iowa City *Republican* — withdrew from the Inland Association.

Congressman Mann, who led the congressional investigation last year, told the publishers that it was all right to send a letter to President Taft. "He deserves a little touching up," said the congressman. "But there should be an effort when Congress meets to have the duties on print-paper repealed, and to postpone the action of the maximum tariff, which will otherwise go into effect March 1 next. Bills for these purposes will be introduced, and you publishers should push them. There is no sense in having a tariff war with Canada over paper. There are enough forests in Canada to supply paper for centuries. Our paper mills depend on Canada for logs. Canada is not going to let us have the logs we need if we shut out Canadian paper by a high tariff. I am a high-tariff man, but it is possible to get so high as to be top-lofty — and, on paper, I do not favor a tariff against Canada. Such a tariff produces hardship on the newspapers and the people of this country. The nation could not exist as a unit if newspapers did not exist."

Medill McCormick, publisher of the Chicago *Tribune*, said that "the Speaker of the House told us he would see us in hell before he would even let us circulate a petition among the members for a conference. The Senate thrust this robber tariff upon us at the instance of Frye and Hale — a son of the last is a director of one of the largest paper mills in Maine. This tariff compels every schoolchild to pay a tax on his books for the benefit of a lot of moribund paper mills in New England."

Mr. Ridder's letter was approved by both organizations, and ordered signed by the presidents, so when Mr. Taft receives it, it will read as follows:

To the President: The full text of your address at Winona, Minnesota, on the tariff bill has just come to hand. With the utmost respect, we submit that your statement respecting the paper schedule shows that you could not have correctly read or understood what the print-paper paragraph contained as it passed the House of Representatives. We inclose a copy for your perusal.

You were misled by designing men into a serious blunder, when, in the closing days of the tariff conference, they induced you to reverse your previous attitude upon print-paper and changed your notions of what the Mann committee recommended and of what the House of Representatives had approved.

The Mann committee, after a ten-months' investigation, marked by unusual thoroughness, reported that a rate of $2 would cover the difference in cost of production at home and abroad. The draft proposed by it absolutely safeguarded American paper mills against the serious Canadian tangle, which your advice to the tariff conferees has since precipitated.

The fixing of the rate on print-paper at $3.75 per ton, which you advised, has decided the Province of Quebec to prohibit the exportation of its pulpwood and many American paper mills must close or move to Canada to obtain their supplies of raw material. The country now is in a fair way for a trade war with Canada, because of your failure to correctly read the Mann committee recommendations. We are threatened with an industrial disturbance which will involve business interchanges with Canada amounting to $285,000,000 per annum.

We sincerely trust that you can find some method of rectifying the mistake into which you were led. We fully appreciate the difficulties and responsibilities of your exalted office, and we believe you are trying to do the best you can. We know that you must rely upon others for your information. We feel that every citizen is under obligation to help you. Therefore we write this letter to you. Yours respectfully,

FRANK D. THROOP,
President Inland Daily Press Association.
HENRY M. PENDELL,
President Illinois Daily Press Association.

THE LAW'S DELAYS.

"I understand that you called on the plaintiff, Mr. Barnes. Is that so?" questioned Lawyer Fuller, now Chief Justice.

"Yes," answered the witness.

"What did he say?" next demanded Fuller.

The attorney for the defense jumped to his feet and objected that the conversation could not be admitted in the evidence. A half-hour's argument followed, and the judges retired to their private room to consider the point.

An hour later the judges filed into the courtroom and announced that Mr. Fuller might put his question.

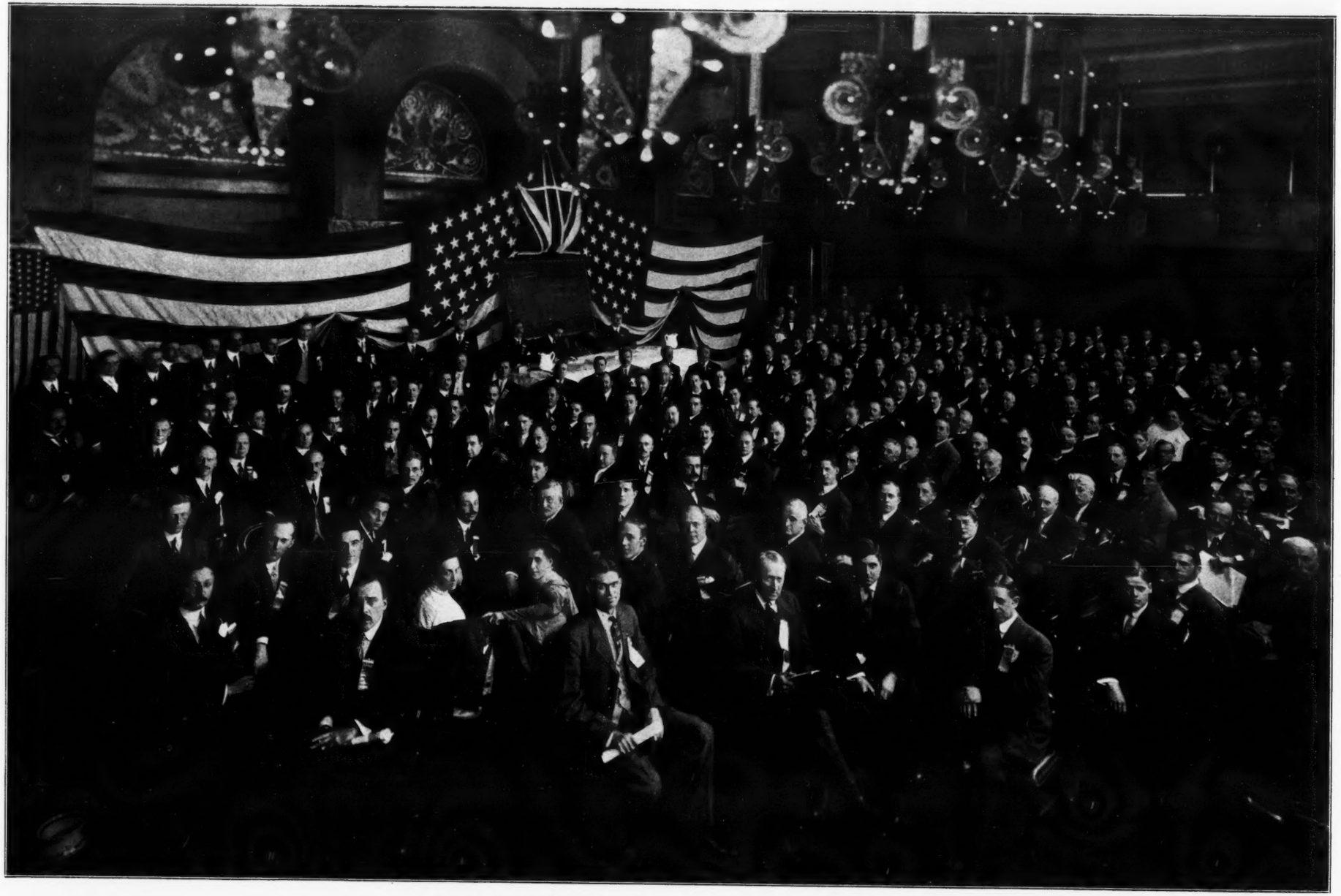
"Well, what did the plaintiff say, Mr. Barnes?"

"He weren't at home, sir," came the answer without a tremor.— *Wroe's Writings.*

NO HALF-TONES FOR HER.

Manager — "It will cost you $20.25, including one half-tone picture."

Customer — "But I would rather have a full-tone. What would a full-tone cost?"



FIRST INTERNATIONAL PRINTERS' COST CONGRESS.

Held at the Auditorium Hotel, Chicago, October 18, 19 and 20.

COST CONGRESS A GREAT SUCCESS.

FROM Victoria, British Columbia, in the West, and Boston, Massachusetts, in the East, came the clans in response to the call for the First International Cost Congress. "Pleasantly surprised" is altogether too mild a term to express the measure of satisfaction felt by the officers and members of the Ben Franklin Club, of Chicago, as they saw the hosts foregathering at the Auditorium Hotel, on Chicago's far-famed lake front.

Ted Donnelley's assertion, in the last issue of THE INLAND PRINTER, that cost accounting was the paramount issue in the trade was amply justified. There was the veteran, David Ramaley, of St. Paul, who has done so much for cost accounting; E. Lawrence Fell, of Philadelphia, sounding his familiar slogan of "*Let Us Be Merchant Printers*," and a host of other veterans in the cause, as well as the tyros who wanted to know what it was all about. Successful as the congress was, in view of the importance of the subject and the sore need of education, there should have been one thousand in attendance. It was a purely business concert, and the soft note of brotherhood sounded on a few occasions, while not producing a discord, hardly seemed to be in harmony.

There were visitors and delegates from cities and towns less favored than Chicago and natives in attendance at the opening, when Mr. W. J. Hartman, president of the Chicago Ben Franklin Club, called the meeting to order and requested Rev. William E. Chalmers, of the First Baptist Church, Morgan Park, to offer prayer.

With the optimistic assertion that he believed the gathering presaged "the beginning of the end of printers' troubles," Mr. Hartman called on those present to select a chairman. Naturally, he was the unanimous choice for that position. After taking the gavel and asking for nominations for secretary, there were indications of a contest, because R. G. Morrissey, of Minneapolis, and Charles Gillette, of Milwaukee, were placed in nomination, but some diplomat moved that the gentlemen be elected secretaries and avoided a clash at the opening.

This preliminary work disposed of, Mr. Hartman proceeded with the regular program without delay, by calling on Gilbert L. Byron, president of the Minneapolis Ben Franklin Club, to read a paper on "What the Cost System Has Done for Minneapolis." That gentleman declared that, if it were not for the time limit placed on him by the committee, he would be in danger of talking indefinitely, so great had been the benefit of the cost system to the printers in Minneapolis. He tersely reviewed the half-hearted manner in which the idea was first brought to the attention of Minneapolis printers, but he said that the movement had "resulted in thousands of dollars of benefit to them within the first few months." The organization they formed had been held together by bonds of friendship and ties stronger than friendship often proves to be — the ties of good common business sense. Members are unpledged, except that they resolve to be tolerant with the shortcomings of old-fogy competitors and endeavor to lead rather than drive them from the error of their ways. In his opinion, the only foundation for a successful printers' organization is an accurate knowledge of the cost of production, and he would not waste too much time over the refinements of the experts, as he thought any old cost system better than none. The one generally used in Minneapolis might be faulty, but it had resulted in developing master printers who stand head and shoulders higher in the estimation of the business community than they did six months ago.

Mr. Byron was asked how the business community accepted the increased prices which the Ben Franklin Club had produced. He replied that, while there had been some disturbance, as a general rule when printers laid the case before their customers the latter evidently looked on it in this light: "Here is a crowd of fellows who have been fools and have just found themselves. We can not consistently deny them the right to a fair profit, and the manner in which they present their cases indicates that that is what they want." Indeed, some of these customers became interested, wanted to know more about cost ascertainment and had adapted the club's plans to their business.

In this connection, George H. Saults, of the Winnipeg *Free Press*, stated that in Vancouver and other Canadian towns, where costs were known, prices were good; the printers had gone to boards of trade and other commercial bodies, explaining the purposes of their organization and giving in detail what they wanted to do and how they wanted to do it. Mr. Saults asserted that by adopting this policy and restraining the desire to exact exorbitant profits, but insisting on reasonable returns, there had been no serious opposition. They had found that the business men and general public of Canada — especially western Canada — were quite willing that printers should have a good livelihood, when they were informed as to the circumstances of the case.

Herbert Johnson, of Chicago, filled with the enthusiasm common to Ben Franklinites at seeing the success of their efforts as cost-congress boosters, was in gay spirits when he appeared to discuss "Practical System of Cost Finding for Small Offices." He said that as a small printer he makes it a practice to mix with the big fellows in the noonday lunches and talks, and has been able to take home many good points that could be applied to the smallest office. He deplored the tendency of printers of his capacity to camp in their offices in order to make both ends meet, saying that they usually work long after the help has gone home, in order to pick up loose ends. This was all due to the want of a cost system, for, where that is in vogue, there are no loose ends. He urged the small printers to lose no time in installing one, and then spend their time looking for the right class of work. The speaker made a strong appeal to the small printer to put on the airs of a business man — forget he was a compositor — and go out in the world sufficiently well groomed to uphold the dignity of the craft. He predicted that the time was not far distant when the motto, "What Is a Print-shop Without a Cost System?" will be as well known in its sphere as the old familiar one of "What Is Home Without a Mother?" is in domestic circles.

F. I. Ellick, of Omaha, was given a rousing reception and protested vigorously against the fifteen-minute rule which had been adopted as a preliminary to doing what he said was impossible in such limited time — discuss "The Installation of Cost Systems." He defined a cost system as being a means of gaining knowledge, the antithesis of ignorance, which, he had discovered, the lexicographers defined as "the absence of knowledge in one capable of acquiring it," and that there were several varieties of ignorance, the one most prevalent in the printing trade seeming to be "affected ignorance," which indicates a person who wishes to be ignorant in order to sin more freely. For these reasons it was not only necessary for printers to install cost systems, but to adopt the best-known methods to induce others to do likewise. The speaker said he appeared before the meeting at considerable inconvenience to himslf and his business, but was so strongly impressed with the idea it was his duty to the printing fraternity as well as himself

to do what he could toward helping the good work along, that he determined to attend the congress without regard to any personal sacrifice it might entail. In his estimation, the printer needed education, and compared an automobile to a press. The owner of the former will ask $5 an hour and get it, while the printer will sell the services of his more expensive press for $1.50 an hour. He urged that the practical thing to do was to interest bankers and supply men to such an extent that it would be absolutely necessary for the printer to have a thorough cost system before credit would be extended him. Indeed, Mr. Ellick had dreamed it would be an unmixed blessing if printers were subjected to investigation by examiners, who would go over their books at least once a year, much as they are supposed to do in the case of national banks. He regretted that printers were so obtuse as not to see the great benefit that would accrue to them in the outside world by establishing cost systems. He had recently been discussing the matter before a bankers' convention, when a very influential financier said that if Mr. Ellick's ideas were generally adopted by the craft he might be willing to take some printers' accounts.

Albert W. Finlay, of Boston, rose to the rostrum with the gait and mien of a man who knew his business, and was master of his subject, as he essayed the talk on "Cost of Handling Paper." He ventured to say that probably ninety per cent of the printers of the country did not make a charge, or a sufficient charge, for this service to the customer, and gave concrete examples to show that paper could not be handled for less than ten per cent. To the accompaniment of applause, the big Bostonian declared that printers who neglected to charge this item were simply giving to customers ten per cent on every dollar's worth of paper passing through their establishments. Of course, Mr. Finlay, being connected with one of the successful printeries of the country, insisted that on top of the charge there should be the usual house apportionment of profits, because one was entitled to protect himself against inevitable loss and to make profit on work of porters as well as that of compositors or pressmen. A buyer of printing sitting on the side lines said, *sotto voce*, that he thought the charge for paper-handling was overstated. He was not a little surprised to hear men like Mr. Donnelley and Mr. Glossbrenner question the correctness of the figures and contend that, under conditions where large quantities of stock had to be kept in storage, ten per cent was too low a charge. In the colloquy it was demonstrated quite clearly that Mr. Finlay's figures were right, when it came to the average printing-office and in the average run of work.

"Depreciation" was discussed by H. P. Porter, of the Oxford Press, Boston, Massachusetts, and the manner in which his excellent paper was received indicated that the subject was either new or one that had been little thought of by his auditors. The speaker said that he had looked back upon what depreciation had meant to employing printers of past generations, and found that the early writers on accounting, as applied to the manufacturing business, hardly mentioned any allowance for it. Indeed, it was not such an important feature in printing-offices twenty-five or more years ago, because presses and type were not then so quickly outclassed by new inventions and improvements, which nowadays require printers to be continually investing in order to keep their plants modernized. In Germany, Belgium, France, Austria and Switzerland corporate industries are required by statutory enactment to provide for depreciation before declaring a profit. Neither the United States nor Great Britain has such a statute, although some State courts have a tendency to insist upon a depreciation charge being made against earnings, and the Interstate Commerce Commission insists upon allowances for depreciation on seven classes of railroad equipments. Mr. Porter insisted that the printer had probably more difficult problems in manufacture to contend with than the ordinary producer, and, therefore, should view the question of this depreciation from the standpoint of prudence and of sound business ethics. Going into detail as much as the limited space of his paper would permit, Mr. Porter gave it as his personal judgment, based on inquiry, experience and observation, that a yearly net depreciation from cost of fifteen per cent should be charged against type; twenty per cent in the cost of composing-room material, such as brass rule, leads, furniture, etc.; ten per cent for composition machinery, while anywhere from five to fifteen per cent is charged by capable printers for presses and other printing machinery. In the ensuing discussion there were participants who said that they charged off type so that it disappeared from the inventory in from three and one-half to four years, and it may be fairly stated that the consensus of opinion was that seven years exceeded the average serviceability of type. Several of the delegates were anxious to know what effect a depreciation account would have in case of fire, it being contended by many that insurance adjusters would insist upon rating the loss according to the depreciation account. Others failed to see what the insurance companies had to do with this account and suggested that it be left at one's bankers or kept at home, as it was peculiarly a business secret.

Here the poetic soul of Senator Beach, of Portland, Oregon, president of the Western Master Printers' Association, broke forth, to say a few words on the antonym of depreciation — appreciation. He thought that, while the printer may have been remiss in making allowances for the depreciation of his plant, he had certainly been overzealous in depreciating himself, his calling and his value to the community. In the Senator's opinion, as soon as employing printers can be brought to a proper appreciation of the service they give their customers and society their financial troubles will soon come to an end.

Chadwick P. Cummings, secretary of the Philadelphia Printers' Board of Trade, was assigned the contentious subject of "Distribution of Overhead Burden." After demonstrating that, owing to the complex and varying character of the work done in printing-offices, it was impossible to establish a uniformity of labor distribution, and that the chargeable hours in the labor item must be taken care of by the sold hours, Mr. Cummings went on to say, "There are two classes of burden which the sold hour must bear: department expense, called Department Burden, and office expense, called Overhead Burden. A true cost of the sold hour can not be obtained except these two elements are recognized. Department burden, in any department, is made up of all the items of direct department expense, such as wages, repairs, light, rent, power, heat, depreciation, interest, insurance, taxes, supplies, etc. To this must be added its proportion of office expense or overhead burden. When the sold hours bear their proper amount of department expense, and the correct proportion of overhead burden or office expense, then, and then only, will you get a true cost per hour. This is obtained by dividing the number of sold hours for a given period into the total of these expense factors for the same period."

There are several methods of distributing this overhead burden, the three most common being, "(1) Distributed on a basis of department inventory; (2) distributed on a basis of department pay-roll; (3) distributed on a basis of all the items of department expense."

Mr. Cummings reasoned that not only was there lack of uniformity at present, but each of these methods will result in a different cost per hour in the average office. He had gone over the records of a cost-system office for a period of nine months and had worked out the problem. He found that hand-composition with the overhead burden, or office expense, distributed on the basis of inventory, showed a cost of $1.12 an hour; on the basis of pay-roll, $1.28⅕ an hour; on the basis of total department expense, $1.25½ an hour; in the pressroom the inventory method produced a cost of $2.10 an hour, while the pay-roll distribution showed a result of $2.08⅕, and the total department-expense method brought a return of $2.13¼ an hour. It will be noticed that, out of these conclusions, the distribution on pay-roll brought the highest cost in the composing-room and the lowest in the pressroom. While the differences are not of themselves great, still, when considered in conjunction with the total number of sold hours in the average office for one year, it will aggregate such an amount as to become an important factor in competition between offices where these different methods are employed. Arguing that the object of cost keeping is to ascertain the "true knowledge of the actual cost of the *sold hour*, which is composed of all the factors of the expense necessary to produce it," Mr. Cummings held that "the proportion of the office expense which it bears must be based upon all these factors, in order that the final cost of this hour shall bear its true share of each and every item of expense which enters into this cost; and this is accomplished by distributing on a basis of their total department direct expense." At this time, and again when the committee's report on recommendations was under consideration, several delegates, following the leadership of Mr. Ellick, contended that overhead should be distributed on the department pay-roll, but they were unable to convince the majority of those present that that was the proper method. Beside the usual technical arguments, the pay-rollers argued that their system was the simpler, and, as the congress was essentially an educational factor, it should lean toward the method or plan that would likely induce the greatest number to take up the question of cost accounting. This was combated by the assertion that the majority of cost systems in operation were in the East, and the users have not found the department method of distribution the best. It would amount to a repudiation of the actual experience of cost-keeping printers to recommend that the overhead burden be distributed on the pay-roll basis.

F. Y. Norris, the well-known credit man of the J. W. Butler Paper Company, was on the program to speak on "Credits from the Supply Man's Standpoint," but he rather gave the congress an informing and well-constructed address on credits. Much has been said in the literature of cost keeping about inability to make a loan at the bank. This impressed Mr. Norris, who animadverted on the topic in this wise: "Can it be in the minds of those men that the troubles of the printer will end as soon as he can make a loan from his bank? Can it be that any man here would advise the average printer to obtain a loan from his bank, even if he could? Can we not, if lacking in experience of our own, learn from the experience of others? Have we so soon forgotten the lesson of 1907, when the bankers not only refused all help to the borrowing public, but even refused to pay out the money on deposit? Let me urge you to be careful what word goes out from this meeting on that point. Borrowing money from the bank is like taking strychnin — sometimes just the thing to do, but extremely dangerous unless done with expert knowledge of its effect, and surely fatal if taken in too large doses." Getting down to his specific subject, Mr. Norris said that commercial credits are not all alike. The manufacturer making seasonable goods may advantageously ship his product early and give long dating, rather than provide warehouse space, and make the prodigious effort necessary if he should try to stock up his customers just at the period the goods are needed. On the other hand, the grocer will not sell sugar except on closest terms, and, between these extremes, there are almost as many different terms for credit as there are varieties of business. In determining credit the margin of profit should have first consideration, but surely the character of the product comes in a very close second. For this reason, it is rational to ask a year's time on the purchase of a press, but not in buying ink. The press is bought as a whole, because it is the only form in which it has any operating value. Ink, however, unless bought for immediate use, has an element of speculation in its purchase, and speculation is the last thing to be thought of in connection with another man's money. He inveighed against the conception prevalent in some quarters, that it is shrewd business to buy on as long time as possible. The history of the business refutes the contention. Successful men "do not discount because they are successful — they are successful because they discount." While Mr. Norris cited that many have succeeded against greater odds than inability to take discounts, he contended that no man has reached the full measure of his success before he takes advantage of cash discount. In speaking of the duties of the credit man, Mr. Norris adjured his hearers with "if something appears to be wrong about your business, go to an experienced credit man and get his advice. Tell him about the headache in your finances, but do not neglect to tell him about the slow circulation in your collections. Tell him all about your emaciated profits, but, at the same time, tell him about your starvation prices. Tell him all about the bad conditions in your sales, but go into minute details in describing the paralysis in your operating department. In proportion as he knows all of the conditions surrounding your business, either through your having frankly told them to him, or by his having the ability, through experience and intuitive knowledge, to drag out of you the information, he should be able to give you sound advice. In choosing the credit man to go to, if you select one who had wide experience, you need have no fear that he will advising bleeding for an early impoverished business. The part the credit man has in the making of conditions, either for good or bad, is as difficult as it is important. Not only does it require long training and wide experience, but, more than all, a fixed purpose and the ability to say 'No' at just the right time."

In conclusion, he paid a high tribute to the honesty and integrity of purpose of the men engaged in the printing business, and said, "If any man does much business at a loss after attending this congress, he does not deserve discount, or even to be in business."

In his address on "The History of Price-making Organizations," Charles Paulus, of the New York Board of Trade, gave some interesting data, which show that the subject has been one occupying the attention of printers for many years. As he went along, reciting the efforts and failures to place the printing business upon a commercial basis, he said much that was familiar in a general way to many who have had experience in endeavoring to encourage the get-together spirit. There were price-lists approved and adopted, only to be discarded as soon as they were printed and distributed. Among the interesting documents he quoted from was a call for a meeting in 1866. It is signed by Theo. L. De Vinne, and urges the members to attend a

dinner for the purpose of establishing rates which will permit of followers of the trade making a decent living.

Senator Beach's assigned subject was "Our Relation with the Supply Man," which he declared was a rather disagreeable matter to handle, so he prefaced his remarks by a few comments calculated to enthuse the audience. He said that more than half a billion of capital was represented in the congress, and asked his hearers to realize just what that meant. In the Senator's opinion it meant, if they remembered and acted on what they had learned when they reached home, that the printers' troubles were at an end—not "at the beginning of the end," as President Hartman had announced in opening the congress. He averred that there were sufficient intelligence and business force within the sound of his voice to reorganize the trade and put it on a safe commercial basis. All it needed was the earnest, determined coöperation of the men he saw before him and those whom they could influence. Coming to his assigned subject, the Senator said he had no quarrel with any supply man, but he was strongly opposed to the system under which supply men and printers operate. He was not even there to denounce trusts, as he was Socialist enough to see the advantage in trusts and hail their establishment as a blessing to mankind. The supply man was as little able to get himself out of the rut by individual effort as a lone printer was to change the trade conditions that harass him. Collective action alone could bring about a remedy. He feared — in fact, he knew — that the trade could not abolish the reckless and disastrous competition while the supply man did business on the dollar-down-and-dollar-a-year basis. The Senator cited a concrete case of a man who had been in business twice, failing both times, and who was put on his feet for the third time by a supply house, which had asserted it was not indulging that sort of practice. The speaker stated that, on each occasion, this particular man had slashed prices to such an extent that each of his customers believed that the other printers in town had been robbing them when they charged reasonable rates. He wanted to know who had benefited by such a transaction. The price-cutter had not, the trade had been injured, and the supply houses as a whole had lost money on the venture. The root of the trouble was declared to be imbedded in the fact that the supply houses were bankers rather than merchants. Mr. Beach appealed to his hearers to stop the practice, by refusing to deal with houses that persisted in establishing in business men who are known to possess no talent for commercial life, or who had in previous efforts proved themselves absolute failures without any attending extenuating circumstance. Reiterating his declaration that he had no fight with any man, but against the system, he said that those mostly at fault were the printers themselves, who knew of this evil and talked about it, but did nothing but "talk! talk! talk!" Now is the time, in this era of introspection and self-examination, for the printer to do something, and he appealed to his hearers to make up their minds then and there to bring errant supply houses to book. "You can do it, if you have red blood in your necks," concluded the Senator.

W. G. Chase took issue with Senator Beach and said that successful printers owe much to the supply houses, citing a case of one man, who is said to have made a quarter of a million dollars out of the trade, who never had — does not even now — pay cash for his machinery, but makes the machines earn their cost. Carl Schraubstadter said that none would be better pleased than the supply men to retire from the so-called banking business. The desirability of doing so was not a new subject with them — it was simply a question of how they could do it. One thing was certain, they could not make any progress so long as the printers desired them to continue their present methods, and, until now, the supply man had heard nothing but "talk, talk, talk," from the printer man. In effect, Mr. Schraubstadter told the delegates that "Barkus was willin'" and urged them to lose no time in doing their share toward bringing about a reformation.

In discussion of "Cost of Insurance," Alfred J. Ferris, secretary-treasurer of the Graphic Arts Mutual Fire Insurance Company, said "that the printer who has had his curiosity aroused to the point of investigating his own cost of manufacture is very likely to begin investigating the cost of articles that he buys. The speaker outlined the development of modern mutual fire insurance, and its effect on the rates of the old-line companies. It appears it costs insurance companies from twenty-five to thirty per cent for the mere expense of getting business. The Graphic Arts Insurance Company is organized on the theory that business will come to it without solicitation, so there is a clear saving of the amount which it costs the old-line companies to get the business, to say nothing of the reduced expense in the mutual company, which has no high-salaried officers, or sumptuous apartments, to maintain. The Graphic Arts in its existence of nearly three years has succeeded in reducing the insurance expense of its patrons very materially, but Mr. Ferris relied chiefly on the history of three mutual companies in the lumber and woodworking business, which have been in existence fourteen years and are doing business on exactly the same basis as the Graphic Arts. Of these concerns, he said "they wrote business at the regular board rates, and paid a dividend to their policyholders from the profits. Each company has now continuous statistics for fourteen years, or forty-two years in all. This looks like a pretty safe basis for an average. The average fire-loss of these three companies ranges from thirty to thirty-five per cent of the total premiums they have taken in. In the fourteen years the three companies have taken in over three million dollars. They have paid back in dividends to their policyholders nearly eight hundred thousand dollars, and hold cash assets of about nine hundred thousand more. Thus these companies have saved to the lumber trade over one and one-half million dollars in fourteen years, *without a dollar of extra expense*, merely by diverting the lumber premiums from the old-time companies which were making big money off their business." In conclusion, Mr. Ferris referred to the printer who is doing business under old methods, where he makes a "good" customer remunerate him for the losses imposed by the patron who is wide awake and insists upon a competitive price. Continuing the analogy, Mr. Ferris said of all great industries, printing appears to be the good — and perhaps foolish — customer of the insurance companies.

Inevitably, there was some harsh criticism of insurance companies' methods. Mr. Fell took the floor to say that the printer was in many instances being punished for his dirty habits. He said the insurance men came around and saw untidy floors, but did not perceive any fire-buckets, and so the rate went up, and not unreasonably so. He appealed to his auditors to become enterprising, by installing protective appliances in their own buildings and coöperating with cotenants in leased buildings. If any were unable to do even this, he urged them to get brooms, use them and buy a few fire-buckets, if they wanted to reduce their insurance expenses. Yet, with all this, he felt the Graphic Arts Fire Insurance Company was a meritorious institution and destined to be of immense pecuniary benefit to the craft.

During the progress of the congress it was resolved that

the chair appoint a committee for the purpose of formulating a cost system on some basis tending to secure uniformity of action in the trade and especially among those who are using cost systems.

A printed report was handed down on the afternoon of the second day, when the congress resolved itself into a committee of the whole, with Mr. Fell in the chair, and proceeded to perfect its announcement to the world. The discussion was by no means perfunctory, for the delegates had been told time and again that the eyes of the trade were on them — looking to the congress to take the bold stroke which would be the climax, as Mr. Paulus showed, of nearly fifty years of sporadic agitation. The report, as amended in committee and adopted by the congress, follows:

CODE OF SEVENTEEN ARTICLES ADOPTED BY FIRST INTERNATIONAL COST CONGRESS.

We recommend that the work of the First International Cost Congress of Printers be perpetuated and continued, by the election each year of a commission of fifteen members, to serve for one year, to be known as the American Printers' Cost Commission.

We further recommend that this commission be elected by the delegates present, the chairman appointing a nominating committee of three, which shall present the names to be voted upon by this congress.

We further recommend the adoption of a uniform cost-finding system in all printing-offices throughout the United States, Canada and Mexico.

1. For the purpose of arriving at the cost of production of printing, we recommend that the standard unit of product shall be the hour in the several departments.

2. That the standard hour cost shall be the gross cost, namely, labor, plus all overhead expense, departmental and office.

3. That the standard method of caring for the overhead expenses shall be to charge direct to each department all necessary items, and to distribute office or general overhead expense on the basis of total department costs, including pay-roll.

4. That stock handling, storage and shipping shall be kept as separate departments and included as items of the general overhead, to the end that same be included in gross cost of mechanical department.

5. That, to cover cost of handling stock, a minimum of ten per cent should be added to the delivered price at the plant. Profit to be added to this amount.

6. That the standard rate of depreciation on standard machines to be charged to cost of production shall be ten per cent annually of original purchase price.

7. That the standard rate of depreciation on type shall be twenty-five per cent per annum of its original cost.

8. That the standard rate of depreciation on type-stands, chases, stones, etc., shall be ten per cent per annum of their original cost.

9. That the standard rate to be charged off for bad debts shall be one per cent of volume of yearly sales.

10. It is the judgment of your committee that, in the operation of a printing-plant to its average capacity, a minimum profit is twenty-five per cent added to cost of production.

11. That the standard limit of credit to customers shall be thirty days net.

12. That on cylinder presswork ink should be charged as a separate item, and not as a part of the cost of cylinder presswork.

13. As a requisite for determining costs, we endorse and deem necessary the use of an efficient loose-leaf inventory system.

14. Experience has demonstrated that inventories for insurance adjustments by appraisal companies have proven most satisfactory.

15. We further recommend that the proceedings of this congress be printed and distributed to the delegates in attendance at this meeting and such other printers as the commission may deem wise.

16. We recommend that this body direct the permanent commission to proceed at once to the preparation of an international uniform cost system.

As a means of assisting the commission all those having cost systems are requested to forward them to the secretary of the commission, No. 1327 Monadnock block, Chicago.

17. We recommend that this commission be empowered to raise the necessary funds to defray its expenses, and that a voluntary subscription of $10 be taken from all firms represented at this congress.

Respectfully submitted,

F. ALFRED, New York City.	C. D. KIMBALL, Minneapolis.
R. N. FELL, Philadelphia.	STEWART SCOTT, St. Louis.
A. M. GLOSSBRENNER, Indpls.	F. I. ELLICK, Omaha.
T. B. MORTON, Louisville.	GEORGE M. ROSE, Toronto.
S. C. BEACH, Portland, Ore.	H. W. J. MEYER, Milwaukee.
ALBERT FINLAY, Boston.	J. A. MORGAN, Chicago, *Chairman.*

Chairman Hartman appointed as the nominating committee E. Lawrence Fell, Philadelphia; A. E. Southworth, Chicago, and John Stovell, Winnipeg. This committee reported the following-named gentlemen nominees, and they were unanimously elected:

THE AMERICAN PRINTERS' COST COMMISSION.

J. A. Morgan (chairman), Chicago, Ill.
H. W. J. Meyer, Milwaukee, Wis.
C. D. Kimball, Minneapolis, Minn.
George H. Saults, Winnipeg, Manitoba.
C. B. White, Seattle, Wash.
E. H. Clarke, Memphis, Tenn.
Stewart Scott, St. Louis, Mo.
E. A. Kendrick, Buffalo, N. Y.
Robert N. Fell, Philadelphia, Pa.
Frederick Alfred, New York, N. Y.
Edward L. Stone, Roanoke, Va.
Albert W. Finlay, Boston, Mass.
A. M. Glossbrenner, Indianapolis, Ind.
F. I. Ellick, Omaha, Neb.
Thomas B. Morton, Louisville, Ky.

The third day of the convention was an unalloyed love-feast. President Hartman called on J. A. Morgan, of Chicago, to make a talk, averring that he more than any other person was responsible for the congress and the growing interest in cost systems. This, Mr. Morgan took occasion to disclaim, saying that his work was done in committee and expressing the opinion that the major portion of the credit for the congress should go to Mr. Fell, of Philadelphia, and to Mr. Hartman, who had a record of 99.9 per cent. Mr. Morgan said the well-spring of his activity was selfishness. He wished to make the best of his limited capabilities, and found that could be attained only through collective action. He found a cost system a good investment for himself; it would be better for him and all others if that were generally recognized. So, in helping others, he was helping himself. When Mr. Fell was found and induced to speak, he said his part in the convention-calling proceedings was indeed an humble one, and placed the bays on the brows of Messrs. Hartman and Morgan.

Though the proceedings of the congress were crowded with business from the first tap to the last drop of the gavel, there were social features a plenty. Those who had the wisdom to register on Sunday found enthusiastic printers who were quite willing to demonstrate that, while the windy city considered itself living on rather a model plan at present, the lid is off and lost as compared with customs of some other cities.

For Monday evening the committee had reserved the entire balcony of the American Music Hall, where a smoker and a vaudeville performance were given for the entertainment of all interested in the congress. On Tuesday evening an informal dinner was tendered visitors at the Auditorium Hotel, at which addresses were delivered by Alderman W. P. Dunn, who made the address of welcome at the dinner, received cheers and applause from the banqueters, especially the Chicagoans, when he delivered a big boost for Chicago, but there was one point in his talk the reception of which caused him some embarrassment.

"Chicago has the greatest street-railway system in the world," he declared.

George E. Cole was the master of toasts. E. Lawrence Fell, president of the United Typothetæ, spoke on "Organization." "Salesmanship" was the subject of a short talk by Thomas M. Ball, general manager for Rogers & Co. John D. Hill, of the Printers' Board of Trade, Philadelphia, also spoke.

The congress wound up with an auto ride through the parks and boulevard system of Chicago, during which a stop was made at the South Shore Country Club for luncheon.

No better tribute could be paid those having charge of the entertainment than the proposition of some of the visitors to assist in defraying of expenses, which, of course, could not be entertained for a moment.

The committees which made preparation for the congress are as follows:

Finance—A. E. Southworth (chairman), James White, T. E. Donnelley, H. H. Latham, J. Fred Butler, John M. Tuttle and Forest Hopkins.

Entertainment—O. A. Koss (chairman), H. L. Ruggles and J. W. Hastie.

Printing—William H. Sleepeck (chairman), H. M. Loth and W. J. Hartman.

Banquet—W. J. Hartman (chairman), Thomas M. Ball and J. A. Morgan.

Auto Ride—George H. Benedict (chairman), Morton S. Brookes and Forest Hopkins.

Publicity—A. H. McQuilkin (chairman), Morton S. Brookes and J. A. Morgan.

TWO WERE ENOUGH.

Moses Ezekiel, the Roman sculptor, said at a recent luncheon:

"Whenever I see a toothpick I think of a dinner that was given in Rome in honor of two Turkish noblemen.

"I sat beside the younger of the noblemen. He glittered with gold embroidery and great diamonds, but, nevertheless, I pitied him sincerely, for he was strange to our table-manners, and some of his errors were both ludicrous and painful.

"Toward the dinner's end a servant extended to the young man a plate of toothpicks. He waved the plate away, saying in a low and bitter voice:

"'No, thank you. I have already eaten two of the accursed things, and I want no more.'"

EDUCATION



THE FOOLISH FOREMAN.

An International Typographical Union student, who was displaying some work in design and lettering to a foreman, was interrupted with:

"You are too good to remain in a printing-office. The studio for you; whenever we want anything like that we go to an artist."

When the student and his chum got together, they concluded that foremen, as a class, were not especially bright about typography; that they were too busy getting pecuniary results to keep abreast of the times in all things. Like the comic-opera policeman, the foreman's lot is not a happy one, yet he is supposed to be chairman of the ways and means committee when it comes to devising methods of production. Thus reasoned these students, in any event, and they voted this particular foreman exceptionally stupid.

That was a rather severe criticism. The foreman may not be stupid, but he is certainly shortsighted. But that may be remedied in a short time. It may occur to him later that it would be a feather in his cap to have a man on his staff who could do the work the office sends out to the artists. Much of it he would do better and more satisfactorily than the artists, just because he is a printer—has the typographic sense that the artist lacks. The office would have to give the compositor a little more money, but he would be worth more. When there was no designing or "art" work to do, he would be occupied in ordinary composition. Knowledge of design would make him exceptionally capable in this line, for he would continually be striving for beauty through unity and simplicity.

Foremen in commercial printing-offices who want to show results will soon learn the value of a man who can do much if not all the work that now goes to commercial artists, and who can give any job that classy touch which catches the public eye.

TECHNICAL EDUCATION AT DETROIT.

The education committee of Detroit Typographical Union is an active exponent of the need of technical training. The I. T. U. Commission has an exhibit of about three hundred specimens of students' work displayed on an electric-lighted frame. Not content with canvassing for students and preaching generally, the committee secured the exhibit and had it placed in the Museum of Arts for three weeks. On Tuesday evening, October 5, a public meeting was held in the auditorium of the museum, for the purpose of "stimulating an interest in higher craftsmanship among printers." There were music and addresses by Rev. Lee S. McCallester, W. B. Prescott, of THE INLAND PRINTER, and E. St. Elmo Lewis, advertising manager of the Burroughs Adding Machine Company. Clarence Neely, president of the union, was in the chair, and, in opening the meeting, defined the attitude of trade unions toward trade-educational projects. Mr. McCallester took as his subject, "Twenty-five Dollars' Worth of Know-how," in which he referred to the need for continual study, and expanded on one of the mottoes on the neatly printed pro-

gram — " An ounce of accurate knowledge is worth a ton of groping experience." Mr. Prescott talked on " The I. T. U. Course — What It Is and What It Aims to Do."

Mr. Lewis defined the sort of appeal typography should make to the reader, saying that one of the great troubles of buyers of printing was that the printers did not seem to appreciate the possibility of their craft. He lauded the I. T. U. Course, and commended it to all working printers.

In its report of the meeting, the Detroit *Free Press* said: " Printers, newspaper and designing artists and employers gathered at the Detroit Museum of Art last evening to the number of several hundred, to listen, look and learn something about the I. T. U. Course of Instruction in Printing, conducted by the Inland Printer Technical School, under the direction of the International Typographical Union's Commission on Supplemental Trade Education.

" The exhibit brought on from Chicago demonstrated that all sorts and conditions of printers and compositors are taking advantage of it. Apprentices are broadening their knowledge, and veterans past three-score years are adding to their proficiency. Journeymen of ten and fifteen years' standing, who formerly were known as straight-matter men, are now setting advertisements and display work as a result of their studies.

" The correspondence course was the thing that chiefly interested the men and women last night. Before the gathering was called to order those present spent some time examining the fine exhibit of work by students and graduates of the course."

The Detroit union's committee on technical education is composed of William Smelt (chairman), Frank A. Becker (secretary), Charles L. Powers, Charles F. Keppler, William T. Finn and Charles O. Bryce.

SOCIAL VALUE OF TRADE EDUCATION.

One of the hopeful signs of the times is the interest which is being taken by many labor organizations in technical education. Once indifferent or hostile, the organized-labor movement is rapidly changing front on this question, and it now seems not a wild prediction that the organized trades will soon be using some of the funds once spent in strife to establish and sustain trade schools, in which workers, young and old, may qualify for greater efficiency and earning power.

Two years ago the International Typographical Union took a notable step in this direction, when it appointed a commission to formulate some system for the technical education of its members and apprentices. There was need of this in the printing trade, for the introduction of type-setting machines had greatly changed the " art preservative " and made more difficult than formerly the development of artistic typographic skill.

The commission reported in favor of a correspondence course, in which to-day more than one thousand printers are enrolled. The course is designed to develop creative skill in type effects, the expression in artistic ways of the personality of the student — something aside from the average routine of work. The commission has recently issued its first booklet illustrative of the work of its pupils, and the showing of " before-and-after " results is most impressive.

The social value of such instruction is as great as its economic value; indeed, we suspect that it is greater. The worker required by his self-support to toil day after day at machine labor needs the freshening of a side interest into which he can pour his creative talent. This course provides such an interest. What the painter does with a brush to translate into forms of beauty the poetry in his soul, the printer is taught to do with artistic type designs. By a reflex influence, his outlook upon life is sweetened and the friction of the daily grind is unconsciously lubricated.

We welcome cordially this significant contribution to the welfare of a useful craft.— *Rochester Times.*

GETTING IDEAS AT THE HUB.

A committee from Toronto, which includes James Simpson, former president of Toronto Typographical Union and vice-president of the Canadian Trades and Labor Congress, is investigating the system of technical instruction in the Boston public schools. The Toronto Board of Education is about to construct a new technical high school at a cost of about $750,000. The school will be an extension of the work originally started in Toronto by the Trades and Labor Council, entirely supported by organized labor. The municipality, after some years, began to partially assist in its support, and in recent years has entirely supported the institution.— *Boston Globe.*

A PHILADELPHIA FIRM THAT ISN'T SLOW.

The Thompson Printing Company is responsible for some excellent printing, and assists employees in keeping at the top notch of efficiency. The firm encouraged them to take the I. T. U. Course and eventually ten were enrolled as students. These organized a class, with a chairman and secretary, which meets once in two weeks for the exchange of ideas and experiences. At one meeting the manager of the company's designing department gave the class an illustrated lecture on lettering. Two months later it visited the Keystone Type Foundry and secured an insight into typemaking. This was followed by a similar trip to the engraving establishment of Gatchel & Manning, where explanations of the various processes were given. The class is anticipating visiting an ink factory, an electrotype foundry and a paper mill. This is a revival of an old custom, but, so far as known, this is, under existing conditions, the most systematic effort to inform men concerning the cognate trades.

GOOD WORKMEN, NOT ARTISTS, WANTED.

A writer in THE INLAND PRINTER deplores the use of the word " art " in connection with the printing-trades industry, and states if boys were educated along more common-sense lines in the particular branches of the craft they wish to learn the results would be much better. We agree with him. The word " art " is used entirely too frequently, and results in dwarfing the desire on the part of apprentices to familiarize themselves with the humbler, though no less important, branches of their craft. Furthermore, it is not at all conducive to instilling that confidence in their own ability to learn which all apprentices should have, as employers are not inclined to have them handle the so-called artwork; and the surest way of stifling a boy's ambition, or whatever confidence he may have in himself, is to daily intimate to him his inability to do certain work by refusing to allow him to try. It is just this condition which has caused the cry for trade schools. We have entirely too many " artists " at present; what the trade needs most is good workmen.— *Stereotypers' and Electrotypers' Journal.*

A QUESTION demanding much attention at present is the establishment and maintenance of apprenticeship schools by all the larger trade unions. This is a step in the right direction, and, while we may be far removed from complete attainment, or even the proper manner of securing the end sought, it is a move which deserves the support of all thinking men.— *Stereotypers' and Electrotypers' Journal.*

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

RESULT OF AD.-SETTING CONTEST NO. 27.— The copy used for THE INLAND PRINTER'S twenty-seventh ad.-setting contest was extremely difficult to display attractively. While there were over one hundred ads. submitted, only a comparatively few of them could be classed as exceptionally good. There were 88 contestants (submitting 105 specimens), while in the previous contest there were 110, many, no doubt, deciding not to take part this time, as they could not see how anything effective could be devised out of such copy. The selections of all but eight of the contestants were received before the date for closing the voting, so that the result is almost complete. The winning ad. has a big lead over the others, having more than twice the number of points of the ad. in second place. In compiling the vote of the contestants in this contest, as in those previously conducted, three points were accorded each ad. selected for first place, two points for second, and one point for third. The compositors were not allowed, however, to designate their own ads. for any of the places of honor. The names and addresses of the contestants, together with the numbers of their specimens, and their selections for first, second and third places are given herewith:

Specimen Nos.			First Choice	Second Choice	Third Choice
1		Thomas H. Little, Norfolk, Va	24	26	65
2	3	Arthur B. Whitehill, Wilkinsburg, Pa	10	24	52
4		James H. Nichols, St. Johns, N. F	1	40	91
5	6	V. W. Grant, Atlanta, Ga	36	18	39
7		Albert J. Lavery, Revere, Mass	11	52	26
8		J. George Phillips, Silver City, N. M	40	47	70
9		Ross F. Barr, Lancaster, Pa	77	26	70
10		J. F. Moriarty, New Orleans, La	18	24	40
11		William McCullouch, Moose Jaw, Sask., Canada	18	91	58
12		H. F. Rubey, Glidden, Iowa	26	10	23
13		M. A. Wettstein, Fond du Lac, Wis	91	26	52
14	15	Anton P. Schmitt, St. Louis, Mo	102	72	65
16		Everett Wells, New Orleans, La	49	40	44
17		Winfred Arthur Woodis, Worcester, Mass	10	3	24
18		Ed C. Vollmer, Wichita, Kan	53	39	74
19		David E. Fox, Carrollton, Ill			
20	21	William P. Shelley, Lewiston, Pa	27	32	26
22		O. R. Ross, Seneca, Kan	18	23	11
23		Miss Minnie A. Fritz, Estherville, Iowa	68	1	70
24		A. N. Kelcynske, Chicago	26	23	8
25		J. F. Bowan, Shawano, Wis	1	29	72
26	52	Vance R. Noe, Estherville, Iowa	54	18	1
27	28	Frank W. Specht, Lewiston, Pa	21	6	40
29		Ervin Baldwin, Centerville, Iowa	67	84	6
30	31	James D. McCusker, Niagara Falls, N. Y	91	40	8
32		Otto Helbing, Vancouver, Wash	77	18	55
33		Howard B. Davenport, Pontiac, Mich	78	50	44
34		Martin Haugen, St. Cloud, Minn	18	83	37
35		G. Walton Koockogey, Baltimore, Md	6	29	67
36		C. F. Oehley, Jr., New York city	102	23	54
37		Edward Vandersluis, St. Cloud, Minn	69	68	54
38		C. Bert Cook, Selma, Cal	26	5	8
39		W. H. Volkman, Milwaukee, Wis	1	90	23
40		Charles E. Wing, Chattanooga, Tenn	44	1	72
41		Charles C. Woodruff, Shelbyville, Ill	18	72	59
42		Ed Coulson, Elwood, Ind	1	26	23
43		Milton R. Worley, Norfolk, Va	91	72	11
44		Oliver B. M. Lund, Brooklyn, N. Y	11	79	18
45	46	J. Arthur Griffiths, Washington, Pa	1	26	78
47		Frederick E. Buker, New York city			
48		Raymond Sniveley, Denver, Colo	18	50	52
49		Frank Seither, New Orleans, La	26	52	40
50		Frank J. Wolf, Denver, Colo	18	52	48
51		Jack Gomes, Honolulu, Hawaii			
53		Eric Peterson, Fort Wayne, Ind	54	26	18
54		E. A. Frommader, Moline, Ill	18	72	84
55	56	H. M. Povenmire, Ada, Ohio	44	37	5
57		Lucien Workman, Monticello, Mo			
58		A. J. W. Galbraith, Moose Jaw, Sask., Canada	50	24	18
59		Stephen Ott, Marion, Ind	1	56	26
60		Ben J. Pruess, Davenport, Iowa	102	72	39
61		Frederick G. Johnson, Montclair, N. J	18	68	69
62		J. R. Fentress, Norfolk, Va	91	27	58
63	64	C. C. Redd, Wilmington, N. C	18	39	67
65		Charles W. Edwards, Portland, Ore	44	83	24
66		A. C. Williamson, St. Louis, Mo	65	3	40
67		W. W. Drummond, Odessa, Mo	18	47	43
68	69	Benjamin P. Duffield, Camden, N. J	70	26	52
70		Samuel J. Griver, Philadelphia	18	36	40
71		R. S. Gayton, Malden, Mass			
72		Robert P. Gottschalk, Laramie, Wyo	65	44	70
73		Ray S. Winship, Winnetka, Ill	36	85	43
74		Ludwig Hoel, Milwaukee, Wis	23	61	84
75	76	Warren S. Dressler, Camden, N. J	6	16	74
77		W. J. Nottage, Hillsboro, Ore	18	54	36
78		Ed. O'Connor, Goshen, Ind	54	10	18
79		Ernest Tomowske, Spokane, Wash	18	102	99
80	81	Harry D. Stout, Richmond, Ind	23	26	18
82		Milton C. Matthews, Deseronto, Ont., Canada	65	8	16
83		Arthur Jackson, Grant Pass, Ore	18	50	72
84		Frank D. Starr, Watsonville, Cal	52	26	23
85		Norman E. Hopkins, Philadelphia	12	47	95
86	87	Guy R. Scott, Fluvanna, Tex			
88	89	Jack Dawson, Rumford, Me	23	27	1
90		Walter E. Baker, Pittsburg, Pa	18	65	91
91		Edwin H. Stuart, Pittsburg, Pa	65	18	90
92		Carleton Berry, Columbus, Ohio	18	79	50
93		Andrew Cairns, Vegreville, Alberta, Canada	65	8	18
94		Bernard L. Neveux, Hammond, La	44	95	41
95		George B. Campbell, Hammond, La	18	44	67
96		John Whitecross, Roxbury, Mass	85	23	52
97	98	Rudolph Smith, Big Timber, Mont	1	23	85
99		W. Rodney Padgett, Norfolk, Va			
100		Warren Goldsmith, Everett, Mass	1	24	85
101		Ira Leon Evans, Concord, N. H	55	91	40
102		Vincent McHenry, East Oakland, Cal	91	11	101
103		Ralph Henneberry, Malden, Mass			
104	105	William J. Murphy, Detroit, Minn	16	6	37

In the last contest the winning contestant had twenty-two per cent of the largest possible vote, which was considered quite unusual, but in this contest Mr. Vollmer has thirty per cent. In other words, if every contestant voting (except himself) had selected his ad. for first place, he would have had 228 points, and the securing of 68 points is a record of which Mr. Vollmer may well be proud. A full recapitulation of the selections follows:

Specimen No.			Points
1	18	Ed C. Vollmer, Wichita, Kan	68
2	26	Vance R. Noe, Estherville, Iowa	33
3	1	Thomas H. Little, Norfolk, Va	30
4	23	Miss Minnie A. Fritz, Estherville, Iowa	23
5	91	Edwin H. Stuart, Pittsburg, Pa	21
6	65	Charles W. Edwards, Portland, Ore	19
7	44	Oliver B. M. Lund, Brooklyn, N. Y	18
8	40	Charles E. Wing, Chattanooga, Tenn	15
9	52	Vance R. Noe, Estherville, Iowa	14
10	24	A. N. Kelcynske, Chicago	13
11	54	E. A. Frommader, Moline, Ill	13
12	72	Robert P. Gottschalk, Laramie, Wyo	13
13	6	V. W. Grant, Atlanta, Ga	11
14	102	Vincent McHenry, East Oakland, Cal	11

Specimen No.			Points
15	10	J. F. Moriarty, New Orleans, La	10
16	11	William McCullouch, Moose Jaw, Sask., Canada	10
17	50	Frank J. Wolf, Denver, Colo	10

Nine points — No. 36.
Seven points — Nos. 8, 27, 68, 70, 85.
Six points — Nos. 16, 39, 47, 67, 77.
Four points — Nos. 3, 29, 37, 55, 69, 78, 79, 83, 84.
Three points — Nos. 5, 12, 21, 49, 53, 90, 95.
Two points — Nos. 32, 43, 56, 58, 61, 74.
One point — Nos. 41, 48, 59, 99, 101.

Many will wonder why Mr. Vollmer's ad. secured first place by such a wide margin. There were many ads. much more striking in display, but No. 18 has some characteristics which the others lack and which appeal to the critical eye of the ad. compositor. It is squared up and balanced nicely, the white space is correctly distributed, and the use of the initial led many of the contestants to select it, either consciously or unconsciously. The correct line or thought to bring out in the ad. was "The Formal Opening of the Spring Season." It was the advertiser's "Spring Open-

BOYLAN-PEARCE COMPANY | BOYLAN-PEARCE COMPANY

The Formal Opening of the Spring Season

Complete Readiness in Every Section of The Store

DRY GOODS, MILLINERY, COAT SUITS, CARPETS, MATTINGS & HOUSE FURNISHINGS

THE "First View" of the Paris Pattern Hats, New York Designs, Tailor-made Hats and our own Creations. ¶ Newest Spring Woolen Suits, Silk and Satin Directoire Dresses, Empire, Princess and Jumper Suits. A wealth of Silks, Satins, Dress Goods and Trimmings, Linens, White Goods and Colored Cotton Fabrics. ¶ Every needful accessory for the adornment of Womanly beauty. Parasols, Gloves, Neckwear, Handkerchiefs, Etc.

NEW CARPETS, ART SQUARES AND MATTINGS

PAY US A VISIT. If inconvenient to come, a Post Card call will bring samples to your hand. State your wishes definitely, then note the promptness of our mail order system.

BOYLAN-PEARCE COMPANY
206 FAYETTEVILLE STREET :: RALEIGH, N. C.

No. 18.— First place.

BOYLAN-PEARCE CO. THE BOYLAN-PEARCE CO.

Formal Opening
Of the Spring Season

Suits
Newest Spring Woolen Suits, Coat Suits, Silk and Satin Directoire Dresses, Empire Princess and Jumper Suits.

Dry Goods
A wealth of Silks, Dress Goods and Trimmings, Neckwear, Gloves, Handkerchiefs, and Parasols, Linens, White Goods and Cotton Fabrics

Millinery
The "first view" of the Paris Pattern Hats, New York Designs, Tailor Made Hats and Our Own Creations.

House Furnishings
New Carpets, Art Squares and Mattings.

Every Needful Accessory for the Adornment of Womanly Beauty

Complete Readiness in Every Section of the Store

Pay us a visit. If inconvenient to come, a post card will bring samples to your hand. State your wishes definitely, then note the promptness of our mail order system.

Boylan-Pearce Company
206 Fayetteville Street, RALEIGH, N. C.

No. 26.— Second place.

BOYLAN-PIERCE CO. | BOYLAN-PIERCE CO.

THE FORMAL OPENING OF
THE SPRING SEASON

Complete readiness in every section of the store

DRY GOODS
A wealth of Silks, Satins, Dress Goods and Trimmings—Linens, White Goods and Colored Cotton Fabrics. Every needful accessory for the adornment of womanly beauty. Parasols, Gloves, Neckwear, Handkerchiefs, Etc.

MILLINERY
The "First View" of the PARIS PATTERN HATS, TAILOR-MADE HATS NEW YORK DESIGNS, and our Own Creations

COAT SUITS
Newest Spring Woolen Suits, Silk and Satin Directoire Dresses, Empire, Princess and Jumper Suits.

HOUSE FURNISHINGS
Carpets and Mattings
Art Squares, New Carpets and Mattings

Pay us a visit. If inconvenient to come, a Post Card call will bring samples to your hand. State your wishes definitely, then note the promptness of our mail order system.

BOYLAN-PIERCE COMPANY
306 Fayetteville St. :: RALEIGH, N. C.

No. 1.— Third place.

BOYLAN - PEARCE CO. | BOYLAN - PEARCE CO.

The Formal Opening
Of the Spring Season

Dry Goods
Newest Spring Woolen Suits, Silk and Satin Directoire Dresses, Empire, Princess and Jumper Suits, Coat Suits, a wealth of Silks, Satins, Dress Goods and Trimmings, Linens, White Goods and Colored Cotton Fabrics, Parasols, Gloves, Neckwear, Handkerchiefs, etc. Every needful accessory for the adornment of womanly beauty.

Millinery
The "First View" of the Paris Pattern Hats, New York Designs, Tailor-Made Hats and Our Own Creations.

House Furnishings
New Carpets, Art Squares and Mattings.

Complete Readiness in Every Section of the Store

Pay us a visit. If inconvenient to come, a Post Card call will bring samples to your hand. State your wishes definitely, then note the promptness of our mail order system.

Boylan-Pearce Co.
206 Fayetteville Street, RALEIGH, N. C.

No. 23.— Fourth place.

WINNING ADS. IN AD.-SETTING CONTEST NO. 27.

ing," which so many dry-goods, millinery and department stores make much of at the beginning of the spring season. In some of the letters received from the contestants the opinion was expressed that "Paris Hats" should have been given the greatest prominence, but there is no good reason for this belief. Paris hats was only one of the many items enumerated to attract the customer, and was on the same basis as the "Newest Spring Suits" and "Directoire Dresses." "The Formal Opening of the Spring Season" was too long an expression to display well all in the same size of type, and Mr. Vollmer used excellent judgment in bringing out "The Formal Opening" a little stronger than the rest of the line. The "the" in the first line was difficult to handle. In No. 52, set by Vance R. Noe (who also set the ad. in second place), this was placed in a unique position. If he had not enclosed it in the upper panel it would have been much better. So far as arrangement and selection of display is concerned, this ad. would have unquestionably headed the list, but Mr. Noe violated the rules in several instances. The word "Suits," used as a heading, does not appear in the copy, and "Carpets" and "Mattings" are used twice in the copy, but only once in Mr. Noe's ad. Rule 3 plainly states, "The compositor is at liberty to change the arrangement, but *must neither add nor omit any portion or words.*" There were several other ads. which would have received many more points if they had not violated this rule. Letters from contestants called attention to these violations. Many referred to No. 69 as a "joke," a "peach," and one considered it a "peacherino pippin." This was set by Mr. Duffield as a joke; he also set No. 68, which secured seven points. Photographs of the four leading contestants are shown herewith, and brief biographical sketches follow:

Ed C. Vollmer was born at Great Bend, Kansas, in 1884. He worked at the printers' trade in the offices there after school hours and was later foreman on the Great Bend *Tribune* for several years. In 1907 he went to Chicago and took a five weeks' course in the Inland Printer Technical School; also worked for several publishing houses there on magazine ad. work. He is now with the Armstrong Printing Company, of Wichita, Kansas.

Vance R. Noe was born in Tazewell county, Illinois, in 1875, and, seven years later, moved with his parents to Fremont, Nebraska, where his trade was learned in the offices of the *Herald* and *Tribune*. For the past eight years, ever since the paper was started, he has been foreman of the Estherville (Iowa) *Enterprise*. Mr. Noe is married and has two children.

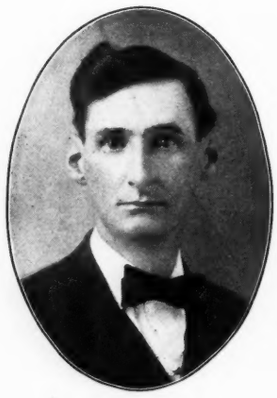
Thomas H. Little, Jr., is proprietor of the Wilkinson Press, Norfolk, Virginia. He was born thirty-three years ago and learned his trade with Edwards and Broughton, Raleigh, North Carolina. Later he moved to Norfolk, where he accepted a position with Wilkinson & Neville, now the Wilkinson Press. He was foreman of the office five years, and, after the death of Mr. Neville, was admitted to the firm and was general manager until the death of Mr. Wilkinson, when he became proprietor. Mr. Little has one of the most profitable printing-plants in Norfolk, and says he contributes his success as a printer and proprietor to THE INLAND PRINTER, which he reads from cover to cover every month.

Miss Minnie A. Fritz was born in Cedar Rapids, Iowa, and is twenty-four years of age. A few years after her birth her parents moved to Estherville, Iowa, where she has resided ever since. In the early part of 1905 Miss Fritz began as an apprentice on the *Opera House Reporter*, a year and a half later accepting a position with the Estherville *Enterprise*, where she is still employed. She has only been assisting on ad. work about a year.

Mr. Little, who is third in the contest, won first place in Contest No. 21. It speaks well for the Estherville *Enterprise* that two of the four leaders in the contest should come from the ad. department of that paper, and that still another ad., No. 52, finished in ninth place. Miss Fritz, of the *Enterprise*, is the first young lady to secure a place among the winners. Possibly the superstitious will discover that her specimen was No. 23 and that it secured twenty-three points. Another contest will be announced next month.



ED C. VOLLMER,
First place.



VANCE R. NOE,
Second place.



THOMAS H. LITTLE, JR.,
Third place.



MISS MINNIE A. FRITZ,
Fourth place.

SUCCESSFUL CONTESTANTS IN AD.-SETTING CONTEST NO. 27.

AD. CRITICISMS.— Owing to the large amount of space devoted to the result of THE INLAND PRINTER'S ad.-setting contest, additional comment on what constitutes good ad. display will be deferred until next month.

WHEN Otto J. Nupp, proprietor of the Sykesville (Pa.) *Post-Dispatch*, left town to attend his own wedding the facetious office force headed the account of the affair in the next issue of the paper thus: "Hooray, the Boss Went to the Country, Where He Got Married, and the Force Feels Privileged to Make the Following Explanation." The explanation was very creditable to Mr. Nupp.

AGRICULTURAL EDITION.— The *Illinois State Journal*, at Springfield, has started a unique experiment in its weekly "Greensward Edition." This is published as a supplement to its regular daily edition on every Monday, and is devoted exclusively to agricultural matter. The publishers state that they were led to take this step through the heavy increase of their rural-route circulation, and believed that these readers deserved special recognition. This issue should prove popular with advertisers who wish to reach the farmer.

WILL MARRY NEWSPAPER READERS ONLY.—According to Dorothy Dix, in the New York *Journal*, a lot of pretty girls in a small Eastern town have banded together as the Marriageable Ladies' League, and at one of their meetings adopted this resolution: "*Resolved*, That we, the members

of the Marriageable Ladies' League, do hereby agree not to marry any man who is not a patron of his home newspaper, for it is strong evidence of his want of intelligence, and that he will be too stingy to provide for a family, or educate his children, or support institutions of learning in the community." Publishers in other towns should promote similar organizations.

FIRST-PAGE ADS.— Every publisher knows that his paper would look better and would be more attractive to his readers if he would eliminate ads. from the first page,



No. 52.—An ad. which might have won if it had not violated the rules.

but few have the courage of their convictions, particularly when they may have one or two advertisers who say "unless you put my ad. on the first page I will have to stop advertising" (but they don't mean it). A paper which has recently taken the step in the right direction is the La Junta (Colo.) *Tribune*, and to show that the merit of its action is appreciated it republishes the comment of one of its competitors, the Fowler (Colo.) *Tribune:* "The paper that would not take off its hat to the first page of last week's La Junta *Tribune* is either ignorant of an artistic production or too jealous to acknowledge a display of 'gray matter' when put forth by a contemporary." The *Tribune* follows this with its acknowledgment and a straightforward statement of its position: "This very kind and much appreciated compliment of our esteemed brother in newspaperdom will serve as a text for a little disquisition on the subject of advertisements on the first page. For a long time we have been trying to accumulate enough nerve to sweep all advertisements off the first page, for we knew that it would work to the finer appearance of the paper. Every advertiser in the paper wants a space on the first page, where none of them should be, providing the publisher takes any pride in the appearance of his sheet. We finally succeeded in screwing our courage up to the sticking point and eliminated all advertisements from the first page. If all advertisers are treated alike there will be no hardship in this action, except to those who have heretofore enjoyed this preferred position, and, in the future, all of our advertisers will be on the same footing. No ads. will be placed on the first page at any price."

EDUCATING SALESPERSONS.

Boston has beaten Paris. Boston has a trades school where young women are taught the vocation of selling in shops. Paris is going to have one. It is all the difference between the present and the future sense.

Such a school was bound to come. Every phase of running great department stores has advanced, excepting this one of improving the service of employees. Now that is put on a firm, common-sense foundation, thanks to the union school of salesmanship offered by the Woman's Educational and Industrial Union, under the guidance of Mrs. Lucinda Prince. Her shop women are taught the art of selling.

The newspaper man found pupils arriving at the school at 8:30 A.M. They came from several of the big department stores and stayed till 11:30, when they went to their respective stores to work during the afternoon. The girls are selected by Mrs. Prince and store superintendents, and are those who possess latent ability

During the morning session they are instructed in salesmanship by demonstrations; they discuss store experiences; they are given a textile course covering woollens, silks, cotton, linen and raw materials, and most firmly it is impressed upon their minds that the old system of trading, by which goods are palmed off in any way, is wrong, while the new method, by which a customer is satisfied and will come again another day, is right. There is a course in color and design; there is a general effort to have the pupils develop their own resources.

"The work is going most splendidly," said Mrs. Prince, who is just back from California, where she lectured on her work at the University of California, and started schools; "in fact, the work is progressing so rapidly that Simmons College will give a course this fall on preparing women to teach in the industrial schools. We have had the coöperation of many of Boston's big merchants."

The reporter was given an opportunity to hear Mrs. Prince work with a class of girls from Jordan, Marsh & Co. She began this way: "Miss A, did you have any difficult customers yesterday?" Miss A did, and her difficulties were discussed. Then Misses B, C, D and so on told of their troubles, from which Mrs. Prince drew general truths. This was in addition to all technical courses, which covered not only the grounds outlined, but a course in arithmetic, including the ever-puzzling fractions.

The aim of this new school, in a word, is to make efficient saleswomen. Mrs. Prince, who is the wife of J. V. Prince, director of public instruction in Massachusetts, and author of several text-books, has created real enthusiasm over it in Boston; she has demonstrated its use here to such an extent that her plan has been accepted in the far West, and she has been the recipient of various flattering offers to manage a big school in San Francisco, but she has declined. Her home is here, and here she will work might and main in her effort to aid the woman who must earn her bread working behind the counters.— *Boston Advertiser.*

MEN who love the gutter will stay in the gutter; men who loathe the gutter will rise above it.— *David Gibson.*

ELECTROTYPING STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

STEELOTYPES —A CORRECTION.— The Steel Electrotype Company, 304-310 East Twenty-third street, New York, write that the intimation in these notes for October that their process might be obtained by purchase, is erroneous, that they have never offered a shop-right for sale, nor will they for any reason or under any circumstances sell the process or even a shop-right at any price. The writer of these notes regrets that he took for granted the Steel Electrotype Company had only a commercial interest in their process, purchasable at a price.

GAS UNDER PRESSURE FOR STEREO FURNACE.— R. Hoe & Co. have devised an improvement for heating stereo furnaces by gas. The gas is carried by the main to a motor or belt driven compressor, and by it delivered to three separately controlled burners in the furnace at a pressure suitable to the heat required under varying conditions of metal and working. Combustion is so perfect that it is possible to rapidly melt a pot full of metal and then, by cutting out two of the burners, maintain an even temperature with the remaining one. The compressor may be conveniently located on the wall near the furnace, where it will not occupy any valuable floor space.

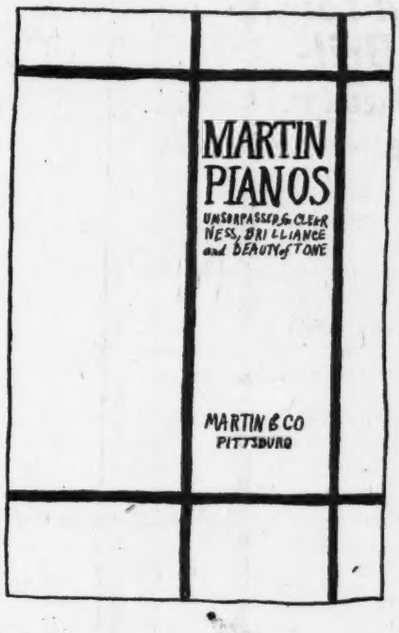
CURVING ELECTROS WITHOUT STRETCHING.— The Miehle Company have solved the problem of curving electros without stretching them. As a matter of fact, they were forced to overcome this difficulty to render practical their new press, on which two colors are printed with one impression, one color from an electro on the flat bed registering with the other color from a curved electro on an auxiliary cylinder. The plates are left a trifle thicker than usual, and are first curved the wrong way, that is, with the face in, thus compressing the printing surface and stretching the back of the electro. On a curved rougher a thin cut is now taken from the stretched surface, and when the plate is rolled out and curved the correct way it is found to be right.

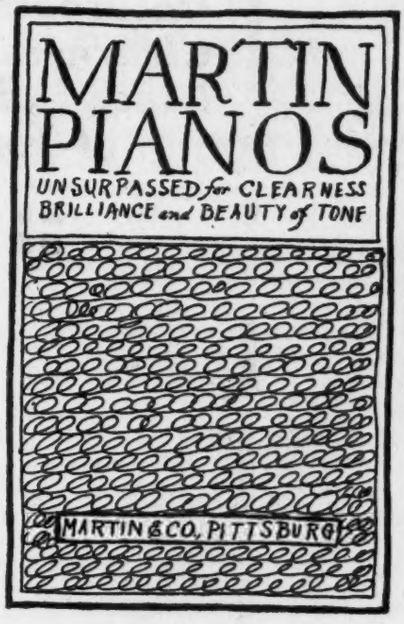
STEREOTYPING WOOD LETTERS.— "I frequently have forms to stereotype that contain wood letters and have experienced considerable trouble with them. Is there any particular method of handling this class of work?" *Answer.*— The most reliable method and a fairly speedy one is to get the form ready in the usual way for molding, taking care to clean it thoroughly with alcohol, as the letters sometimes fill up with old colored ink. Cut your flong the size required to cover the form, but, before putting it on, oil on both sides a sheet of tissue-paper, which should be cut into strips the size of each letter, care being taken to keep the oiled tissue from touching the metal type, yet seeing that it completely covers the wood letters. Then mold as usual. The form should now be dried as quickly as possible, only allowing the matrix time to thoroughly set, when it should be taken out and trimmed and any of the tissue adhering to it carefully removed. The oiled tissue prevents any of the colored ink, etc., from sticking to the matrix which, if properly handled, should be quite clean. Boxwood type and overhanging letters will break under this damp heat and should not be stereotyped.

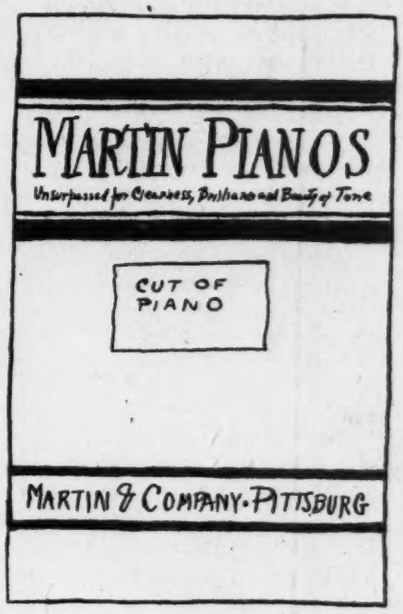
STEREOS FOR JOBWORK.— Stereotypes for jobwork are employed more extensively in England than they are in this country, nearly every large printing establishment having its own plant. The natural result of this condition is that considerably more time is given to experimenting with various processes for improving the matrix there than here. There are a great many pastes and facings in use, each of more or less worth, but the two latest and most valuable processes are those placed on the market by the Ivorite Nickel Electro Foundry and the Sensitized Flong Company. The name of the first company scarcely explains the process used. Stereotypes form the basis of the reproductions made, utilizing a specially prepared flong and coating the face electrically with an enamel or steel facing which permits of wonderfully long runs. The second concern, instead of using a facing paste, so popular in England for the better class of work, provides a flong highly charged with a self-developing liquid, the influence of which is not apparent until after drying, when the matrix assumes a finely finished, ivorylike surface. Some remarkably fine work has been produced by this method, half-tone reproductions having attained a really capital standard. As many as seventeen casts have been made from one mold without any apparent damage to it. This seems to demonstrate marked progress in the stereotyping field.
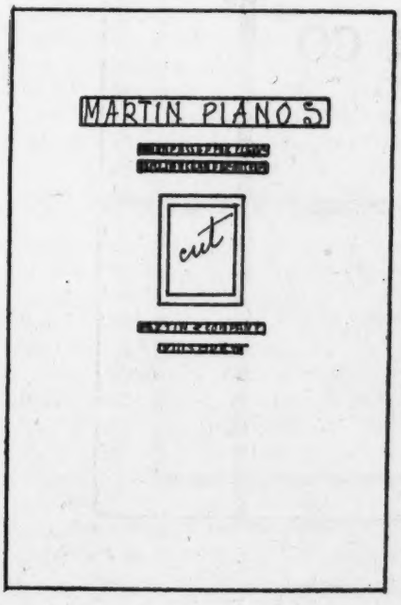
LEAD-MOLDING PROCESS.— "Will you kindly publish in your valuable columns some description of the method by which half-tones are molded in lead?" *Answer.*— The following description of Doctor Albert's process is from *Process Work:* "Having cut a piece of sheet lead to the desired size, beat it out flat with a mallet and block, taking care the surface is free from imperfections. Before pressing the half-tone into the lead some means should be adopted to prevent the lead from spreading, which will shear the stipple along the edges of the mold. The best way is to make a frame a little thicker than the lead, having a hole cut to fit the lead close all around and two inches wide on each side and end. The face of the lead plate is washed with alcohol and dried, then polished with blacklead until it is quite smooth. The plate, being also polished, is placed on the lead and pressed either by the aid of a hydraulic press or the ordinary platen. Care must be taken to insure even pressure, and it must not be taken beyond the depth of the etching. If the plate has been accurately pressed, there will be no trimming along the edge of the mold, otherwise it would be of no value. When pressed, the mold is washed with alcohol and a soft brush, then dried; then soak it in a weak solution of iodin dissolved in alcohol about five per cent, and allow this coating to dry. Then blacklead again with a very soft brush, taking care not to scratch the mold in any way, and paint the back and sides with wax to limit the deposit beyond the half-tone. Then, by aid of a piece of wire, it is hung in the bath. In removing the shell, loosen the edges and it will peel off; it should be wrapped up in paper if not to be used immediately after, and then it is ready for mounting on metal, etc."

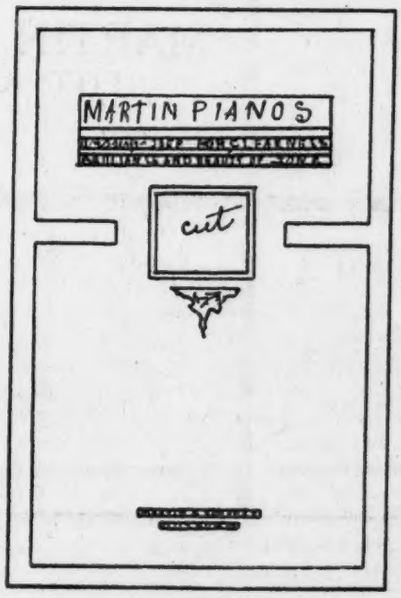
THE compositor will gain the most satisfactory results if he will make one or more simple sketches of a page before setting it in type. This gives him a fairly good idea of how the finished product will appear, and in the case of working from reprint copy it is of great value. Given a job to reset in a different style from the copy, the compositor finds that, try as he will to avoid it, the original design forces itself on him and he finds it difficult to do anything different. A few rough sketches will overcome this. On this page we show reproductions of six different sketches, by I. T. U. students, suggesting arrangements for a certain piece of copy, and on the following six pages is shown the working out of the pages from these sketches.

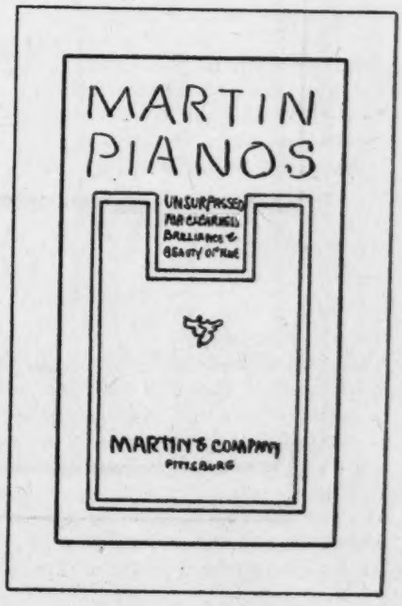












MARTIN PIANOS

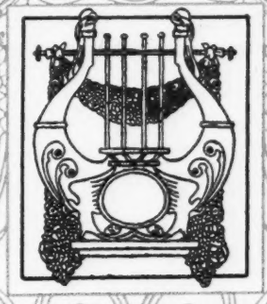
Unsurpassed for Clearness, Brilliance & Beauty of Tone



MARTIN & CO.
PITTSBURG

MARTIN PIANOS

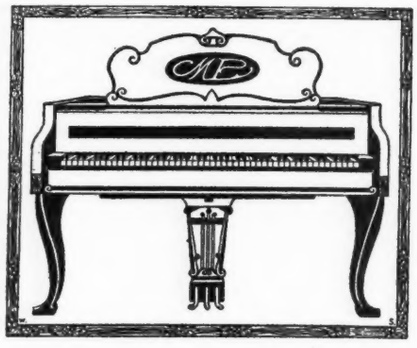
UNSURPASSED FOR CLEARNESS,
BRILLIANCE *and* BEAUTY OF TONE



Martin & Co., Pittsburg

MARTIN PIANOS

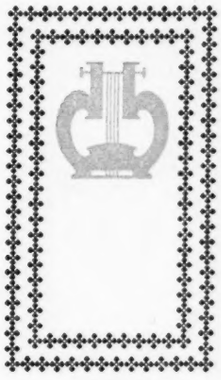
UNSURPASSED FOR CLEARNESS, BRILLIANCE AND BEAUTY OF TONE



MARTIN & COMPANY :: PITTSBURG

MARTIN PIANOS

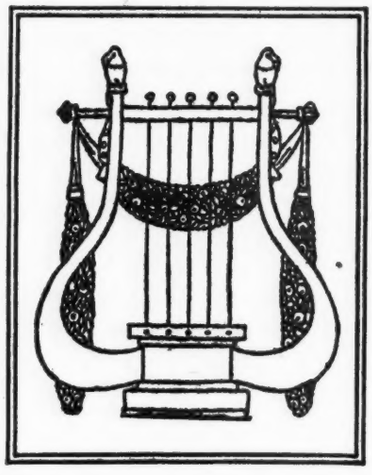
UNSURPASSED for CLEARNESS,
BRILLIANCE & BEAUTY *of* TONE



MARTIN & COMPANY
PITTSBURG

MARTIN PIANOS

UNSURPASSED FOR CLEARNESS, BRILLIANCE
AND BEAUTY OF TONE



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UNSURPASSED FOR
CLEARNESS
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AND BEAUTY
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JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

SOME CHARACTERISTIC FEATURES OF FOREIGN TYPOGRAPHY.

It is but natural that each country should have a style of typography which is, in a great measure, peculiar to itself. Environment, the association of ideas, the artistic effects which, through the designers for the typefounders, gradually become a part of typography, all tend to strengthen this line of demarcation between the work of the various countries. Just as the dominating spirit of German painting and decorative designing is different from that which is the ruling feature in American work of this class, so is the difference between the printing of the two countries manifest. And the same is true of all the other countries, although, perhaps, in a slightly lesser degree. The work of the countries of continental Europe, with the exception, perhaps, of France, is more nearly alike in style than is the work of either of these countries in comparison with English or American specimens. And also it is but natural that the printers of each country should think of their own style as the preferable one. They have become familiar with it, and anything that furnishes a radical departure from what they are accustomed to see naturally savors of the impossible, or, at least, impractical. And yet, a study of the distinctive features of the typography of other lands will prove a most valuable thing for the job compositor. He will be astonished at the wealth of new ideas shown in the work, and will be enabled to "swipe" many suggestions which will tend to the betterment of his own product. For, after all is said and done, a large percentage of our style is borrowed, in part at least, from the work of others.



FIG. 1.—A simple, yet attractive, page arrangement, by Landby & Lundgren, Malmo, Sweden.

Much of the present-day typography of Sweden, Italy and Germany, and more particularly the latter, is based upon what has been termed the "secession" art—a breaking away from previously used forms, and a direct contrast, in a great measure, to the *art nouveau*. In the "secession" decoration the designer depends for his ornamental effects upon the repetition and attractive placement of various geometric spots—squares, triangles, rectangles, circles, etc. In the hands of the typographer this can be made a very effective form of ornamentation, doing away, in a large measure, with the unsightly defective joints so common to the rulework. Fig. 1, a reproduction of an example taken from a book of specimens sent out by Landby & Lundgren, Malmo, Sweden, shows a unique use of square forms as a page decoration.

Fig. 2 illustrates the use of the geometric spots as substitutes for rule-borders around pages. Examples A and B are reproductions of pages from a German publication, *Deutsche Kunst und Dekoration*. In addition to its usefulness as a demonstration of the effectiveness of this style of border, Example A furnishes much of interest to the student of typographical design in the title-page suggestion shown. Although greatly reduced and printed in one color instead of the two of the original, they give an excellent idea of the richness of color which characterizes much of the German typography. Examples C and D are from the late edition of *Annuaire Graphique*, published in Paris. On the originals of these examples the border was printed in brown, with the balance in black.

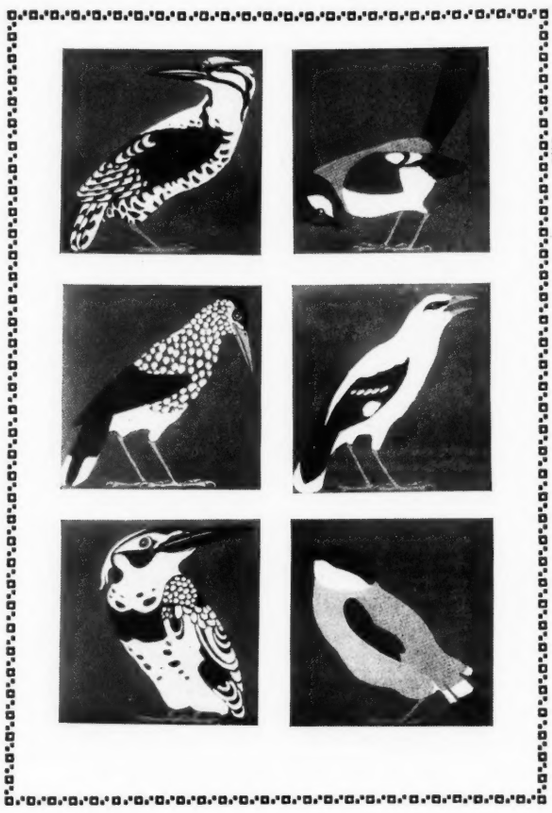
Fig. 3 shows two text pages and two display pages from *Il Risorgimento Grafico*, an Italian publication. These also show as a characteristic feature a use of the geometric spots. In Example A the open squares at the corners of the text add not a little to the attractiveness of the page, while in B their use, instead of dashes, to separate the various articles is unique and pleasing. Examples C and D show this form of decoration in display work, and while the reproductions in one color fail to bring out the beauty of the originals, which were in black and brown, still a fair idea may be gained of the manner in which they are used.

In Fig. 4 we have a still more unique use of these geometric ornaments, illustrating some



PROFESSOR FRIEDR. WILH. KLEUKENS—DARMSTADT. BUCH-TITEL.

A



B

cliché noir soit employé assez judicieusement pour permettre aux clichés d'autres couleurs de se faire également valoir. Ce sera donc le procédé 4 couleurs qui sera le moyen de reproduction le plus recommandable pour les autochromies; on ne pourra cependant demander à ce procédé de reproduire les autochromies avec plus de perfection qu'il ne le fait pour des originaux peints. C'est là un défaut des procédés photo-mécaniques inhérent à leur nature même et avec lequel il faudra toujours compter.

De même, il va sans dire qu'on ne pourra se passer des retouches considérables d'après le modèle que nécessite l'exécution d'autotypies en couleurs; et le procédé lui-même ne subit aucune simplification. Il faut relever ce fait, car on a souvent l'occasion d'entendre dire que les intéressés attendent de l'autochromie une simplification considérable de la polychromogravure et, comme conséquence de cette simplification, une réduction des prix de revient. Un peu de réflexion permettra à chacun de se rendre compte de l'erreur qu'on commet en faisant une telle supposition. Les grands avantages que l'autochromie apporte à l'illustration et aux arts graphiques en général ne résident pas dans le procédé de reproduction lui-même, mais bien dans les originaux, c'est-à-dire que l'autochromie élargit singulièrement le cercle, jusqu'ici assez restreint, des originaux susceptibles d'être reproduits et facilite leur acquisition. Il faut se garder de méconnaître ces avantages, car ils sont de première importance.

Car, de même que depuis longtemps il était possible à toute personne s'occupant de photographie monochrome de préparer, même sans connaissances préalables de dessin, des originaux pour des illustrations en autotypie, de même l'autochromie avec son exécution relativement simple élargit considérablement le cercle des personnes qui sont en mesure de préparer des originaux pour l'impression en couleurs, alors même que ces personnes n'auraient en fait de peinture que des connaissances limitées. Le prix de ces originaux subit une réduction considérable lorsqu'on le compare à celui qu'il faudrait payer pour l'acquisition d'une peinture. A condition qu'on soit rompu à la manipulation des plaques autochromes, on obtiendra des images non seulement parfaites en elles-mêmes au point de vue esthétique, mais encore ces images seront la reproduction fidèle de l'original. Et chacun sait que même les bonnes peintures et les peintures très chères ne peuvent toujours se vanter de cet avantage. L'image même de la nature dans son entité passe ainsi dans l'illustration et donne à l'objet reproduit une grande

C

valeur. A vrai dire, on était déjà arrivé avant l'autochromie à prendre des photographies colorées partielles d'après nature et on avait réussi à tirer d'après ces négatifs des impressions en couleurs. Mais ce moyen était si compliqué et laissait à la fantaisie de l'opérateur chargé de la retouche une marge si large que l'on finissait presque toujours par obtenir des résultats plus ou moins douteux; ce procédé indirect de la photographie en couleurs d'après nature est tombé en désuétude. L'autochromie a l'avantage de limiter la retouche au strict nécessaire; seuls les partisans entêtés de l'ancien procédé nient aujourd'hui ce fait. Malgré les défauts de l'impression en trois et quatre couleurs, les nouvelles reproductions ont une part importante aux avantages de l'autochromie.

Toutes ces raisons nous permettent d'attribuer à l'autochromie un rôle important dans l'illustration; il n'est pas nécessaire de relever le fait que les livres illustrés en couleurs tireront le plus grand profit de ce procédé; car la phototypie en couleurs est un procédé encore trop peu sûr pour rivaliser avec l'autochromie. Cette dernière rendra de grands services entre autres aux chromolithographes, alors même qu'il sera impossible de la copier directement sur pierre tant que la question de l'autotypie lithographique n'est pas résolue d'une manière satisfaisante. Par contre, l'autochromie donnera toujours une excellente esquisse en couleurs dont le lithographe ne saurait se passer pour son travail; elle lui fournit des motifs et des modèles complètement terminés.

En résumé, on peut dire que les avantages apportés par l'autochromie aux arts graphiques consistent en la perfection esthétique des originaux en couleurs qu'il s'agit de reproduire, en une exécution simple et en un bon marché dans l'acquisition de ces originaux; enfin en une augmentation des commandes d'illustrations en couleurs, conséquence des deux facteurs qu'on vient de nommer. Ces avantages ont de quoi nous satisfaire et c'est avec raison qu'on peut se réjouir de cette invention dans le domaine de la photographie, qui nous touche de près.

R. RUSS
à Munich.

D

FIG. 2.— Illustrating the use of geometric spots as substitutes for rule borders. Examples A and B are from a German publication, while C and D are taken from a French book.

assoluta di questa vantata comodità e facilità di studio.

= Purtroppo si sa che malgrado l'obbligatorietà dell'istruzione elementare, il bell'italo regno conta una quantità di analfabeti veramente sconsolante, senza tener calcolo che sfuggono al controllo ufficiale e non figurano sulle statistiche coloro che dopo aver frequentato alcune classi delle elementari, per necessità indiscutibili di guadagno abbandonano la scuola e ritornano analfabeti, o per lo meno semi-analfabeti, dopo pochi anni, chè la loro memoria non ritiene la poca istruzione avuta.

= Oh lasciatemi esclamare, e chiedere: Perchè il beneficio dell'istruzione si ritiene ancora come un privilegio? Fino a quando questo bel sole italiano dovrà veder muoversi una quantità di ignoranti e di degeneri, figli della miseria e del delitto, vergogna di una società che si sforza di gridarsi civile, per coprire i lamenti dei suoi dimenticati?

Ma se la penna dovesse correre dietro al pensiero non basterebbero le pagine del "Risorgimento" a dire tutta la vergogna ed il danno di questa piaga cancrenosa: la mancanza d'istruzione. Promisi a me ed al direttore del giornale di limitarmi in un articolo non troppo lungo, e ritorno perciò alla proposta.

= La necessità dell'istruzione nella classe operaia è da tempo studio di volonterosi, e l'accrescersi delle scuole serali ne è la migliore delle conferme. E noi vediamo l'opera individuale sostituirsi all'opera collettiva; prestanze materiali o morali di facoltosi di danaro o di scienza, surrogare l'opera governativa e municipale.

= Nè questi sono i soli fenomeni. Molti sforzi lodevoli di individui che sacrificano tempo e danaro per portare fra il popolo qualche po' di sapere, restano coronati da meschino successo, perchè il popolo è troppo ignorante per sapersi ignorante, ed è necessario stordirlo con una réclame americana, prima di fargli comprendere il buon frutto che ne deriverebbe dal suo elevamento morale.

= L'avvicinare, il concentrare tutte le forze che già dànno un'energia forte e sparsa a favore di questa nobilissima azione, chiedere altre forze ad aumentarne il valore e sotto la direzione di un Istituto, studiare, con mezzi che diverrebbero più facili data la forza dell'unione, il modo di portare fra le masse l'istruzione, che è anche educazione, forma il concetto della mia proposta, che affido alla sagacia del direttore di questa Rivista, poichè lo so capace di animarla e di infonderle un po' della sua mente e del suo cuore di artista, sicuro ch'Egli non la abbandonerà, finchè tutte le vie saranno tentate o, nella peggior ipotesi, esaurite, prima di aver trovata quella approvazione e quell'appoggio che la proposta si merita.

= E chiunque abbia cuore di uomo onesto e civile, aggiungendo alle considerazioni

A

giare i cinquantenari delle campagne del 1859 e della proclamazione del regno d'Italia.

¶ Quest'estate avrà luogo a Parigi una mostra del Libro che comprenderà quattro sezioni:

Quella del Libro propriamente detto, che sarà composta di vari riparti fra cui la Libreria moderna, la Libreria antica, opere e materiale tipografico, incisioni, fotografie, francobolli, cartoline postali, ecc.

Verrà in seguito la sezione delle industrie della carta che comprende la fabbrica della carta, dei cartoncini, degli inchiostri e la Mostra di tutti i processi, dei prodotti e di tutti i lavori da cui queste industrie traggono l'origine e ne sono l'oggetto.

La terza sezione sarà consacrata alle pubblicazioni: giornali di Parigi, della provincia e dell'estero.

È la prima volta, si dice, che una Esposizione della Stampa sarà presentata nel suo pieno sviluppo ed essa attirerà di certo l'attenzione dei visitatori. Saranno riprodotti tipograficamente il titolo ed il disegno dei principali giornali che a Parigi, nella provincia ed all'estero formano l'opinione pubblica. Al primo piano del "Grand Palais" molti grandi giornali di Parigi avranno degli stands speciali con grandi biblioteche, sale di lettura e di riposo aperte ai visitatori. Vari di questi giornali si stamperanno nelle sale dell'Esposizione davanti al pubblico.

La quarta sezione di questa Mostra sarà *internazionale* e consacrata alla pubblicità. Da alcuni anni a Parigi gli affissi murali in cromotipografia o litografia sono un ramo molto interessante dell'arte grafica e vi concorrono artisti celebri che ne traggono onori e profitti. Gli affissi firmati da Pal. Cheret, dall'italiano Cappiello, Steinlein e vari altri sono molto ammirati. Tutto fa prevedere quindi che dal luglio all'ottobre prossimo al Gran Palazzo dei Campi Elisi saranno esposti molti capolavori sull'arte del Libro.

In altro fascicolo daremo ai lettori maggiori notizie su questa Esposizione.

¶ La Rivista internazionale *La Fotografia Artistica* di Torino indice un primo Grande Concorso internazionale di Fotografia artistica e scientifica, al quale possono prender parte professionisti e dilettanti di ogni nazione.

Il Concorso comprende due categorie:

Categoria A, libera a tutti.

Categoria B, riservata ai soli associati. Per concorrere in questa categoria è necessario, all'atto dell'adesione, di essere iscritto o di farsi inscrivere fra gli abbonati pel 1907.

Ciascuna delle due categorie si divide nei seguenti gruppi:

1) *Fotografia Artistica*, che comprende: figura, paesaggio, marina, fiori, fotografie di animali; 2) *Fotografia Scientifica*: microfotografie, fotografie astronomiche.

I Premi consistono in varie medaglie d'oro, d'argento e di bronzo offerte dal Ministero della pubblica istruzione, dalle città di Torino, Venezia e Genova, dalle Società fotografiche di Firenze e Genova, dalla Camera di commercio di Torino, dalla casa Temi di Milano, ecc., ed in diversi scelti apparecchi fotografici delle case Goerz di Berlino, Wunsche di Dresda, Lumiere di Lione, Lamperti e Garbagnati di Milano, Dallmeyer di Londra, ecc. Vi sono inoltre dieci premi da lire cento e dieci da lire cinquanta.

Le adesioni al Concorso dovranno inviarsi alla Direzione della Rivista internazionale *La Fotografia Artistica* (via Accademia Albertina n. 1, Torino) entro il 30 aprile e le opere allo stesso indirizzo entro il 15 maggio.

OFFERTE E RICHIESTE DI MATERIALE

Le inserzioni in questa rubrica sono gratuite per i soli associati del giornale. La corrispondenza relativa deve essere inviata alla nostra direzione che ne cura il recapito agli interessati senza nessun compenso.

VENDESI in un paese della Toscana una completa tipografia corredata di macchinario adatto per la esecuzione di lavori di ogni genere e con un assortimento notevole di caratteri; la tipografia si cede subito ad ottime condizioni di prezzo, con pagamento a contanti. L'impianto dispone di forza motrice eccezionalmente economica ed è situato in luogo centralissimo sulla linea Firenze-Roma.

CERCASI un macinino per colori, con movimento a motore, di media capacità, in ottimissime condizioni. Pagamento per contanti.

CERCASI una macchina tipografica con maciazione cilindrica, luce entro telaio centimetri 70×100, non meno, corredata di tutti gli accessori d'uso, in ottime condizioni.

CERCASI un buon torchio tipografico, costruzione inglese luce centimetri 70×100. Indicare il nome del fabbricante ed il peso esatto.

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Stampato nella Scuola pratica di tipografia Bertieri e Vanzetti, via Tadeo 51, Milano
Anno Montgiovanni, gerente responsabile

B

Il Libro Moderno

(Le Livre Moderne)

C

IL LIBRO MODERNO

LE LIVRE MODERNE

TAVOLA A

D

FIG. 3.— Text and display pages from an Italian publication. The little squares form a pleasing style of decoration.

of the endless possibilities of combination. Here the printer has had to deal with a page treating of floral decoration in gardening, and, instead of putting in some overworked foundry ornament, he has evolved from the most simple materials a decoration which is thoroughly appropriate and very pleasing.

Still further application of the " secession " art is to be found in Fig. 5, reproduced from *Schweizer Graphische Mitteilungen*, a Swiss publication. The little squares are most effectively used in these examples, especially in the second line of the upper design and in the display line following the initial in the lower one. In the latter case they serve to fill out the line pleasingly. The originals of these designs were also in two colors.

The German typographer is, perhaps, unusually fortunate in having excellent variations of the black-letter with which to work, as the black-letter, either of itself or in connection with suitable border, forms a rich, handsome page. This is illustrated in Fig. 6, which shows two advertisements, reproduced from a German publication. Both are exceedingly simple in design, yet the richness of color of text and border gives unusually pleasing effects. As suggested above, we can borrow, with profit, much from the typography of other countries, especially as regards the " secession " art. The form of decoration is peculiarly adapted to typography, its construction from units making it easily arranged, while furnishing a pleasing variation from the rules. Many printers of this country are now using this form of decoration to a large extent, and the typefoundries are furnishing numerous designs of this character in borders, etc. All indications at present point to its probable use as an important factor in our typography of the near future. The printers in America who have thus far essayed this form of decoration in their work find it an excellent means of adding ornamentation with a minimum of trouble. Like all other decorative material, it should be used carefully. While a touch here and there, or a border around a page, lends a pleasing effect to the work, too much of it gives an unsatisfactory, spotty appearance to the page. Used with restraint, it is an excellent medium, but otherwise it is undesirable. The lower designs in Fig. 3 illustrate this question of restraint in ornamentation. Simple as the designs are, just enough of the decoration has been introduced to give them a snappy appearance and put them out of the class of the commonplace. In Fig. 4, of course, the percentage of ornamentation is much greater, but the fact that the spots are nearly all gathered into two groups, and given certain forms, prevents a confusion of decoration. Then, too, this form of decoration will harmonize with the various type-faces just as well as will the plain rule. Made up of the simplest and most primitive elements that enter into design, it gives something that is distinctive and yet does not clash with any of the letter forms. In the examples above referred to (Fig. 3, C and D), it is used with the gothic form of letter and with the roman capitals, and in neither case does one feel that it is inharmonious, any more than are plain rules.

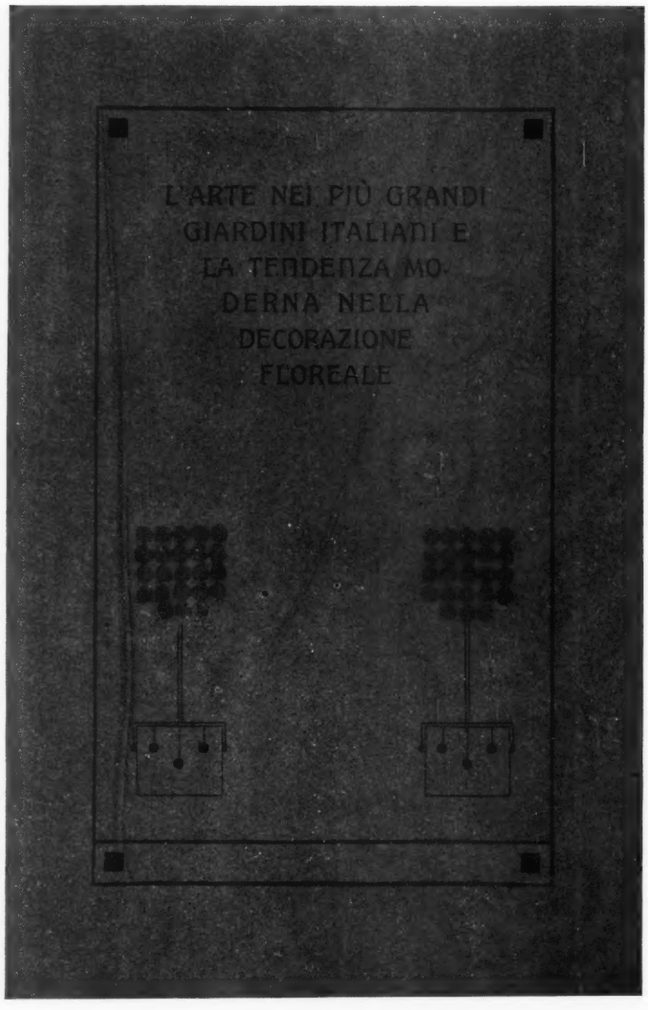


FIG. 4.— Instead of using a conventional foundry ornament, the compositor has evolved, from the most simple materials, a unique and thoroughly appropriate decoration.

The varieties that can be obtained are almost endless. Squares, circles, triangles and rectangles form the elements of the designs, and their repetition, alternating one with the other (as in B, Fig. 2), etc.. form the various combinations that are used as borders with such pleasing effects. In the application of this " secession " style of typography something new has been developed. Most of the styles of typography which characterize the various periods are but repetitions of the fads and fancies of other days, but in this geometric design the problem of decoration has been approached from a new angle. Not only in typography, but in the other crafts, has this style of design become immensely popular in Europe. In Germany, especially, much of the interior decoration of houses is of this order, and the furniture, jewelry, etc., shows its wide application. Its adaptability to typographical designing, however, is

HOTEL LA MARGNA

ST. MORITZ, ENGADIN



ALFRED ROBBI, PROPRIETAIRE

HOTEL LA MARGNA, ST. MORITZ (ENGADIN)

EINLEITUNG

Das vorliegende Büchlein verfolgt einen doppelten Zweck: einmal die Besucher von St. Moritz auf mein im Sommer 1907 eröffnetes und mit allem Komfort der Neuzeit ausgestattetes

HOTEL LA MARGNA

aufmerksam zu machen, zum andern aber, um den Gästen und Freunden meines Hauses als kleine Erinnerung an die in seinen Räumen zugebrachten Stunden zu dienen und ihnen etliches Illustrationsmaterial in die Hand zu legen, daß sie imstande seien, ihren werten Angehörigen, Freunden und Bekannten im Bilde vorzuzeigen, wo sie während ihrer kürzeren oder längeren Ferienzeit, wie ich mir schmeichle, sehr gut aufgehoben waren und mich dabei auch weiterhin empfehlen werden.

KURORT ST. MORITZ

Ueber den Kurort St. Moritz ausführlich zu sprechen, ist hier nicht nötig, der empfiehlt sich von selbst und ich nehme an, daß die Leser dieses Büchleins darüber schon genügende Auskunft werden bekommen haben und gehe gleich zur näheren Schilderung meines Hotels über.

LAGE DES HOTELS

Dieses gewahrt der mit der Eisenbahn in St. Moritz Ankommende sogleich beim Verlassen des Bahnhofs. Zwar wird er es nicht auf den

FIG. 5.— In this example the little squares are most effectively used, and they harmonize pleasingly with the type. Reproduced from a Swiss publication.

even more pronounced than in other lines of craftsmanship. The fact that the material of the printer consists largely of units, and that nearly everything he uses is based on the rectangular shape, makes the use of this form of decoration especially appropriate.

FOREIGN FIRM WANTS PAPER.

The *Daily Consular and Trade Reports* of October 13 contained this item: "A New York exporter supplies the name of a firm in the far East desirous of receiving quotations, c.i.f. Karachi, on the following lines of goods: Printing, writing and bank paper, colored papers, boards (white and colored), duplex tinted cards, cartridges, note-papers, envelopes of all kinds, tags, pencils, steel pens, erasers, visiting-cards, wedding-cards, floral note-paper, and, in fact, all kinds of stationery supplies. It is requested that samples be submitted in triplicate." Further information may be obtained by addressing the Bureau of Manufactures, Washington, D. C.



FIG. 6.— Showing the richness of color, made possible through the attractive black-letter variations, which characterizes much of the German printing.

SEEING BY TELEPHONE.

To allow people conversing by telephone to see one another is known to be the ultimate goal of those inventors to whose labor we are indebted for the evolution of telephotographic apparatus. As the problem did not so far admit of any practical solution, inventors have, in fact, been satisfied with transmitting, by wire, photographic pictures, diagrams, handwriting and the like. According to reports just received from Denmark, a satisfactory solution is now offered. In fact, two young Danes (the brothers Andersen) recently called at the office of *Politiken*, the well-known Copenhagen daily, in order to submit to the editor the principle of their idea, particulars of which can not yet be given out. Unlike the Korn apparatus, optical transmission, according to their scheme, is not effected by means of any material sensitive to light, such as selenium, nor is a picture produced by photographic or mechanical means as in all the apparatus so far suggested. Transmission, in fact, takes place simultaneously, so as to reproduce any objects situated at the sending station in their natural colors and motions, their dimensions, however, being reduced.

The apparatus is connected by a contact with the telephone wire, when the acoustic or optical currents can be thrown alternately through the line. The operator is thus able at will to show himself, or to bring before the eyes of the person at the other end any objects he may like to show him. As the apparatus, so far from being necessarily located immediately beside the telephone, can be used within a considerable range, provided the contact be obtained, the possibilities of this invention are obviously many. Further details will be awaited with interest.— *Scientific American.*

THE only binding contract is one with a selfish motive to carry it out.— *David Gibson.*

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

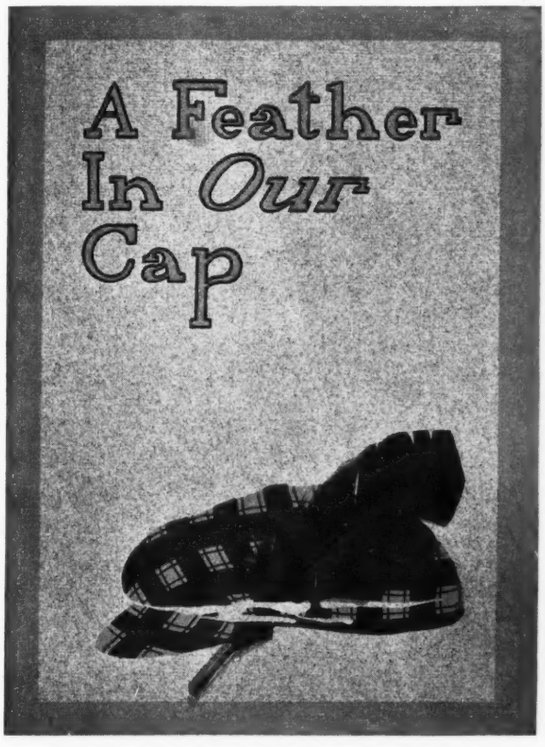
Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package.

JAY F. WORLEY, Lincoln, Nebraska.— The card is an original and unique conception, and presents an attractive appearance.

P. T. REYNOLDS, San Antonio, Texas.— The letter-head is original in design and very pleasing. Personally, however, we would prefer to see a tint in the panels rather than the gold.

THE little monthly calendars of the Thomas Todd Company, Boston, with their timely verse, continue to attract attention to that firm in an effective manner. The October calendar is very pleasing.

ONE of the most unique specimens of printers' advertising to reach this department in some time has recently come from the Charles Francis Press, New York. It is a booklet entitled "A Feather in Our Cap," and, as the



Cover of an effective advertising booklet by the Charles Francis Press, New York. The feather was a real one, the cover being slit to hold it in.

reproduction herewith will show, the cover contains those words and an illustration of a cap with a feather stuck in it. The feather is a real one, the cover being slit to hold it in.

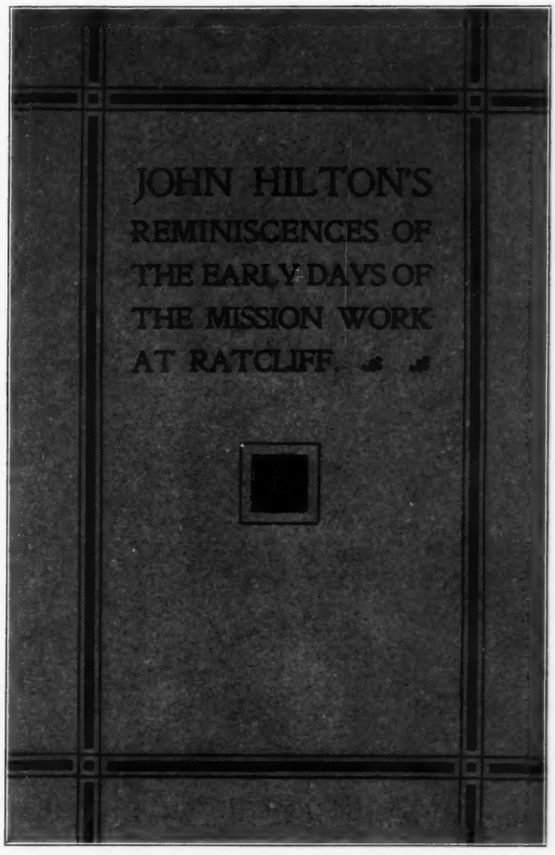
GRANT PRINTING COMPANY, Kansas City, Missouri.— Your booklet is very effective and contains much excellent matter. We would suggest, however, that you use a solid tint-block behind the black rather than the decorative one. When the latter is run light enough to give the text the proper strength it is impossible to make out the design and the page looks rather muddy. We would also suggest a better adjustment of margins, making the outer margin wider instead of smaller than the inner one.

RON. C. HAYLES, Sydney, Australia.— The specimens submitted are very clever and effective, especially the program. The letter-head shows a very pleasing division of spaces for the various panels.

THE GARDNER PRINTING COMPANY, Cleveland, Ohio.— The automobile catalogue is quite attractive and the illustrations are effectively printed in colors. Personally, we think the blue on the title-page a trifle strong.

J. WARREN LEWIS, Ogden, Utah.— Your late specimens are excellent — fully up to your usual high standard. The cover-page for the catalogue of bookkeepers and stenographers is a very clever conception and especially creditable.

G. C. GREEN, London, England.— Your commercial specimens are excellent and show a gratifying appreciation of the value of simplicity as one of the requisites of good typographical design. The souvenir is a very attractive piece of work, although we would suggest that you group the three lines on



Attractive booklet cover in geometric design by G. C. Green, London, England. Original in brown tones on brown stock.

the title-page a trifle closer together and place them above, rather than exactly in the center. We reproduce herewith one of your booklet covers — an exceptionally attractive arrangement.

PRATT & LAMBERT, varnishmakers, Buffalo, New York, have recently sent out to the trade a series of five advertising folders, entitled, "Varnish Talks." They are attractively printed in colors on heavy cover-paper, and make an excellent showing.

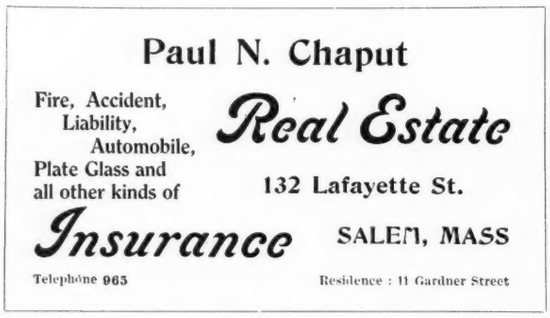
WILLIAM A. FORD, Raleigh, North Carolina.— The blotter submitted is very pleasing both in design and color arrangement. As a matter of personal taste, rather than criticism, we prefer parallel rules of equal weight, either for underscoring or for panels.

FROM W. Seton Kent, manager of the Washington, D. C., branch of the American Type Founders Company, we have received an attractive announcement. It consists of four pages, with an illustration of the building in which the new Washington branch is located tipped on the first page.

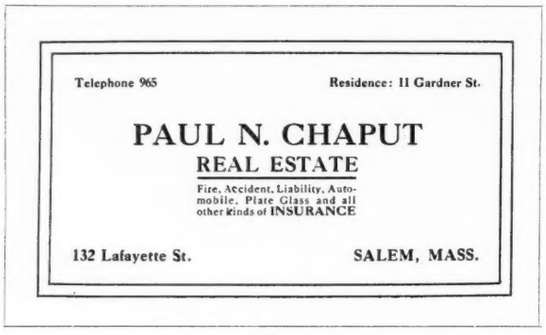
CARL WHITE, Comanche, Texas.— The letter-head is excellent in design and very attractive, although personally we would prefer an orange or red-orange to the red which you have used. On the card we would suggest parallel rules of equal weight for underscoring rather than the light and heavy rules. We would also suggest an additional lead or two after the name. Your ink

trouble may be due to one of two reasons — either the rollers are too soft or the ink is of too poor a grade. Ink for work of this class should cost not less than $1 per pound, and with ink of that grade and hard rollers you should have no trouble.

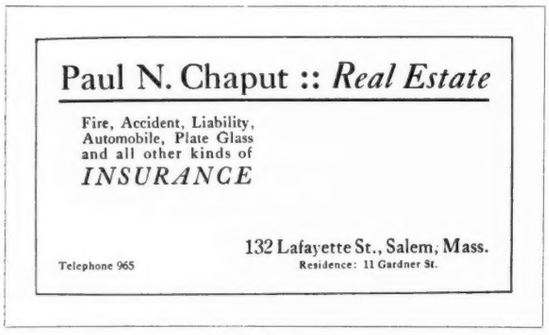
VICTOR M. LORD, Salem, Massachusetts.— Your specimens are very neat and tasty in arrangement. We would suggest, however, that you confine each piece of work, as far as possible, to one series of type. The specimens on which you have done this are greatly preferable to the rest. The card for Paul N. Chaput (A) is so unlike much of your work, and furnishes such a good illustration of the unsatisfactory results where too many type-faces are used, that we have taken the liberty to suggest a few rearrangements. Unless the customer insists, we would suggest that the name be the most important feature on the card, rather than the business, and, in the resettings, we have made it that way. Gathering the matter into groups, with a little white space to relieve them, gives more pleasing results than scattering the lines all over the card, and makes the job more readable. This is illustrated in Example B, a conventional arrangement of the card. Although much smaller type is used than in the original (A), still the card is much more readable, as the eye can readily grasp all the features. Examples C and D show rather unusual arrangements, either of which is easy to read.



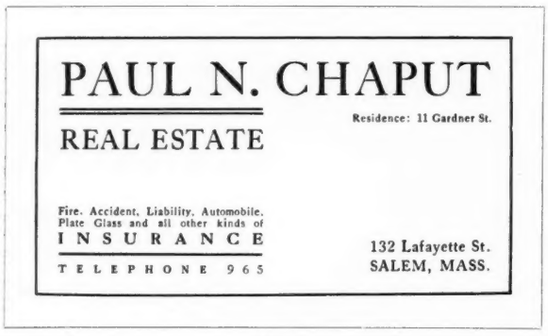
A.



B.



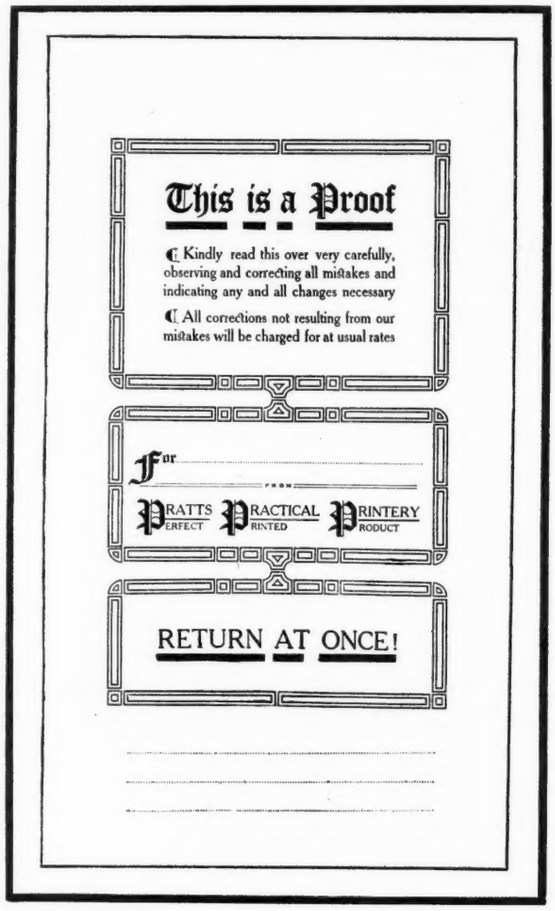
C.



D.

A business card, with three resettings, showing the desirability of few type-faces and an arrangement which can be easily grasped by the eye. Careful placing of groups, although the type be small, is stronger than larger type poorly displayed.

THE product of Pratt's Practical Printery, Aurora, Illinois, is, to say the least, original and unique. Conventional lines are not adhered to, but, instead, fresh ideas in typographical design are being constantly brought out. Perhaps the most unconventional of the specimens recently received from this house is a proof envelope, a reproduction of which we show herewith. As the original was in black and red one can gain but little idea of its attractiveness as to color, but the reproduction will serve to give an idea of the design. The form covered the entire envelope, the latter being 7 by 10⅜ inches in size.



An unconventional proof envelope from Pratt's Practical Printery, Aurora, Illinois.

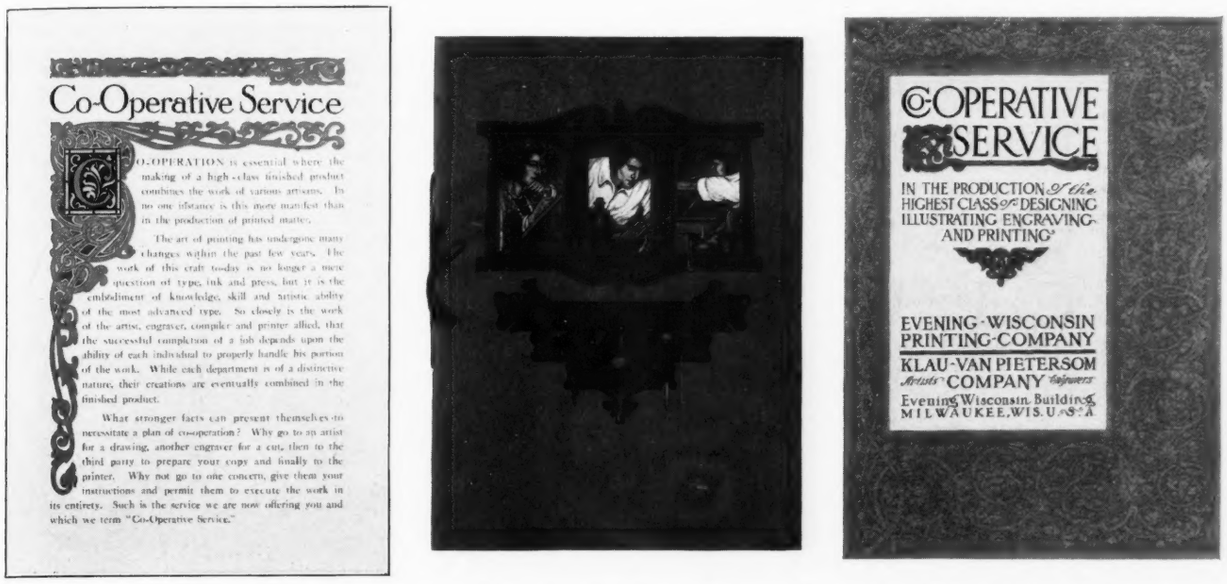
ONE of the most sumptuous examples of printing which we have received is a brochure recently sent out by the Evening Wisconsin Printing Company and the Klau-Van Pietersom Company, Milwaukee. We reproduce the cover, title and the first page of text herewith. The cover is printed in black, gray, gold and browns on brown stock, and is die-cut, so that the three illustrations at the top are seen through the openings. These illustrations are printed from half-tones and colors and illuminated with gold. The other pages reproduced are in black, green, gray and buff on white stock. The booklet shows numerous examples of high-grade printing in one and more colors, all of them being representative of the best in design and mechanical execution.

FROM the Oswego Machine Works, Oswego, New York, we have received a catalogue of the Oswego, the Brown & Carver and the Ontario cutting machines. The catalogue is gotten up in an attractive manner, printed from old-style type with wide margins and excellent half-tone illustrations, the latter being especially good. It bears the imprint of the Morrill Press,

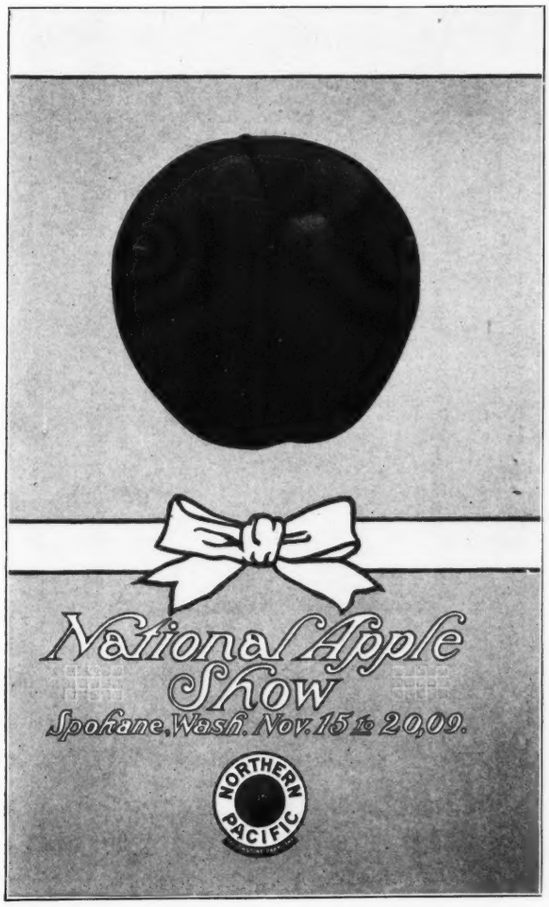
Fulton, New York, and is in keeping with the high-class work we have formerly received from that firm.

FROM J. N. Stewart, advertising manager of the Northern Pacific Railway, we have received a booklet designed to give publicity to the National Apple Show, to be held at Spokane, Washington. The cover of the booklet is a unique conception, as will be seen by the reproduction herewith. The lettering and bands across the page are light blue outlined with gold, the background of the page is buff, while the large red apple at the top is most appropriate.

THE Deurich Press, Chula Vista, California, produces unusually high-



Cover and two inner pages from a handsome booklet by the Evening Wisconsin Printing Company and the Klau-Van Pietersom Company, Milwaukee, Wisconsin.



Cover of an attractive booklet by the Northern Pacific Railway.

2–7

class commercial printing. In the matter of booklets, which they make a specialty of writing, designing and illustrating, they are exceptionally clever. Among recent examples from them, perhaps a booklet for Hotel del Coronado



Cover of a hotel booklet by the Deurich Press, Chula Vista, California. Original in gold and two browns, the crown being embossed.

stands out the most prominent. The cover, a reproduction of which is shown herewith, is printed in gold and two browns on cream-tinted stock, the crown being embossed. The specimens throughout are of the same high order.

"CROCKER QUALITY," the house organ of the H. S. Crocker Company, San Francisco, California, maintains in the October number the same high standard set in previous issues. A specially designed border, printed in orange, surrounds the pages, while the text and illustrations are printed in green.

BOSTON
CAMERA
CLUB

FIFTY BROMFIELD STREET
BOSTON, MASSACHUSETTS

PHINEAS HUBBARD *President*
A. E. FOWLER *Vice-President*
JOHN H. THURSTON *Secretary*
CHAS. H. CHANDLER *Treasurer*

Pure New England Honey

for sale by
W · A · CARTER
NORTH SCITUATE, MASSachusetts

Attractive leaflet cover and card by Robert G. Ruggles, Boston, Massachusetts.

ROBERT G. RUGGLES, Boston, Massachusetts.— Your specimens show an excellent taste and a careful regard for the appropriate. Although they are all commendable, we like best the cover-page of the Boston Camera Club leaflet and the card for W. A. Carter, both of which we reproduce herewith.

WILSON S. REAM, Lebanon, Pennsylvania.— The letter-head for the *News* is original in design and attractive, as is also the blotter, with the exception of the poor printing caused by rough stock. A smooth surface would have been much better. The letter-head for the Century Company is not pleasing, owing to the excessive letter-spacing.

ED P. SUTTER, Chicago.— We would suggest that you use but one series of type in the large panel on the blotter. The lines at the bottom do not harmonize in shape with the balance of the panel. We would also suggest that you put "Suite 46, 85 Fifth avenue" in one corner and the 'phone number in the other.

THE product of Harry S. Stuff, Seattle, Washington, is invariably unique and original. Among his later specimens, perhaps the most attractive is a hanger gotten out to advertise Seattle Day at the Alaska-Yukon-Pacific Exposition. It is headed "The True Seattle Spirit," and is in the form of a declaration and resolution.

R. S. PECK & Co., Hartford, Connecticut, use the booklet extensively as a publicity medium — and use it well. Their latest booklet, a reproduction of the cover of which is shown herewith, will attract attention anywhere and is sure of missing the waste-basket. The original is printed on cream linen-finished stock in light brown, dark brown and black. Exceedingly simple as the decoration is, it furnishes a most handsome and striking effect.

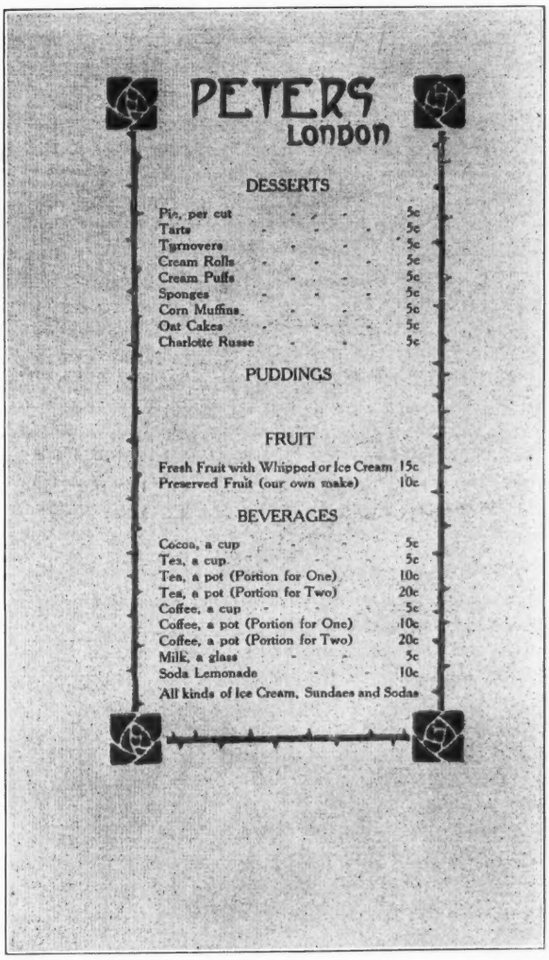


Cover of an artistic and attractive booklet by R. S. Peck & Co., Hartford, Connecticut. Original in brown and black on cream linen-finished stock.

FROM S. H. White, foreman of the London Printery, Rock Hill, South Carolina, has come another package of commercial specimens, gotten up in the usual good style which characterizes Mr. White's work. Tint-blocks are used most effectively, and the color-schemes show careful thought.

FROM the Lorraine Manufacturing Company, New York, we have recently received an attractive booklet advertising a new brand of cloth goods. The booklet is printed throughout on hand-made paper, with illustrations tipped on. The cover is printed from a special design and is very pleasing.

HERBERT R. SMITH, Washington, New Jersey.— Your late commercial specimens are fully in keeping with the high standard set in former work. The bill-head for Charles L. Stryker is an especially handsome conception. The work is all handled in such manner as to leave no room for criticism.


PETERS
London

DESSERTS

Pie, per cut	5c
Tarts	5c
Turnovers	5c
Cream Rolls	5c
Cream Puffs	5c
Sponges	5c
Corn Muffins	5c
Oat Cakes	5c
Charlotte Russe	5c

PUDDINGS

FRUIT

Fresh Fruit with Whipped or Ice Cream	15c
Preserved Fruit (our own make)	10c

BEVERAGES

Cocoa, a cup	5c
Tea, a cup	5c
Tea, a pot (Portion for One)	10c
Tea, a pot (Portion for Two)	20c
Coffee, a cup	5c
Coffee, a pot (Portion for One)	10c
Coffee, a pot (Portion for Two)	20c
Milk, a glass	5c
Soda Lemonade	10c

All kinds of Ice Cream, Sundaes and Sodas

A page of an attractive menu by the Birdland Printing Company, London, Canada. Original in colors.

HARNEY CHANDLER, Gadsden, Alabama.— Your specimens are very neat and tasty, the fact that they are nearly all in one series being mainly responsible. On the letter-head for Stewart & Stewart we would suggest that you move the firm name down a trifle, as it is too close to the top of the sheet. We would also suggest that you omit the punctuation marks from the ends of lines in display work.

C. ELLINGTON, Chehalis, Washington.— The booklet is an excellent piece of work. We would, however, make one or two suggestions regarding it. We would suggest that you use an orange or red-orange on the cover in combination with the blue, instead of the red which you have used, as we think it would give a better effect. With the exception of one or two pages, on which the cuts show too little ink, the inner pages are well printed and well arranged.

DALE G. BOWERSOX, Payne, Ohio.— We would suggest that where you are handicapped for rules which will join properly you use more simple arrangements. Your letter-head for U. S. Keckley is the best of those submitted, and in that one the rules underscoring the name are really not necessary. Running rules at the ends of type lines is rarely satisfactory, and we would suggest their omission. The same is true of periods used to lengthen out lines. In the two panel letter-heads we note that the matter in the center panels is in pyramid form — wider at the bottom than at the top. If possible, the printed panel or page should be just the reverse — wider at the top than at the bottom.

RUDOLPH SMITH, Big Timber, Montana.— Your commercial specimens are very creditable, the envelope corner-card design being especially attractive. On the letter-head we would suggest more space above the firm name, as at present it is too close to the top of the sheet. This space could be taken from either side of the rule dash. We would also suggest a smaller size of type for the address line.

FROM the Fuchs & Lang Manufacturing Company we have recently received their latest specimen-book of art-printing inks. It is one of the handsomest books of this kind that we have seen, the specimen colors being shown on numerous special designs. The book is attractively bound in cloth, with the cover stamped in gold and colors. The suggestions for combinations of ink shown on some of the pages are excellent, the combinations being most effective.

W. H. FARWELL, Uniontown, Pennsylvania.— Your card is very attractive and pleasing. The blotter, however, is not so good, owing partly to the use of so many colors in the text and to the fact that the text is scattered over too much of the space. Pulling it a trifle closer together, especially in the center of the blotter, where there is considerable more space between lines which read together than between the top and bottom lines and the border, would help materially.

PRESS PRINTING COMPANY, Pleasantville, New Jersey.— Your large blotter is neat and attractive in design. On the small blotter we would suggest that you place the two lines at the top a trifle closer together and substitute heavier rules or a border in the center, as the light-face rules present a broken line when printed on the soft stock. We would suggest a color other than the gold on the label, as the gold does not present sufficient contrast to the yellow-orange stock.

GEORGE W. GROSE, Regina, Canada.— Your endeavor to make your work simple and appropriate has met with excellent results, and the specimens which you have sent are very creditable indeed. Putting yourself in the customer's position, and endeavoring to turn out work that would please you as a buyer, can not help but simplify your product. Too many printers fail to realize that mechanical excellence, while it may mean much to the workman, can not take the place of simplicity of design, and assume that because intricate rule design and ornamentation mean much to them that they are what the customer desires. We would suggest that you omit the rules at the ends of the line on the letter-head for the Woodstock Footwear Store, and use a lighter ornament on the letter-head for the Oxford Marathon Games.

WANTED: A REST.

The Sensation Editor sat at his desk
With his head in his horny hands,
And looked over stuff from everywhere,
Of trouble in many lands.
And he sighed a sigh that was two feet long
And seven feet deep over all,
And he said: "This truck is a drug around here —
We've trouble enough in St. Paul!"

He cut Alfonso to fifty-three,
And dumped all the rows in France,
He slashed a column from Turkey's woes,
And killed a theosophist's trance;
He murdered the cyclone up Barnesville way,
And threw out a scandal from Nome,
For he said: "Our space will be eaten up
When we print all our trouble at home!"

He ran a swift pen through a story from Greece
That dealt with the Cretan affair;
He handed the waste a column excite
On another big wreck in the air;
And then, with a groan, he tore in two
A story of Roosevelt,
For he said: "When it comes to real live stuff,
St. Paul is the trouble belt!"

So he spread on the bandit at gay White Bear,
And the blaze at the *Daily News;*
He ordered some pictures of Lawler's gun,
And a column on "Young on Booze";
A story on Renz, and Corning's defi,
And one on the Grace street death,
And then he sat back and smoked, and sighed:
"At last I can draw my breath!" — *Winnipeg Tribune.*

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

SENDING HALF-TONES BY TELEGRAPH.— The London *Daily Mirror* is taking much credit for sending half-tones by telegraph, the method being this: A half-tone is printed with enamel on a sheet of lead, developed and burned in. A polished steel plate is laid over the lead, both plates are put in a hydraulic press, and the enamel dots forced into the lead until the surface is perfectly smooth. The leaden plate is then bent around a cylinder, and a metal stylus passes over it as it revolves. While the stylus is on the lead the current passes, but it is broken when it goes over the enamel. At the other end of the wire a stylus raises and falls on a sheet of chemically prepared paper, leaving a brown mark wherever it touches the paper. In this department of THE INLAND PRINTER for June, 1901, pages 377-378, will be found a cut of a half-tone telegraph machine and a half-tone of President Harper that was telegraphed by it from a half-tone.

COATING A ROLL WITH ENAMEL.— M. S. Chambers, of North Adams, Massachusetts, has been trying to coat a roll with enamel solution evenly, so as to print on it from a design that could be wrapped around the roll, burn in the enamel and then etch in chlorid of iron. Failing in his attempts, he wrote this department for help, and the reply in the September number was that "no one attempts to coat a roll with enamel solution, for it would seem impossible to get an even coating. The method used is the carbon process." Now, Mr. Chambers writes: "Your reply that it seemed impossible put me somewhat on my mettle. I tried it again, and have coated two thirty-six-inch rolls with enamel solution, printed on them, burned them in, and etched them successfully, and I am sending you in separate enclosure a sample of printing from these rolls." The sample sent by Mr. Chambers was a print on calico in two colors, and it was clean-cut and in perfect register. He is to be congratulated in doing something that has baffled calico-printers before this.

TO REMOVE MAGNESIA FROM A HALF-TONE.— Schuyler J. Bronson, New Orleans: Your trouble with magnesia is due to two causes: you do not use the proper kind of magnesia and you do not go the right way about removing it from the finished plate. The carbonate of magnesia you buy in powder is likely the powdered mineral magnesite, which, in combination with the iron etching solution and the copper, makes a hard paste in the etched parts that is very difficult to remove. The block magnesia, which you can readily purchase, is oxid of magnesia, produced by burning the metal and then pressing the light fluffy flakes into blocks. When rubbed into an etched plate it shows up the condition of the plate, to a practiced eye, even better than a proof. To remove it, begin by getting rid of the stopping-out varnish, which is usually a spirit-varnish and must be removed with alcohol. While the plate is still wet with the alcohol, take it to a sink and pour over a little acetic acid, so as to cover it all over, and sprinkle on the plate a handful of fine table-salt. With a fine bristle nail-brush scrub the plate in the direction of the half-tone dots, allow the water from the tap to flow while finishing the scrubbing, wash away all traces of the acetic acid, and the plate should be cleared completely of magnesia.

INJURY TO THE EYES BY THE ARC-LIGHT.— The writer has been asked if arc-lights really injure the eyes. From his own experience he would say, most decidedly, yes. He believes he owes his weakened eyes and the use of glasses primarily to working at night with arc-lamps. The present enclosed arc-lamps are even more injurious to the eyes, on account of the amount of ultraviolet light they give forth. All of the men who worked with me for years at night, working in the rooms with arc-lights, show weakened eyes in the daylight. To the processworker nothing is so precious as eyesight, and he should beware of the injury of the enclosed arcs, due largely to the fact that he has, either as photographer or printer, to go constantly from the darkroom to the intense glare of the arc-lights. It would be well for him to provide himself with a pair of goggles of smoked or yellow glass, to cut out the ultraviolet rays, and get the habit of raising these goggles from his eyes when entering the darkroom and lowering them when coming out. Blue glass is of no service for this purpose, as it does not exclude the ultraviolet rays. Yellow-green glasses are all right, not because they are green, but on account of the amount of yellow in them. The writer puts his face in a basin of clean water every time he washes and opens his eyes under the water — this strengthens his eyes. He would not advise any one to treat weak eyes without consulting a physician.

TECHNICAL SCHOOLS FOR PROCESSWORK.— The writer has been asked his opinion as to the practicability of technical classes for processworkers in the large cities of our country, and this is the most difficult question to answer he has received in the fifteen years he has been replying to queries in this department of "Process Engraving." It is evident we have entered upon an era of technical education that is going to spread with great rapidity. Already are they teaching in the public schools of New York blacksmithing, plumbing, electrical wiring, carpentry and other trades, to the number of at least a dozen. The New York Trade School has had nearly sixteen thousand students, since its formation, so that technical schools are here to stay and are multiplying rapidly. It is not likely that processwork will be taught with public-school funds, though, since the proposition to give New York school children breakfasts at the expense of the taxpayers, there is no telling where public-school faddism will stop. The London process school has now six hundred students, and is putting up a new building at a cost of $100,000. It is supported chiefly from the tax on beer and partly by the small tuition fee charged the students. Its rule not to accept a student unless he is actually engaged in processwork insures earnest attention from the students, and should be the rule in all such schools. My advice to processworkers in this country is to take advantage of the present evening schools in their own localities, and continue their education in English and mathematics, but, by all means, get into the drawing classes and practice drawing from casts and study designing in color. If elementary chemistry can be had, so much the better. Remember, the shop is the best school for processwork, while a study of the subjects here recommended will develop intelligent workmen, who can command the highest wages and the best positions in the craft.

TO REMOVE SCUM IN ENAMEL PRINTS.— R. de V., Montreal: In reply to your query as to the removal of scum, the *British Journal of Photography* gave an answer some time ago that we can not do better than reprint here: "One of the difficulties of preparing the acid-resistant print on metal is the frequent occurrence of 'scum,' that is, an insoluble film of colloid which is not removed on development from the places between the dots, which should be bare metal. There are many causes for this. Perhaps the chief is the fact that the dots on the negative are not opaque enough, and so light penetrates and renders the underlying film insoluble. Overexposure when printing will, of course, give it; some samples of glue are prone to be more or less undevelopable, especially if chromic acid is used in the formula. Insufficient development of the print in cold water before placing in the dye solution, stale dye solution, and imperfect washing out of the dye, are also apt to show scum. Naturally, it is better to have a print absolutely free from scum, which, by the way, is seldom discovered until after the enamel is burned in. It is, however, quite possible to remove scum from the print if due care is taken. There are many formulas for this; for example: Acetic acid and salt, solution of chromic acid, a mixture of the latter and other acids, weak perchlorid of iron, and, finally, a five-per-cent solution of cyanid of potassium. The plate is either placed in one or the other of these solutions and rocked for a few seconds, or obstinate cases are rubbed with a wad of cotton moistened with the liquid. The best solution is, perhaps, the cyanid of potassium; it seems to effect the removal of the scum, in very severe cases, without attacking the dot proper. Next to this, is the weak solution of perchlorid of iron, say, a solution at 25° Baumé; in very bad cases this can be applied warm, and is generally found satisfactory."

INKING ROTARY-PRINTED GRAVURES.— R. E. S., St. Louis, writes: "I am very curious to learn all I can about that photogravure printed in colors that was given in THE INLAND PRINTER last December, for I have never seen anything to equal it from a fast printing-press. I can understand how a copper cylinder is inked, but how they wipe the ink perfectly from a quickly revolving roll gets me. I am familiar with copper-plate printing, as we do fine stationery and embossed work in our printery. Our pressman says the ink is wiped off with a scraper. If that is so, why can not they apply the same principle to a flat plate and do away with the tedious manipulation gone through in wiping a plate by hand?" *Answer.*— The Waite die and plate press "inks, wipes and prints at one impression" from a flat plate, as stated in their advertisement in THE INLAND PRINTER. It is easier to turn a copper cylinder true than it is to get a plane surface absolutely flat, which would be necessary should the surplus ink have to be removed with a scraper. The ink used in printing photogravures from a cylinder is almost of the consistency of soup, and is called "soup" by rotary photogravure-printers. The bottom of the copper-printing cylinder either turns in a trough of this soup or the liquid ink is supplied with a cylindrical brush or felt to the cylinder. The excess of ink is removed by a scraper, called the "doctor," which has a keen knife-edge. The doctor is given a lateral movement parallel with the axis of the printing cylinder, to which it is pressed tightly. The ink used must be absolutely free from grit, or scratches would result on the printing surface. This whole system of printing from an engraved roll is not new, for it has been in practice in printing calico and wall-paper for many years. Its application to printing photogravures began in England, about ten years ago.

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

MOLDS for casting thirty, thirty-four and thirty-six point slugs can be applied to all models of Linotype except Model 1. There are seven different models of Linotypes.

THE Mergenthaler Linotype Company announces that it is cutting punches for additional faces in twenty-four, thirty and thirty-six point. Many new two-letter display faces are also being made in the smaller sizes.

THE new low-base Model 5 Linotype is about five inches lower than the standard machine, though its keyboard is the same height. The column has been shortened this much, making all parts of the machine more accessible.

TO CHANGE liners in thirty-six-em Linotype molds, the entire mold must be taken from the mold disk, the cap removed and the liners taken out. A slot in the liners fits a vertical post of the mold, so they can not be changed as in the universal adjustable mold.

MATRIX PULLS FACE OFF SLUG.—An operator writes: "I herewith enclose you a slug and one matrix. I have been having considerable trouble with the roman 'e.' It works all right on the black letter, but the metal sticks in the matrix of the roman. The old matrices I had in the machine are all right, as is the rest of the font. The one I am sending you I just received and can not figure out what is the cause of the pulling off the face of the letter. I have a rebuilt machine and it has been going fine until this occurred. I went over adjustments and they are all right, as far as I can see." *Answer.*— If certain matrices pull the face off the slug and no others act that way, it is a good indication of defective matrices. Send samples to the Linotype Company, asking for replacement.

TRANSPOSITIONS.—A. P., Indianapolis, Indiana, writes: "On a Saturday evening, a week ago, I left my machine in apparently excellent condition. On the Sunday afternoon following I had some extra work to do, and, when I started up, I got just as many transpositions in every line as there were spacebands in the line. I have everything as clean as can be and all justifications are made according to 'Hoyle.' Still, the transpositions occur almost regularly. I have even taken the spaceband-box off, cleaned it thoroughly, put in new pawls, new rails, and also have new chute-spring on, all adjusted properly, but to little avail. Rubber roller in keyboard also in good shape. This is the first time anything has ever occurred that I could not remedy, and the thing that puzzles me most is that I can not find anything wrong, and I would be more than pleased to have you furnish me with a little light on the subject. In the last four galleys there was but one transposition, so, you see, the machine must have been running well when I left it." *Answer.*— Proofs showing the transpositions should have been sent. You failed to state the nature of the transposition, but we surmise that it is the spaceband

assembling ahead of the last letter in the word. In this case, it could not be a spaceband-box trouble, for there is nothing in the box that can cause a band to release too soon. Also the roller and cam are likewise not at fault, for they can not go too fast without a corresponding speed being given to other cams. The fault, then, lies with the matrix, but, as it is not always the same character, the fault must then be due to the matrix being interfered with immediately before it reaches the assembler. The point where a matrix is most likely to be retarded is just as its upper ear is being carried to a vertical position. This occurs as this part of the matrix is emerging from behind the chute-spring. If the horns or points of the chute-spring are but a trifle below horizontal it will cause this interference and permit the lower end of the spaceband to drop in the line ahead of the retarded matrix. Examine the chute-spring and the assembler-rails and note if the space is normal and that the points of the spring are a trifle above horizontal, which will permit a free passage for the matrix. Examine also the assembler-guides which extend downward toward the assembler-rails. These guides should not materially interfere with the passage of matrices.

SLUGS DAMAGED IN EJECTING.— T. P. C., Indiana, writes: "We wrote you recently regarding some trouble we had with our Linotype, the ends of the slugs becoming battered. You advised us 'to keep the knife-wiper in such a condition that it will descend by spring action rather than by the movement of the first-elevator lever, in order to clean off the metal particles that gathered on the long screw which is used to adjust the left-hand knife.' We followed your instructions in this matter, but the trouble still continues, and, furthermore, it appears now on the slugs of all sizes, where formerly we rarely had the trouble on thirteen-em slugs. The one end of all slugs are now battered, that is, all lengths of slugs, but sometimes we get a galley or more of perfect slugs. We would ask you to give us the benefit of your knowledge, with some further suggestions, if you know of any other cause that might be the trouble." *Answer.*— If metal lodges on the screw, just beneath the knife, it may cause the trouble. If the knife-wiper is free to move down by spring action it will remove the metal from the knives and it will not lodge or accumulate at the point mentioned. If the trouble continues while the wiper is working properly, send us a slug which was damaged as you describe. In the meantime, take out the lower screw, the one which touches the lower end of the left-hand knife, and remove the metal from it.

DISTRIBUTOR.— S. W., a West Virginia operator, writes: "The machines here are in bad shape, dirty and run down. The greatest trouble I have had is with the distributor. The other man that was here before also had trouble with the distributor. The matrices, lower-case, particularly the 'i,' 'o,' 's,' 'e,' clog in the entrance and stop the distributor every few lines. We got a new set of lower-case matrices and they still clog some. Sometimes the 'i' goes in with the 'o,' and vice versa. I have made every known test; the magazine seems set all right (it is a Model 5). The only thing I could see that was wrong was the distributor-bar. It is about one-sixty-fourth from top of matrix to brass strip and about one-sixty-fourth between box-rails and bottom of matrix. It looks like the bar is a little low. The man that was here before me was fooling with the bar, for the two top set-screws for the bar are gone. I tried to raise it a little by loosening the screws on the side of bar, but could not. What do you think is wrong? The partitions are not bent in the entrance. Do you think the bar is too low? In raising the bar, by loosening the two side screws and the top set-screws gone, is there anything else that would interfere with it being raised up?" *Answer.*— The distributor-bar in Model 5 is not adjustable. It is doweled in place and has no adjusting-screws. Clogging of matrices in the entrance is usually due to bent matrices. It may be due to bent partitions. Matrices are frequently bent in the distributor-box. Send in a line of matrices, and, as they are raised, notice how far they clear the inclined rails. If they do not lift high enough to clear one-sixteenth of an inch, turn out on the adjusting-screw.

"LINING-UP" WORDS IN TABULAR WORK.— What operator has not cast and recast lines to get a column of characters of unequal width to "line-up" in tabular form? A very simple method is given by Mr. C. Z. Nelson, of the Publishers' Typesetting Company, Minneapolis, Minnesota. The following specimen was set on single slugs:

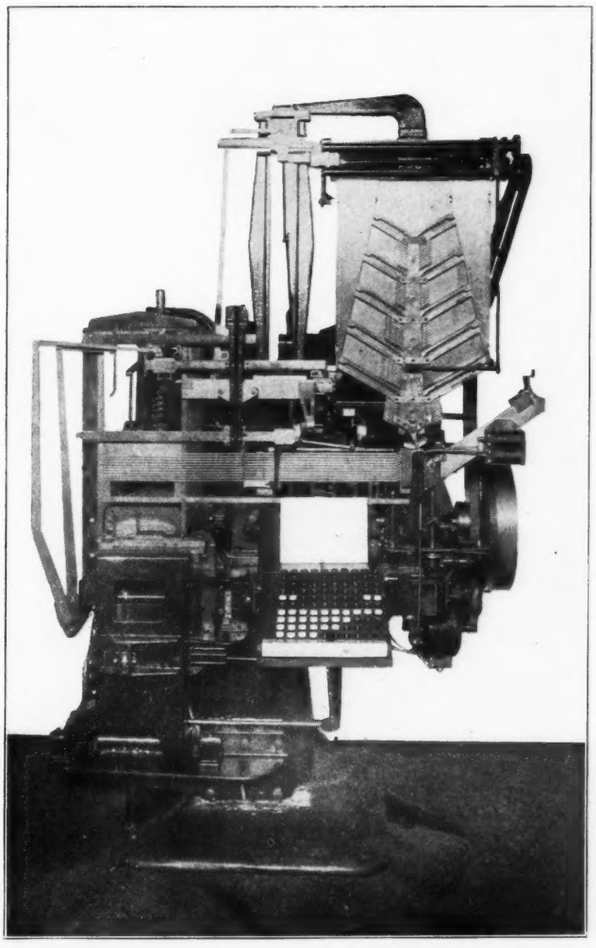
I.— The Old Mill.
II.— The Road to Mill.
III.— Colonel Jink's Farm.
IV.— At the County Fair.
V.— Harvest Time.
XIX.— Haying Time.
XXIV.— At the Trout Stream.
XXVIII.— At the Indian Mounds.

Each line was composed with the characters XXVIII to start the line, and then about six or eight em quads. The period, dash and words were then composed. The assembler and left-hand vise-jaw were set enough wider than the mold to bring the roman numerals beyond the mold cavity. For each line the numeral wanted was transposed to bring it in its proper position in the line. As the same matrices started each line, their location only being changed, the line-up was perfect. Those matrices extending beyond the mold cell, of course, do not appear on the slug. Another way of accomplishing the same result is to compose the XXVIII and the remainder of the line in the regular measure and way, and then reverse in the assembler those matrices which are not to appear on the slug, turning the blank side to the mold. The turned matrices must be taken off the second-elevator bar before they reach the distributor. In two-letter machines, single-character matrices can be used for the numerals, dropping to the lower position only such matrices as are to show on the slug. These simple expedients will make this sort of composition hardly more difficult than ordinary work, and should encourage operators to study more the possibilities of the Linotype.

SECOND ELEVATOR.—An Illinois operator-machinist writes: "Several times I have written to THE INLAND PRINTER regarding Linotype troubles, and have always received valuable information. I now seek further help. When the second elevator ascends with a line of matrices, sometimes it does not seat properly in the upper guide, the back corner of the second-elevator bar plate striking the distributor-box bar and damaging it. I would like to know how to prevent this. The second-elevator spring is not broken and seems to do its work all right. This only occurs on wide measure, from about eighteen ems up. Once in a while a spaceband is left in the intermediate channel in transferring, and the second-elevator bar strikes the band when it descends, breaking a nick in the bar. This only happens maybe once in eight hours and sometimes oftener. I have raised the rail in the intermediate channel all it will stand (about eight points), and this did a great deal of good, but did not entirely eliminate the trouble. The transfer levers are set so that the bands are pushed under the spaceband pawl. This has ruined two second-elevator bars in two years, and will soon have another ready for the junk-heap if it isn't stopped. It also causes the combinations on the matrices to wear out, of course. The machine

is a Model 2." *Answer.*— Start the machine by using the controlling lever; when the second elevator has descended and the transfer slide has moved the full distance, stop the machine. While the machine is in this position, observe how far the safety pawl is clearing the stop-lever. On your machine, it is quite possible that it is clearing more than one-sixty-fourth of an inch. If you find that it has a greater clearance you should adjust it so as to give only one-sixty-fourth. This is done by turning out on the screw which the buffer strikes. The cause of spacebands turning as they shift is often due to the amount of freedom they have on the rail you referred to. Try a spaceband astride the rail and note how much side play it has in its lower groove. A thin strip of brass can be sweated on to the rail to prevent the spaceband swinging.

THE BROWN BAROTYPE.— The accompanying illustration shows the latest model of the Brown Barotype, a slug-



THE BROWN BAROTYPE.

casting machine, which has been developed in Chicago. Several model machines have been constructed during the past five years, and the present Barotype is now on exhibition at the Chicago office of the company, 611 Baltimore building, 17 Quincy street. Mr. Herbert E. Brown, the inventor of the Barotype, is an old-time printer and publisher, and previously conducted newspapers at Sterling, Illinois, and elsewhere. The machine is of graceful design, and, mechanically, looks to be far in advance of most experimental typesetting machinery. It stands about 5½ feet high and occupies a floor space of 3 by 3 feet. A one-eighth horse-power motor drives the machine. In many respects it closely resembles the Linotype machine, with which it intends to compete. The main point of difference is the style of matrix. In the Barotype, there are ten groups of matrices, each bearing on one edge ten characters of identical set width, each group of matrices being of a different width. These have distributing combinations like Linotype matrices and they are stored in an upright magazine, on inclined rails which converge toward a central chute. The keyboard is an electrical one, the touch of the keys closing electrical circuits which release the matrices. An oscillating switch at the bottom of the chute directs each matrix to one of a series of rails, from which it is suspended at an elevation which will bring the desired character on the matrix to the proper position in the line. A constantly rotating belt carries the matrices to the assembling position. The spacebands are almost identical with those used in the Linotype. They are suspended on inclined rails below and to the right of the magazine, and are released by touching a space-key. The composed line of matrices and spacebands are transferred to a vertically moving elevator, which drops them down before the mold and metal-pot. The mold swings on an arm, and, after the slug is cast, swings downward to deliver the slug to a pair of trimming-knives, through which it is ejected to the galley. The line of matrices is elevated to a point on a level with the top of the magazine, where it is transferred directly to the distributor-screws, the spacebands being first separated and transferred by a swinging arm to their receptacle. The matrices are distributed as in the Linotype machine. All parts of the Barotype are unusually accessible, and the machine appears to be well developed. It can cast all lengths of lines up to thirty ems, and can handle all body sizes of matrices. It is said that the Barotype can be sold for less than the present price of slugcasting machines.

RECENT PATENTS ON COMPOSING MACHINERY.

Pot-feeder.— L. A. Sengele, Victoria, Texas, assignor of one-third to L. T. Steele, Victoria, Texas. Filed October 14, 1908. Issued August 31, 1909. No. 932,817.

Assembler.— J. G. Holburns and H. A. Longhurst, London, England, assignors to Linotype and Machinery, Limited, London. Filed July 15, 1907. Issued September 14, 1909. No. 933,835.

Assembler.— J. G. Holburns and H. A. Longhurst, London, England, assignors to Linotype and Machinery, Limited, London. Filed November 19, 1907. Issued September 14, 1909. No. 934,403.

Galley Mechanism.— H. Pearce and J. E. Billington, Broadheath, England. Filed May 11, 1908. Issued September 28, 1909. No. 935,543.

Matrix.— J. E. Billington and Charles Holliwell, Broadheath, England, assignors to Linotype and Machinery, Limited, London, England. Filed December 1, 1908. Issued October 5, 1908. No. 935,635.

Type-justifier.— B. M. Des Jardins, West Hartford, Connecticut, assignor to the Unitype Company, Manchester, Connecticut. Filed December 13, 1902. Issued October 5, 1909. No. 935,968.

THE WRONG COON.

Mother (viciously) scrubbing her small boy's face with soap and water)— Johnny, didn't I tell you never to blacken your face with burnt cork again? Here I have been scrubbing half an hour, and it won't come off.

Boy (between gulps)— I — uch! — ain't your little boy — uch! I's Mose, de colored lady's boy.— *Judge.*

PRESSROOM



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

A WASH FOR CYLINDER-PRESS FORMS (530).—"Will you please inform us what you use to wash cylinder-press forms, gasoline or lye?" *Answer.*— Tarcolin is used principally. See reply to question No. 527.

REMEDY FOR COLUMN-RULES RISING (534).—A subscriber suggests in the following letter a remedy for column-rules cutting through the stock: "In your 'Pressroom' department in the October issue I note query No. 521, concerning column-rules working up in Linotype matter. Let me give you our remedy for overcoming this trouble: We set the vise-jaws on the machine a trifle wide — about one point — placing all of the additional width at the left side. This allows a small ear or kern to project from the top of the slug at the left end. When placed in the form these little kerns project over the bevel of the column-rule, preventing it from climbing heavenward. The projection is not long enough to break off, nor enough to be detected 'with the naked eye' on the printed sheet, yet a solid line of them keeps Mr. Column Rule down — the plain, old-fashioned, untapered kind."

PLATEN-PRESS TYMPAN (528).—"Will you advise me as to the best kind of a tympan for a platen press? I have been using an ordinary print-paper tympan, with one sheet of pressboard, and find it allows too much 'punching' on some jobs." *Answer.*—A tympan composed of light-weight print-paper and covered with a hard manila top sheet will answer all purposes for ordinary work. In connection with such a tympan the use of one sheet of pressboard just under the top sheet will be advisable on fine work. On common grade work, the pressboard may be used beneath the tympan. We find that pressmen differ in opinion regarding the place for the pressboard; many place it at the bottom, some insert it just above where the mark-out sheet is attached. In half-tone cut work it minimizes to some extent the effect of the cut overlay, and for that reason it is placed just beneath the sheet to which the overlay is attached. Some pressmen dispense with the pressboard and use a piece of pasted Bristol, which is used but once and then discarded. Stencil brass sheets are also used instead of pressboard. Very sharp results are obtained when printing from new type by the use of this material. It is usually placed just under the top sheet.

SEGMENT REMOVED, SLURRING (531).— Submits an eight-page newspaper, which shows a slur which mars the appearance of the right edge of the first page. Another copy of the same issue does not show this trouble, so it appears that the occurrence is intermittent. In his letter the foreman says: "You will note the slur on one sheet and not the other. We are using a rubber blanket with two sheets next to the cylinder, then another blanket covered with four sheets of tympan. The segment on the cylinder has been removed for some reason or other, and as the slurring occurs at intervals through the run, we would like to have it remedied. What should be done to prevent it?" *Answer.*— It is quite possible that the slurring commenced on the removal of the segment, so the first thing to do toward correcting the trouble will be to replace it again. After it has been attached in place, turn the machine slowly, so that the segment comes into mesh with the rack, and note if this is accomplished without a strain of any kind. When the newspaper form is placed on the bed, the first impression should be taken with the press running slowly. When you find the segment and rack engage without a thumping sound, the press may be allowed to attain its normal speed. Should thumping occur, the rack-screws may be made loose, and it should be moved toward the gripper edge of the bed slightly; then tighten the screws and proceed with the same operation as before. The bed-spring toward the fountain should be so adjusted that it will properly overcome the momentum of the bed in its motion in that direction. We believe that the slur will be eliminated when the segment is attached and the rack is properly adjusted.

REGISTER OF DECKLE-EDGE PAPER (535).—"What method is employed in securing register on deckle-edge stock? We have a job where we aim to run a half-sheet of 25 by 38 deckle-edge. This will make the rough edge come against the guide on the 'near' side on the first and on the 'far' side on the second run. Eight pages will be run at a time. How will a full-size sheet be run so the pages will register?" *Answer.*— When the rough edge comes to the side guide a small notch is cut in the stock in such a position that it will not appear on the first or title page of a fold, but in a position near the head fold. The cutting is accomplished with the use of a round-cornering machine. The side guide is, of course, placed where the small cut-out notch has contact with it. On full-size sheets they are fed with normal pressure against the foot guides, which are placed so that in a work-and-turn form the sheet will have contact in the same position. A pressman has designed a special attachment, which may be applied to the foot guides. This consists of two small convex-surfaced pieces, one for each guide, to which a notched sheet is fed as previously described. The notches are cut so as to occur at the back fold on the inside pages, and do not necessarily mar the deckle-edges.

CLEANING RUBBER AND FELT BLANKETS (529).—"I have been trying to find a way to clean rubber and felt blankets, especially the rubber, and have not succeeded to any degree of satisfaction. Will be thankful for any information regarding this matter." *Answer.*— Presuming that this printer has the usual case of a blanket which has dried ink caked on its surface, we can recommend the following treatment: Remove the felt blanket and secure it to a table with a few carpet-tacks driven into the gripper and opposite edge; it should be stretched taut. Procure about one-half pint of crude carbolic acid and add about the same amount of turpentine to it. This mixture may be rubbed into the blanket with a sponge and allowed to remain an hour. If the ink has become glazed and hard on the surface of the blanket, a piece of column-rule may be used to scrape the surface back and forth from the edges which are tacked. This operation will loosen the hard ink which the compound softens. When the ink has become quite soft, rub the blanket vigorously with a sponge saturated with turpentine, which will remove the residue of dissolved ink. If blotting-paper or other absorbent material is placed beneath the blanket, it will tend toward quicker drying. A rubber blanket having a coating of dried ink may be cleaned without removing from the press, by

covering the surface with a liberal quantity of crude carbolic acid. Permit this solvent to remain long enough to loosen the ink, then wash off quickly with turpentine. Several treatments may be necessary to remove the hardened ink. Do not scrape the rubber with any sharp instrument.

YELLOW SPOTS IN FOUR-COLOR WORK (533).— Submits a sheet of postals, printed four-on in four colors, from two Ben Day plates and two half-tone cuts. The color combinations arranged by the artist are well carried out in the platemaking. The red and blue inks appear to have been modified with white ink and varnish, while the black, which is weak looking, may have been reduced. Yellow spots appear in the shadows on some of the views; these, however, do not mar the appearance of the work to any extent. The letter of inquiry is as follows: "I am enclosing several progressive proofs of a four-color job, which I have recently turned out. I desire you to examine them and give me your opinion as to the cause of the glossy effect, as shown in the finished card. This is especially noticeable in the sheep scene. Also, what causes the small yellow spots which appear in the sheep scene and other plates? Any other criticism or suggestions for remedy of defects will be appreciated." *Answer.*—As the glossy appearance occurs only where the red half-tone plate prints, we believe this indicates that the red ink is at fault. As it has a washy appearance, it may have been reduced too much. The yellow spots are due to a defective make-ready of the yellow plate, the round dots in the shadows having too much impression, indenting the card-stock. The shadows of the black plate do not cover these dots sufficiently and cause them to appear more prominent than the artist intended. The following suggestions may help to overcome similar defects: Print the black plate first; use a good grade of ink, and make the plate ready carefully. The ink should be dry before the yellow is applied. The yellow may be reduced with body-gum or similar compound, as it is a chrome color and very dense. A small amount of drier may be added. The red and blue may follow as the condition of the preceding colors permit. The yellow plate should be made ready in black, so as to permit the proper distribution of impression. It is quite impossible to have a yellow plate made ready otherwise, on account of the luminosity of the yellow and lack of contrast when printed on a white mark-out sheet. As the work is carried on they should be racked in small piles, even if they are slip-sheeted. Would advise the pressman to follow the advice of the engraver as to depth of color and order of sequence of the various plates.

A DETERGENT FOR TYPE-FORMS (527).— "We are using wood furniture in our office and we wash our type with lye, as we find it is the only thing that will properly clean it; therefore, we want to know if there is anything in the market that could be used as a cleanser where wood furniture is used. To wash with lye, we have to transfer the type to a galley and sometimes this operation takes more time than to distribute it. If there are any printers who have a good scheme for cleaning type, I would like to hear about it." *Answer.*— The cleaning of type is a problem which printers have always had to face. As a substitute for lye, benzine and gasoline are largely used, but as each of these possess an element of danger, a cheaper and less hazardous substitute has long been sought. Many large concerns use Tarcolin, both as a type-wash and for roller cleaning. This compound is said to be nonexplosive, and takes the place of the more volatile fluids. If our commercial chemists would find a way of cheapening the cost of making carbon tetrachlorid, the printer would then have the ideal fluid for all purposes in connection with cleaning of forms and rollers. Carbon tetrachlorid is a colorless, ethereal liquid, the vapors of which will not ignite. Its present cost, 8½ cents per pound, prohibits its use by printers.

AN OFFSET NEWSPAPER PRESS (532).—A German press-building concern has placed on the market a rotary flat-bed perfecting press which also embraces a principle of the offset press. In this machine the forms are placed on the bed of the press, one at each end, the intervening space being equal to the length of one form. Each form has an independent inking mechanism, which consists of a fountain and a series of rollers. The type-form gives an impression to a rubber blanket on the first cylinder. This impression is transferred in reverse to a second cylinder, which, in turn, transfers to the web of paper which passes between the second and a third cylinder; the web of paper passes through another series of cylinders and is printed in a like manner on the opposite side. The offset cylinders make three impressions on the web for the one received from the form. In effect, the output of the press is three times the speed the bed operates. The sheets are folded, cut and delivered without the use of tapes. This machine is constructed at Heidelberg, Germany, by the Schnellpressenfabrik Actien-Gesellschaft. The diagram shown herewith is taken from the *British and Colonial Printer and Stationer.*

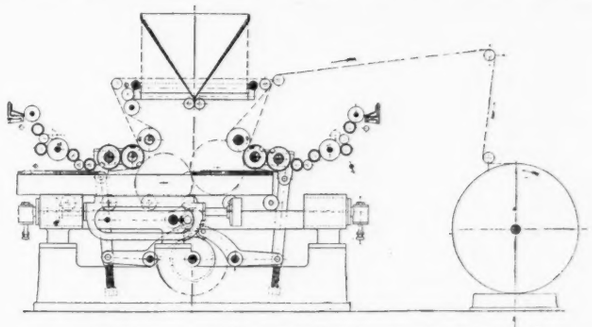


DIAGRAM OF THE "HEUREKA" FLAT-BED WEB PRESS.

Written for THE INLAND PRINTER.

QUATORZAIN.

BY REX H. LAMPMAN.

The eagle soaring lonely near the sun
  Rejoices in proud eminence of place;
  He sees the earth's broad fullness; and may trace
The threaded rivers where they are begun,
Behold far down the storm-clouds building dun
  Their mighty battlements, and o'er the face
  Of angry ocean see the white foam race;
Yet deep beneath him on some crag is one
Bleak, wind-wild spot where still his fancy flees:
  A brush-built eyrie swept by ev'ry air:
O'ervaluing all the splendid sights he sees;
  No joy were his such utter height to dare
But that he knows a nest where broods at ease
  His strong-wing'd, constant mate: his home is there!

HAPPINESS.

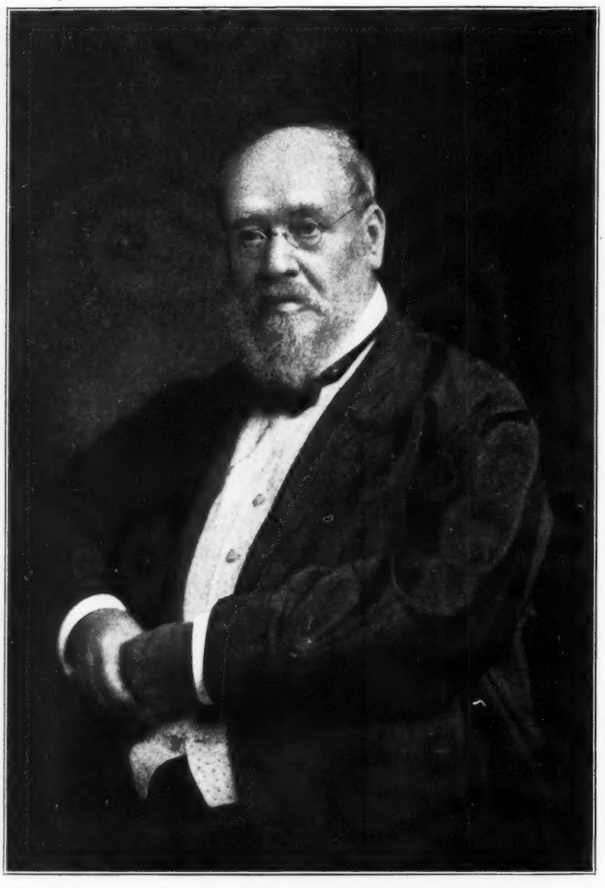
Man is the artificer of his own happiness. Let him beware how he complains of the disposition of circumstances, for it is his own disposition he blames. If this is sour or that is rough, or the other steep, let him think if it be not his work. If his look curdles all hearts, let him not complain of a sour reception; if he hobbles in his gait, let him not complain at the roughness of the way; if he is weak in the knees, let him not call the hill steep. This was the pith of the inscription on the wall of the Swedish inn: "You will find at Trolhate excellent bread, meat and wine, provided you bring them with you." — *Thoreau.*

OBITUARY

WILLIAM BRIGHT, PRESIDENT OF THE ST. LOUIS ELECTROTYPE FOUNDRY COMPANY.

The death is announced of Mr. William Bright, president of the St. Louis Electrotype Foundry Company on Sunday, September 19, at his residence, Forest Park boulevard, St. Louis, Missouri. A biographical sketch of Mr. Bright, by the late William E. Loy, of San Francisco, appeared on page 557 of THE INLAND PRINTER, July, 1903.

Mr. Bright was born in Hazel Grove, Cheshire, England, seventy-nine years ago, and went to St. Louis in 1844 with an uncle. A year later, as an office-boy he entered the employ of A. P. Ladew, sole owner of the St. Louis Type Foundry, and in the course of many years rose and finally succeeded to the presidency. In 1896,



THE LATE WILLIAM BRIGHT,
President of the St. Louis Electrotype Foundry Company.

when the foundry was sold to a merging company, Mr. Bright bought the electrotyping departments and established the St. Louis Electrotype Foundry Company. Though president at the time of death, Mr. Bright had not been active in business for three years. A widow, four children, fifteen grandchildren and one great-grandchild survive him.

Mr. Bright's business associates and friends were the pallbearers at his funeral. They were: C. M. Skinner, of the Buxton & Skinner Stationery Company; Walter B. Woodward, of Woodward & Tiernan Printing Company; S. F. Myerson, of the Myerson Printing Company; William D. Franklin, manager of the Dennison Manufacturing Company; Lon Sanders, of the Sanders Engraving Company; James Whitelaw, Frank A. Chicard and John T. Nixon. The Rev. Dr. John W. Day, pastor of the Church of the Messiah, conducted the services at the home, No. 4358 Forest Park boulevard. Interment in Bellefontaine cemetery.

JOHN R. O'DONNELL.

For many years this was a name to conjure with among the journeymen printers of American. "John R.," as he was usually called, could have had any place or anything within the gift of the typographical union, but he preferred the newspaper business to serving the union. When he died the New York *Herald* said of him:

"Mr. John R. O'Donnell, a veteran and valued member of the *Herald's* editorial staff, died early yesterday morning [October 5], in his fifty-sixth year, at his home, No. 359 West One Hundred and Twentieth street, in this city, of nephritis, with complications affecting the heart.

"Like many men who have made their mark, Mr. O'Donnell began life at the printer's case. Of exceptional native force and ability, a voracious reader and gifted with a truly phenomenal memory, he early acquired an education, hard bought, but wider than that usually obtained in universities, since it embraces a profound knowledge not merely of books but of men.

"A born leader, he became, while still a young man, the president of Typographical Union No. 6, and conspicuous in the labor organizations of the country. Taking up the study of law, he was graduated from the Columbia School and admitted to the bar. Although he never practiced, his knowledge of the sources and fundamental principles of the law was deep and thorough and stood him in good stead when, twenty-five years ago, he was transferred from the composing-room of the *Herald* to the editorial staff, as a member of which he gave faithful and efficient service in every position to which he was assigned, and won the affection and esteem of all his associates.

"Born in Buffalo, New York, in September, 1854, he accompanied his parents in successive transfers of their home to Wheeling, West Virginia. When a mere child he obtained employment as a press boy in the offices of the Wheeling *Register*, and subsequently learned the printer's trade there. He left Wheeling when he was seventeen years old and set type for newspapers in Pittsburg, Cleveland, Buffalo and Albany before he came to New York in 1874, and immediately obtained employment in the composing-room of the *Herald*. He was of big frame and splendid physique, and, joining the Nonpareil Rowing Club, soon became its president and pulled stroke-oar in some of its winning boat-crews.

"Meanwhile he rose high in the counsels of the union printers, whose trade at that time was in some straits in this city, many of the newspaper offices and most of the others being conducted without regard to the union scale of wages or terms of employment.

"Immediately upon his election to the presidency of Typographical Union No. 6, in 1883, Mr. O'Donnell began a vigorous campaign to mend this state of affairs, and, within a year, practically all of the newspapers, except the

New York *Tribune*, were union offices, and agreements were made with the employing book printers which greatly improved the situation of the compositors in their employ.

"Upon the *Tribune* and its proprietor, Mr. Whitelaw Reid, a bitter fight was begun when that newspaper refused to become a union office, and the battle gained interest and



JOHN R. O'DONNELL.

notice from the whole country while under the direction of Mr. O'Donnell. He planned to use the political party of which Mr. Reid was an eminent member to the end of victory for the printers, but his transfer to editorial work on the *Herald* changed his personal relations to these matters.

"Though reëlected to the presidency of No. 6 in 1884, he was almost immediately thereafter made assistant night editor of the *Herald*, and, thereupon, declined to serve as president of the union and dropped out of active identity as a union printer. The campaign he had planned was carried on by his immediate successor, however, and delegates of the printers went to the convention which nominated James G. Blaine for the Presidency in 1884 and engaged the support of many delegates there in their effort to have Mr. Reid recede from his attitude in regard to unionizing the *Tribune*.

"In this they were unsuccessful, and the loss of this State by the Republican ticket was often attributed to defection of the labor-union element as a result of the printers' fight.

"So strong was the loyalty and esteem of the union-labor men for Mr. O'Donnell that a vigorous effort was made by them and other elements who had admired his course and his executive strength as president of No. 6, to induce him to accept a fusion nomination for mayor of the city. This he declined.

"In the *Herald* Mr. O'Donnell continued as night editor until seven years ago, when he was made news editor, and held the latter post until ill health caused his retirement. For a year past Mr. O'Donnell had been ailing, and, under the care of Dr. J. F. M. Egan, who attended him to the last, but it was only a few weeks ago that the disease reached a stage which compelled cessation from his work and confinement to his room.

"Mr. O'Donnell married Miss Ada Smith, of New York, on June 26, 1883, who survives with three sons and two daughters."

GEORGE H. TYLER.

George H. Tyler, a representative of the Mergenthaler Linotype Company, was found dead in his berth aboard the west-bound Nickel Plate train which reached Erie, Pennsylvania, at 8:40 A.M. on Monday, October 4. His death was due to heart failure. He lived in Newark, New Jersey, and left his home the night before apparently in good health and spirits, bound for Erie on some matters of business for the company. He was a member of Zion Lodge No. 311, A. F. and A. M., of Troy, New York, and on arrival at Erie the body was taken charge of by the local Masons. The remains were subsequently sent to the home of his parents in Troy, where he was buried Friday, October 8. Mr. Tyler leaves a wife and two children. He had a host of friends throughout the State of Pennsylvania, in which territory he had represented the Mergenthaler Linotype Company for some two and one-half years. He was a young man, being only thirty-seven at the time of his death, and was one of the most energetic salesmen in the company's employ. His untimely taking away was a shock to his many friends and associates, and his visits will be missed by the printers whom he has regularly called on during recent years.



DRAWN BY THOMAS A. O'SHAUGHNESSY.

Spokane Public Library

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

PRINTORIAL PERSONAL.— Daniel McGarr is at his old post, having routed the typhoid-pneumonia. The ivories again respond to the dexterous manipulations of his deft fingers.—*Albany (N. Y.) Times-Union.*

GILBERT, HARRIS & Co., Chicago, have entered suit against Watzelhan & Speyer, agents for the "chalk-relief" overlay, claiming that the "chalk" process is an infringement of their metallic overlay patent, No. 765,574.

CHANGES IN MAGAZINE FIELD.— E. W. Beedle, vice-president of the Henry O. Shepard Company, Chicago, has been elected president of the World To-day Company, publishers of the magazine of that name.— *Printers' Ink.*

A PRINTER MAYOR.— W. L. Lambert, a member of Eureka (Cal.) Typographical Union, has been elected mayor of that city, after a service of two years as councilman. Mr. Lambert's majority was more than eight hundred, he having carried every precinct.

CONNECTICUT TYPOTHETÆ.— This organization held its first meeting at the Hotel Garde, New Haven, on October 4. There was a dinner and little but routine business was transacted, though the Cost Congress at Chicago attracted much attention, and several expressed their intention to attend if business would permit.

ANOTHER GOLDEN JUBILEE CELEBRATION.— The age of typographical unionism is attested by the number of golden jubilees being celebrated by local organizations. The latest invitation for such an event is from Columbus (Ohio) union, which announces its intention to celebrate its fiftieth anniversary on Sunday, October 31.

OHIO STATE TYPOGRAPHICAL CONFERENCE.— This labor organization held its seventh session at Dayton, on Sunday, October 10. The meeting lasted for one day, thus avoiding the necessity of the delegates losing time from their employment. There was a fair attendance, and organization methods and label work were the principal topics of discussion.

BIG SIX HAS A CHAPLAIN.— New York printers, appreciating in their behalf the good work of Rev. L. J. Evers, of Saint Andrew's Church — especially in instituting the "night-workers' mass," — have elected him an honorary member and permanent chaplain of their union. "Big Six" has honored itself by its action and is to be felicitated on the step.— *Catholic Times-Union.*

NEW ENGLAND TYPOGRAPHICAL UNION.—At a convention held at Boston on September 26 and attended by representatives of many typographical unions in the six New England States, it was decided to form a State organization. Officers were elected, a constitution adopted, and the purposes of the organization proclaimed in this declaration: "To promote all movements that tend to advance the conditions of the members of the International Typographical Union; to strengthen all subordinate unions of the International; to extend the use of all labels of the printing trades; to secure and promote publicity of all union endeavors, and to coöperate with the International Typographical Union in executing its policies." Agreeably to an invitation from the mayor of Lawrence, the next meeting will be held in that city on Monday, June 13, 1910.

NEW YORK LEAGUE TO DINE.— The third annual meeting of the New York branch of the Printers' League will take the form of a dinner and will be held on November 23. The formation of the national association and the consolidation of printers', bookbinders', electrotypers' and stereotypers' leagues have brought about some changes in the situation. As a consequence, it is expected the election of officers will result in some new faces being seen in the league limelight.

CHANGES AT THE PRINTERS' HOME.—At the last meeting of the trustees of the Union Printers' Home at Colorado Springs, the regulations were changed so as to require, in case of illness or accident, ten years' membership in the union instead of five, for admission to the Home. The conditions for admission in the case of tuberculosis sufferers were not changed. The new $30,000 library addition will be opened about December 1. This includes a new kitchen built and equipped in the most modern manner.

ATLANTA PRINTERS WANT LOCAL SANITARIUM.— There is an agitation on in the Gate City of the South for the establishment of a local tuberculosis sanitarium. The *Constitution* reports that the local typographical union sent this resolution to the city council: "That this union earnestly requests that a location be speedily selected, and that the tuberculosis retreat be built and manned at an early date, and we hereby tender the services of our anti-tuberculosis committee in any way to further the much-needed work."

JOHNNY-ON-THE-SPOT REGAN.— The International Pressmen's Union has a committee which is investigating the feasibility of establishing a home. An enterprising Sunday newspaper, that is printed on the preceding Thursday and Friday, made it appear that the home was an accomplished fact. This came under the eye of James L. Regan, the Chicago "never-sleep" printer, who wrote President Berry of the union to this effect: "I see you are establishing a home for old pressmen. I am an old pressman, glad to be able to help. When you are ready, Berry, draw on me for $1,000."

LINOTYPE ON THE STAGE.— Last night was "Mergenthaler night" at Wallack's. "The Fourth Estate" was enjoyed by several hundred members of the sales force of the Mergenthaler Company, now in convention in New York. In this play of newspaper life the scenery of the fourth act shows the interior of a composing-room in a New York newspaper office a few minutes before press-time. Eight Linotype machines are seen in operation, as well as a steam-table, ad. men, proofreaders and excited music critics. In "The Fourth Estate" all the Linotype men, make-up men and ad. men, etc., are members of Typographical Union No. 6, while the stereotypers belong to the stereotypers' union and the machinists to the machinists' union.— *Morning Telegraph, New York.*

BOOKBINDER DEFEATS COMPOSITOR.—At a recent convention in Quebec, two representatives of the allied trades contended for the presidency of the Trades and Labor Congress of Canada, which carries the titular leadership of the labor movement in the Dominion. The bookbinder, William Glockling, of Toronto, won. "James Simpson, of Toronto," the defeated printer candidate, says the Montreal *Star*, "had been vice-president of the congress for the past six

years and is one of the best-known labor leaders in Canada, but it was said that his socialistic principles militated against him when it came to a show-down in the Congress."

NEW YORK PRINTERS TO HAVE A CLUB.— Doubtless the success of the Union Printers' Club, of Chicago, inspired the movement which was thus noted in the New York *World:* "Organized for social and athletic purposes, the Printers' Club, of New York, was incorporated at Albany. The membership is confined to those affiliated with the International Typographical Union. The directors include Charles Benson, Charles Rooney, Reuben Sandholzer, Thomas Hayes, Alfred Stulb, John Heilbeck, James H. Dahm and Joseph First, of Brooklyn; Alexander Tory, of Jersey City, and Richard Burns and Joseph Weisert, of Manhattan."

AMBITIOUS CONVENTION CAMPAIGN.— Union printers of San Francisco want to secure the 1911 convention of the International Typographical Union for the Golden Gate. The daily press states that some of the more enthusiastic have formed a Boosters' Club. The selection is to be made at the next convention, which will be held at Minneapolis, Minnesota, in August, 1910. The plan of the Boosters' Club is to charter a special train a few weeks before the convention and tour the Eastern States, boosting San Francisco as the convention city for 1911. In this way it is thought that a sentiment will be created which will assure the convention going to San Francisco in 1911. The club has been assured the support of several commercial organizations.

THE MEYERCORD COMPANY WINS ALIEN-LABOR SUIT.— During the lithographers' strike of four or five years ago, Meyercord & Co. imported eleven lithographers from Toronto, Canada. The United States district attorney for northern Illinois held this to be a violation of the contract-labor law and filed suit against Meyercord & Co. in the United States District Court at Chicago. The case was tried October 6-10, the company putting up the defense that it was unable to obtain skilled labor in the United States, and was, therefore, justified in engaging Canadians. If the jury had found the firm guilty it would have been subject to a fine of $11,000, but the jurors held that there had been no violation of the law, and the company was acquitted.

GOVERNMENT TO PRINT POSTAL CARDS.—A dispatch from Washington says: "Press manufacturers will soon be asked to furnish proposals for building presses to print eight hundred million postal cards annually at the Government Printing Office. The style of machinery will be left entirely to the bidders. Public Printer Donnelly is desirous of obtaining the most approved method for carrying out the agreement he has entered into with the Postmaster-General to supply cards heretofore furnished by a private contractor. The office will begin printing the cards about February 1, 1910, from rolls of cardboard instead of from sheets, as has been done by the private contractor. The continuous roll will be cut as it comes from the press, and the cards will be stacked in bundles of twenty-five each.

ASSERTIONS to the effect that the Butterick Publishing Company is about to absorb the Ridgway Publishing Company, publishers of *Everybody's Magazine*, have been confirmed by George W. Wilder, president of the Butterick concern. "It is true that the Butterick Company is about to take over the Ridgway concern," said Mr. Wilder. "We have had an option on the stock, and there will be a meeting of the stockholders of our company on Tuesday to vote on the proposition of increasing our capital stock to $3,000,000 to acquire the Ridgway Company. While the proposed consolidation is contingent on the sanction of the stockholders, there is absolutely no doubt that the plan will go through. There will be no radical changes in the personnel of the staff of either company." In magazine circles it is believed the Butterick Company will conduct *Everybody's* on more conservative lines.—*New York dispatch, in Chicago Record-Herald.*

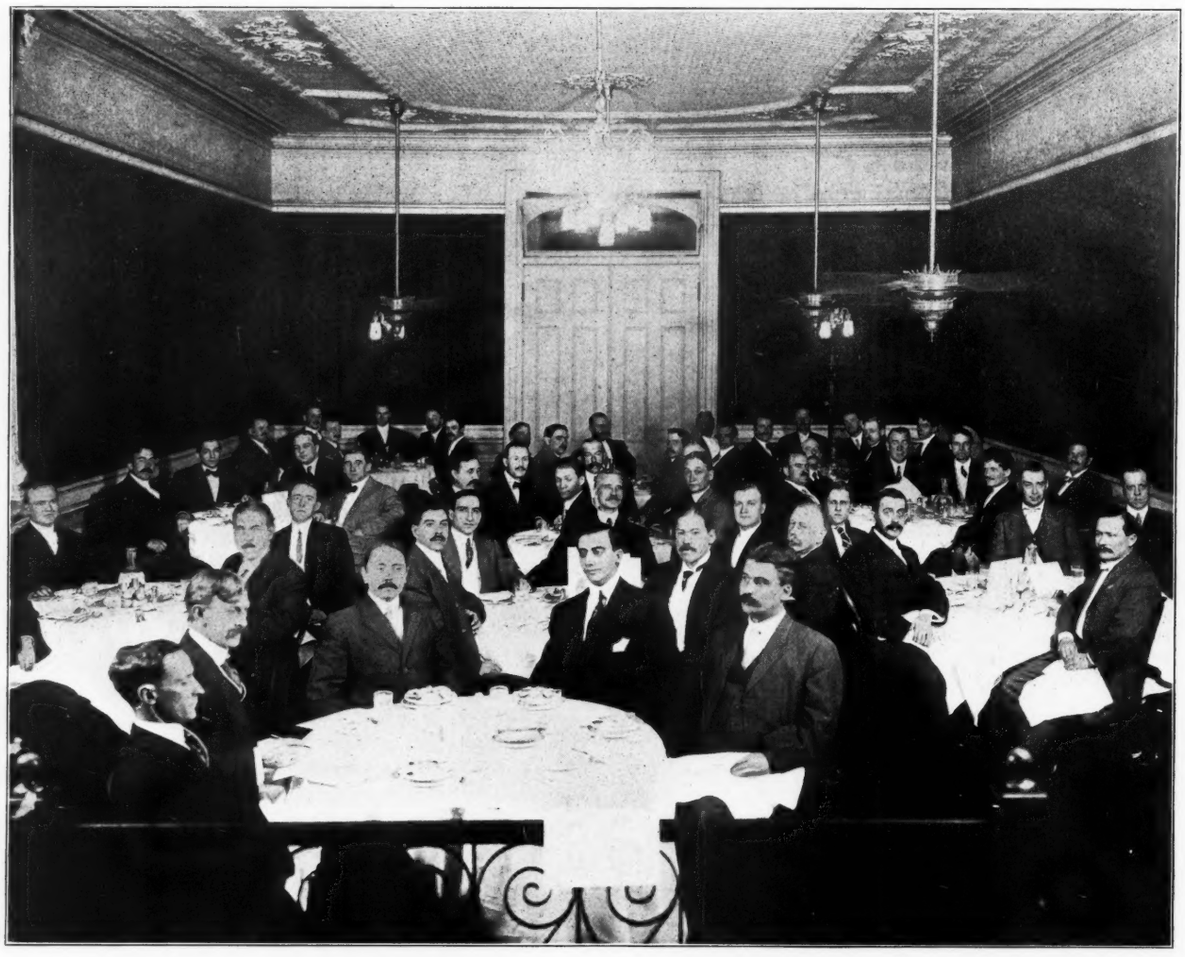
ROW IN 'FRISCO ALLIED TRADES COUNCIL.— There was a strike or lockout of photoengravers employed on the daily papers of San Francisco. George A. Tracy, who was president of the Allied Trades Council, and is president of the local typographical union and vice-president of the International Typographical Union, upheld the contention of the employers. For doing so he was deprived of one of the feathers from his official aigrette — the presidency of the Allied Trades Council — and expelled from the organization. The typographical union, by a unanimous vote, according to the San Francisco *Globe*, sustained Mr. Tracy's action in relation to the dispute between the engravers and the publishers. By a similar vote, it reprobated the deposition and expulsion of Mr. Tracy, and withdrew from the council until it sees "fit to rescind its illegal action." The stereotypers' union has withdrawn for the same reason, which cuts in two the membership of what was the banner Allied Trades Council in the union field.

TRADE-PRESS CONVENTION.— The Federation of Trade Press Associations held its fourth annual convention, in the Hotel Astor, at New York, on September 27 and 28. About seventy-five of the leading trade and technical journals were represented. The addresses and discussions related to circulation problems, how to inspire the staff and how to deal with advertisers. Editor Oswald, of *The American Printer*, spoke on "The Printing Situation," telling the publishers it was the consensus of opinion in the trade that they were not paying enough for their work, making special mention of the change in price imminent in Chicago. At the inevitable banquet, David Williams, of the *Iron Age*, the retiring president, who is also retiring from business, was presented with a handsome bronze statue as a token of the appreciation in which he is held by his colleagues of the trade press. The officers elected were: President, Charles G. Anderson, of St. Louis; vice-president, Henry G. Lord, of Boston; secretary-treasurer, P. H. Litchfield, of St. Louis. The arrangements and list of speakers were unanimously conceded to be the best in the history of the association, and all who participated were loud in praise of Mr. Oswald, who was, in the language of President Williams, "the president, secretary and executive committee" in arranging for the convention.

THE KEYSTONE TYPE FOUNDRY.— Paul W. Shattuck, manager of the San Francisco house of the Keystone Type Foundry, recently spent some time in Chicago, Philadelphia and New York, getting in touch. He visited the Keystone houses in those cities, and other manufacturers whose products he handles on the Pacific coast. Mr. Shattuck is the son of William F. Shattuck, one of the pioneer type-founders of San Francisco, and at his father's death succeeded to the control of the Pacific States Type Foundry, which concern was lately consolidated with the Keystone Type Foundry's branch house, under the corporate title of Keystone Type Foundry of California. Mr. J. H. Taylor, formerly manager of the Keystone's branch house at Detroit, who has been in California for the past two years, returns to his former post about November 15. Mr. Taylor is a Michigan man, and has been connected with the Keystone for the past ten years. Mr. F. M. Bashelier, for-

merly general manager of Tubbs Manufacturing Company, is now connected with the Keystone Type Foundry, with headquarters at the Philadelphia house.

NEW YORK SUPERINTENDENTS' ASSOCIATION.— This, the latest organization among printers, and officially known as "The Club of Printing-house Craftsmen," held a dinner meeting at the Broadway Central Hotel on Tuesday, October 19. The attendance was sufficient to augur well for the future of the club, and, in the chat that went around the table, there were repeated many expressions of those interested in the craft — from big purchasers of printing to the *hoi polloi* of Park Row — that there was room for the club, which is evidently filling the time-honored "long-felt want." The principal business transacted was consideration of constitution and by-laws, submitted by the organization committee, of which Mr. J. C. Morrison is chairman. He has as his colleagues Messrs. Parker, Wilder, Zimmerman, Carroll, Seeley, and Aydelotte who acted as secretary. The object of the club is "to promote good fellowship between its members and the elevation of the printing art." Superintendents or assistant superintendents of plants and foremen engaged in the act of management of composing-rooms, electrotype foundries, press-rooms or binderies, who have held one of the positions for at least one year, are eligible to membership. The fee proposed by the committee is $24 annually, to be paid monthly. The government and management of the club is vested in the president, vice-president, secretary, treasurer and a board of five, one member of which shall be appointed from each branch of the trade and one superintendent or assistant superintendent. Meetings are to be held monthly.



INITIAL DINNER OF THE CLUB OF PRINTING-HOUSE CRAFTSMEN,
New York, October 19, 1909.

PUNCTUATION.

Punctuation by means of stops and points, so as to indicate the meaning of sentences and assist the reader to a proper enunciation, is ascribed originally to Aristophanes, a grammarian of Alexandria, Egypt, who lived in the third century B. C. Whatever his system may have been, it was subsequently neglected and forgotten, but was reintroduced by Charlemagne, the various stops and symbols being designed by Warnefried and Alcuin.

The present system of punctuation was introduced in the latter part of the fifteenth century by Aldus Manutius, a Venetian printer, who was responsible for our full stop, colon, semicolon, comma, marks of interrogation and exclamation, parenthesis and dash, hyphen, apostrophe and quotation marks. These were subsequently copied by other printers until their use became universal.

Most ancient languages were innocent of any system of punctuation. In many early manuscripts the letters are placed at equal distances apart, with no connecting link between, even in the matter of spacing, an arrangement which must have rendered reading at sight somewhat difficult.— *Chicago News.*

COST AND METHOD

INCREASE IN PRICES AT CHICAGO.

Following is a self-explanatory circular, issued to buyers of printing by the Ben Franklin Club, of Chicago:

"In common with other industries, the cost of manufacturing printing has steadily advanced during recent years. During the past two years operating expenses have sharply advanced, working hours have been shortened and wages increased. The manufacturing printer has heretofore borne this burden, which should have come upon the consumer.

"It is evident that the employing printer must increase his prices or go out of business. The most recent increase in the cost to the employing printer came on October 1, when the typographical union advanced the price to be paid their men approximately ten per cent, which was a compromise effected after several sessions with the committees of employing printers.

"The Ben Franklin Club, of Chicago, is an association of employing printers, organized for the purpose of determining manufacturing cost as applied to the printing arts, whereby a just price may be made to the public and a just return of profit accrue to the printer. The Ben Franklin Club has not nor does it propose to establish prices for printing.

"Representation, however, has been made to the club that users of printing are not generally conversant with the upward trend in the expenses of printing, and are prone to consider any advance in price as coming wholly on the initiative of the printer with whom they are doing business.

"It has been decided by the printers of Chicago that an increase in the price for printing is necessary, and that the new rates shall go into effect immediately, approximating an average of fifteen per cent.

"The Ben Franklin Club, of Chicago, therefore takes this means of notifying the users of printing that the increase in price is the result of conditions general in the trade, and that an advance of price is concurred in as fair and reasonable by the printers of Chicago."

THE "LITTLE FELLOW" SETS THE PRICE.

BY F. I. ELLICK, OMAHA.

For years employing printers have wrestled with the problem of how they can best proceed to get the upper hand of the supply-house man, so that he can be forced to recognize their contention that every inexperienced man who has the ambition to go into the printing business for himself shall not be accommodated with credit on such a scale that he may solicit jobs at ridiculously low prices and thereby make himself a destructive rather than constructive force in the business. But this problem appears so perplexing that, despite all efforts of employers to bring about the much-needed reforms advocated from time to time, they do not seem to have made much progress so far as changing the attitude of the supply men is concerned. It must be admitted, however, that the outcome of the joint conference held in Chicago on April 29 last between the employing printers and supply men has been very encouraging to the former, although this incentive to continue the good work apparently has not shaken off the lethargy of some employers who have not manifested much interest in the matter from the time that it was first proposed.

As secretary of the Ben Franklin Club I came in touch with many young fellows who, perhaps, had five or six years' experience in a printing-house and who were very anxious to go into business for themselves. But I can say frankly that of all I talked with during this period few of them had any real idea of the responsibility that would be theirs in the venture, and nearly all of them were absolutely ignorant of the capital needed to hold up every end of a plant so that profitable work could be solicited. They simply believed that, so long as they could get credit at this or that supply house for thirty days, they would have easy sailing and be in a position to cut into the business that some of the established houses were making profit on. There is no doubt that those who started did succeed in cutting into the business of the old houses, and some by accepting jobs at perhaps twenty-five per cent less than the latter had been getting. That is just the reason the more progressive employers have opened their eyes to the urgent need of combating the invasion of this ever-increasing army of irresponsible printers.

From my experience I know that the "little fellow" sets the price. When he sends his solicitor around for business, the first thing that appeals to the prospective customer is the price. If the new house agrees to take a job at a lower price than the customer had been paying some established firm, he immediately decides he has at last found a place where he can get his work done at a scale that is agreeable to him.

In nine cases out of ten the customer knows absolutely nothing about the equipment of the new house. He is not aware whether the men who are to turn out the work are first-class; he does not know the condition of the type or other paraphernalia. All he does know is that the price is to his liking, and so is content to take a chance with the new house. In the eyes of the average customer the low price is the right price.

Now this new printer, perhaps, obtained all of his equipment on credit. The paper, presses, rollers, ink, type, etc., were all put in with the display of a few dollars. Well, how and when does the new man expect to pay for this accommodation? From what I have seen, his plan of procedure is to collect the moment the first job is delivered. He takes this money and pays part here and part there until he shows the supply men that he is getting work, and that it will be but the question of perhaps a few months until he can come up stronger. While he is not making any money himself, his ambition is vigorous and he lives on visions of an early profitable trade. The supply men will give him almost anything they handle on credit, because he has shown that he will pay as he can. But it is only a question of time until his place changes hands or he is forced to close down altogether. Established printers are aware of the profits made on jobs accepted at the ordinary prices, but when a man attempts to push his way to the top by taking jobs at foolish prices, his ownership is invariably short-lived.

These new fellows bob up suddenly and disappear with the same haste. While I have not the actual figures from deductions based on the Chicago telephone directory, about one hundred and thirty of these new places locked their doors altogether during the last year. It is a hard matter to keep track of them. There are new ones starting in business from time to time, thanks to the benevolence of the supply houses. Happily, some of the supply houses

are becoming more particular than formerly in extending credit to new printers. Several houses insist that their credit men make a thorough investigation of the business ability and credit of the applicant before they will do anything for him. The credit men will talk over the matter with the new man for hours and satisfy themselves beyond a doubt of the wisdom of his going into business for himself. Some of the houses have referred the new man to me, and not infrequently have I spent the entire afternoon going over the ground with him, so that I might learn the extent of his knowledge of the printing business, particularly costs. A young man came to me not so very long ago from a supply house and said it was his purpose to go into business, if he could get the credit. After talking with him some time, I found that his knowledge of the printing business was limited. I explained to him at length about costs, and, at the conclusion, he said he guessed he did not care to go into business for himself. I told him if he had his mind made up to do so he should not let me change his views; that I was simply explaining some of the wrinkles of the business that a new man is naturally ignorant of. However, he said that he was content to work for somebody else for a while at least, and left the office.

Because of my experience with these inexperienced men, I insist that education is the force that will bring about reforms in the printing business. Some supply houses are willing to equip the new man with a plant, whether good or bad, and, so long as he is afforded this accommodation, he will take a chance. Some houses put in secondhand material for the new man, particularly in the line of presses, and take a chance of not receiving a cent in return. If the new house fails, which is often the case, the supply people do not worry much, but wait until some other man who wants to start in the printing business for himself comes around, and start him off with the same material that was given to the last man who failed. The head of a Chicago supply house told me recently that he was willing to put in material on credit for any energetic man desirous of starting in the printing business for himself, as the house was maintained to do business, and so long as there was a dollar in sight it was satisfied to take a chance.

PRICE-CUTTING BREEDS HYPOCRISY.

That was indeed a good and sensible suggestion which Mr. E. Unwin made at a social function in connection with the late Master Printers' Federation, namely, that they, the employers, might do much worse than take a leaf out of the trade unionists' book, and combine to counteract the present rotten throat-cutting system of undercutting.

Indeed they might, and, until this federation comes to a truer sense of its duty in this matter, its existence, we hold, is never soundly justified. The practice of undercutting has no limit bar one: the standard possible of maintenance by the union. The very practice breeds unscrupulousness and — hypocrisy. Not one nor two, but quite a number of well-known "highly respectable, churchly, charitable, and even hororable" names come up before the mind's eye of men whose lives, in their business dealings — patent and evident to the observant worker — is a living lie to their professions: one standard of morality for the pavement, and another for the desk. Is that good — can they command respect, do they even deserve it? A little more straight dealing, a little more unity in the maintenance of a low-water mark, and truer progress might be made, and less strikes or need for strikes arise. Is this too much to ask, or expect, in — a *Christian* nation? If so, then we, not the blacks, require the missionaries.— *Scottish Typographical Circular.*

PROFITS.

The success of the printer does not consist in the absence of costs but in the mastery of them. Only when the printer has mastered his cost can he expect any returns or profits. The minute profits stop, lank poverty or failure enters into his business. The only way to put the balance on the right side is to know the cost of every article which enters into the printing business. Knowing what inks or paper cost per pound, or the time the compositor will take to set up a job, is not alone sufficient; the printer should know the ratio which, wear and tear on his presses, the interest on his investment, light, power and heat, all bear in the ultimate cost, and until the printer has definite knowledge of what every one of these items enter into his final cost he will be losing money. Possibly at the time he thinks he is making money, because there is a small margin left after he has paid for the labor, rent and materials. He takes this margin for profit, when if he had taken every item of expense into consideration there would have been a loss. Not until the printer has mastered his loss will the alliterative rhymester cease to couple his name with pauper and poverty.— *The Franklin Printer.*

INJUSTICE TO NEWSPAPERS.

The latest infamy perpetrated against the newspapers of the country by the Postoffice Department is to create out of local postmasters inspectors with authority to examine the lists and accounts of newspapers and pass on their eligibility to enjoy the second-class rate of postage. What the *Constitution-Democrat* objects to is the usurpation by a government department of the powers of the lawmaking body, the enacting of laws under the guise of a department ruling and creating without legislative authority officers to enforce them.

This paper and every other newspaper with independent thought recognizes the fact that the Postal Department had no legal right to regulate the payment of subscription to newspapers. The right to extend or withhold credit is a personal privilege every citizen, newspaper publishers included, should determine for himself. The newspaper publishers of America have no desire to carry on a long-time credit system. In fact, the publishing business is coming more and more on to a cash basis. But to be deprived of the privilege of settling this business question for themselves is a flagrant injustice to newspaper owners.

The principle involved in this matter is vital. If the Postal Department has authority to pass by ruling a law concerning newspaper credits and collections it also has power to pass by ruling a law creating examiners out of local postmasters. And if these two laws can be passed by this department, the next step naturally to be expected from the department can be taken at their pleasure, namely, the creating of press censors to suppress the publication of all matter distasteful to the officials in charge. With such power the Postal Department could control absolutely the newspapers of America, and the greatest of all safeguards to republican institutions, a free and untrammeled press, would be a thing of the past.— *Keokuk (Iowa) Constitution-Democrat.*

DO IT NOW.

The things you expect to do are of little benefit to anybody until you do them. Air-ship inventors expect to make their machines as safe as bicycles, but the public is not going to go wild over them as pleasure craft until they are safe. See the point? — *Reflector.*



Specimen of
Post Card Printing by
The Williamson-Haffner Engraving Co.
United States Colortype Press
Denver, Colorado

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company
Hic et Ubique.

GENESIS OF THE ONE-CENT PAPER.*

So far back as 1830, Horatio Davis Sheppard, who then had come of age and into the possession of $1,500, moved from New Jersey, his native State, to New York, and entered the Eldridge Medical School as a student. He was full of ideas and ambitious to do something with his little fortune. He purchased an interest in a medical magazine and later a share in a weekly paper.

This gave Mr. Sheppard (he was called "Doctor") a liking for newspaper work, which was not dampened by the fact that he soon lost the greater part of his money.

One day as he was wandering down Chatham street in old New York, pondering over his rapidly diminishing stock of cash, Mr. Sheppard was struck with the rapidity with which the noisy merchants at the apple, peanut, chestnut, candy, shoe-lace, pocket-comb and suspender stalls sold their cheap wares.

If a person saw something, wanted it and knew the price to be only one cent he was almost certain to buy it. A small boy, for instance, would sell half a dozen penny cakes in a minute.

If it were only possible to produce a small, spicy daily paper for a cent and get the boys to sell it about the streets, how it would sell!

The idea was born. Mr. Sheppard pondered over it for months. He finally went to a paper warehouse and made inquiries regarding the price of the cheaper kinds of printing paper, and figured up the cost of composition, office expenses, salaries and the probable income to be derived from sales. Surely he could sell four or five thousand a day.

He arrived at the conclusion that he could produce a newspaper about half the size of an average sheet of letter-paper, half news paragraphs and half advertisements, and sell it at 1 cent a copy with an ample profit for himself.

Horace Greeley was then a journeyman on the *Spirit of the Times*, and to him Mr. Sheppard unfolded his plans, in the presence of others. They regarded the idea as a joke, and the visitor departed, repulsed, but not disheartened.

Soon after he took his degree and for about eighteen months visited other newspaper offices at various times, but could not convince one man of the feasibility of his scheme.

At length Sheppard determined to make a desperate effort to start the paper himself, by means of $50 in cash and a promise of credit for $200 worth of paper. Among his friends was Francis Story, foreman of the office of the *Spirit of the Times*, and he finally embraced Doctor Sheppard's proposal, offering Mr. Greeley an equal share in the enterprise, but the latter was of the opinion that the smallest price for which a daily paper could be sold was 2 cents.

The firm of Greeley & Story, printers, was formed, however, their united capital being $250. They opened a small office at 54 Liberty street, George Bruce, the great typefounder, giving them credit for a small quantity of type, and the work of printing Doctor Sheppard's paper was undertaken. The price, however, was fixed at 2 cents.

On the morning of January 1, 1833, the *Morning Post* was born in a snow-storm of unexampled fury, which whirled a wet blanket upon the hopes of the newsboys and carriers who expected to circulate the new paper.

For several days the streets were obstructed with snow, it was very cold, and the few people in the streets were not easily prevailed upon to fumble in their pockets for 2 cents.

Doctor Sheppard was wholly unacquainted with the details of editorship, and most of the work of getting up the paper fell upon Mr. Greeley. In spite of all these disadvantages several hundred copies were sold daily and Doctor Sheppard was able to pay all the expenses of the first week.

But on the third day of the third week the patience of Messrs. Greeley and Story gave out and the *Morning Post* ceased to exist.

The last two days of its existence the paper was sold for a cent, and the readiness with which it was purchased convinced Doctor Sheppard, but him alone, that if it had been started at that price it would not have been a failure. His money and credit were gone and the error could not be retrieved. He could not even pay his friends the residue of their account. Everybody abused him except Mr. Greeley.

Doctor Sheppard thereupon washed his hands of printers' ink and devoted himself to the practice of his profession.

The idea, however, survived and nine months later the *Sun* appeared as a penny paper, a dingy sheet a little larger than a sheet of letter-paper, and its success demonstrated the correctness of Doctor Sheppard's calculations.

The office from which the *Sun* was issued was one of the last which Doctor Sheppard had visited for the purpose of enlisting coöperation. Neither of the proprietors was present, but the doctor expounded his theory to a journeyman in the office and thus planted the seed which, in September, 1833, produced fruit in the form of *The Sun*.

* Rewritten by William Harding from James Parton's "Life of Horace Greeley," for *The Editor and Publisher*.

THE TELAUTOGRAPH.

By means of this installation the shipping-clerk can ask questions of the machine-shop in regard to parts for shipment, request promise of dates of shipment, hurry neglected orders, and, in fact, be in close touch with the entire shop production.

The advantages over the telephone are two: A request of any kind is made in writing, of which the original is with the sender and the reproduction by the machine with the person who receives.

Thus, there can be no question as to whether or not the message has been sent and received.

Such questions frequently arise in connection with telephone messages.

Again, the written request serves as a memorandum which the one receiving can keep in any convenient place until the matter mentioned has been duly attended to, and a reference to his own sending-file shows whether or not it has been answered, and the nature of the answer.

The system seems almost ideal as a means to trace work through the shop, get definite promises of shipment, and check the keeping of these promises. . . . Another valuable point in this system is in the fact that there is no waiting to get a connection with the person who is to receive the message. If that person is absent from his desk the message is sent just the same and awaits his coming. Compare this with the use of the telephone.—*American Machinist.*

THE WEE EDITORIAL.

"It's really very logical,"
Said Henry James McGee,
"To call the pointed paragraph
The editorial wee."

— *Kansas City Star.*

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests with the advertisers solely.

DEGRADATION OF AN ART.

We commend to the careful attention of every reader of THE INLAND PRINTER the message from the American Type Founders Company, appearing in our advertising pages this month. As usual, President R. W. Nelson's ideas have been expressed in plain, direct, every-day English, which leaves no doubt as to the meaning. A whole sermon is contained in the title, "The Degradation of an Art." And every lover of good printing will echo the sentiments so plainly set forth in this talk.

"What would the master printer of the past think of the books printed to-day? What will the master printer of the future think of the books printed to-day?"

AN OPPORTUNITY.

An experienced press designer and builder desires to meet parties having sufficient capital to build and market, on a royalty basis, a "straight-line" web or roll feed offset press, one using the zinc-plate, rubber-blanket system of printing. Years and many thousands of dollars spent in experimental work have overcome all mechanical difficulties; no further experimenting is necessary, as can be shown by a full-size machine in operation. Fully protected by patents, it is extremely simple, entirely new, and will surely win if properly handled. Can be built to deliver sheets of any size up to 32 by 44, printed on both sides and in two or more colors on one side in perfect register. Shop cost to manufacture should not exceed $1,800. Address R. Donelson, Lock Box 665, Chicago.

SHNIEDEWEND'S IMPROVED PROOF PRESS.

Paul Shniedewend & Co., 625-627 West Jackson boulevard, Chicago, have improved their printer's proof press by the addition of a "tympan on the platen device," permitting the tympan paper to be stretched on platen and held in place by means of this device, and by the use of this improvement the speed of pulling first-class, perfect proofs is increased from twenty-five to fifty per cent.

The form is placed on the bed of the press, inked, etc., the bed is rolled back in place and proof pulled. Any user of a hand press can readily understand the immense saving gained through this improvement.

Illustrated literature, giving full particulars, prices, etc., will be promptly forwarded to those desiring additional information.

HAND COMPOSITION ON THE WANE.

Printers and publishers are realizing that the days of hand composition are passing. Most of them have already adapted their plants to the changed conditions rendered necessary by the general introduction of typesetting machinery. Such as have not done so up to the present time will probably be forced by circumstances to install some method of mechanical composition in the near future.

It is evident that the Linotype finds most favor in the eyes of progressive printers, judging from the fact that the Mergenthaler Linotype Company sold 1,062 standard Linotypes and 274 Junior Linotypes in the year which ended September 30. Many of these machines were installed in offices which previously had been using some other machine, thus in a measure corroborating the company's claim that "the Linotype way is the only way."

SET IT IN CHELTENHAM.

When given a piece of copy the printer's query used to be, "What shall I set it in?" Of late this conundrum has been solved, and printers generally have shown their acceptance of the solution through the almost universal use of the Cheltenham. The American Type Founders Company built on broad foundations, and we doubt if any other type-design would have stood the development and amplification of the Cheltenham family, which has thus far grown to include fourteen series, with a total of one hundred and seventy-two sizes. The remarkable thing is that the Cheltenham is never out of place. A series has been cut for every kind of printing, and an office equipped only with the Cheltenham family would be prepared for any requirement. For business stationery, commercial printing or advertising it would always be safe to write on the copy, "Set it in Cheltenham."

THE BROWN BAROTYPE.

The Brown Barotype Company, incorporated, Chicago office at 611 Baltimore building, 17 Quincy street, is now establishing a small factory in Chicago, in which it will construct and perfect a two-letter machine, in addition to its already operative Barotype, illustrated and described elsewhere in this issue. It is and has been the policy of the Barotype Company to refrain from all "spread-eagle" publicity, but it has consented to a modest announcement in THE INLAND PRINTER in order to bring the Barotype to the notice of publishers and users of composing machines, rather than to attract speculative investors. The capitalization of the company is very small. A limited amount of the stock is, for the first time, being sold in a quiet way, at prices well above par, the expectation being that a large company for manufacturing will be organized a little later.

THE TIDE HAS TURNED.

As an item of news, every printer will be interested in the fact, stated in one of the advertising pages of the American Type Founders Company in this issue, that the foundry has recently supplied six thousand pounds of type to an important book-printer, who has been using casting machines. And, also, that the foundry is now casting twenty-two thousand pounds for one of the largest book-publishers in the United States, who, through love of the art and fine printing, as well as an actual saving in expense, have at last been compelled to insist that in future their books must be produced from typefounders' type.

The composition is a small item in the cost of a book, but it is the foundation, and the printer or publisher who cheapens at that end is like the builder who puts a wooden foundation under a concrete building.

Perfect type is the foundation of perfect printing.

HARRIS ADJUSTABLE JOB-PRESS GRIPPER AND TYMPAN FRAME.

The Harris Gripper & Manufacturing Company, incorporated, of Richmond, Virginia, now introduce their job-press gripper and tympan frame — the result of many years of careful study on the part of Mr. Harris, who is a practical printer, of Richmond, Virginia, and who is the chief inventor.

Note the accompanying illustration, which shows the job-press equipped with both gripper and tympan. The tympan-frame fits down over the platen in place of the old bails, and may be put on or taken off at a minute's notice, without affecting the register of a job. Grippers are adjustable both laterally and longitudinally by a single operation, permitting of their application to any point on the sheet where there may be a blank space.

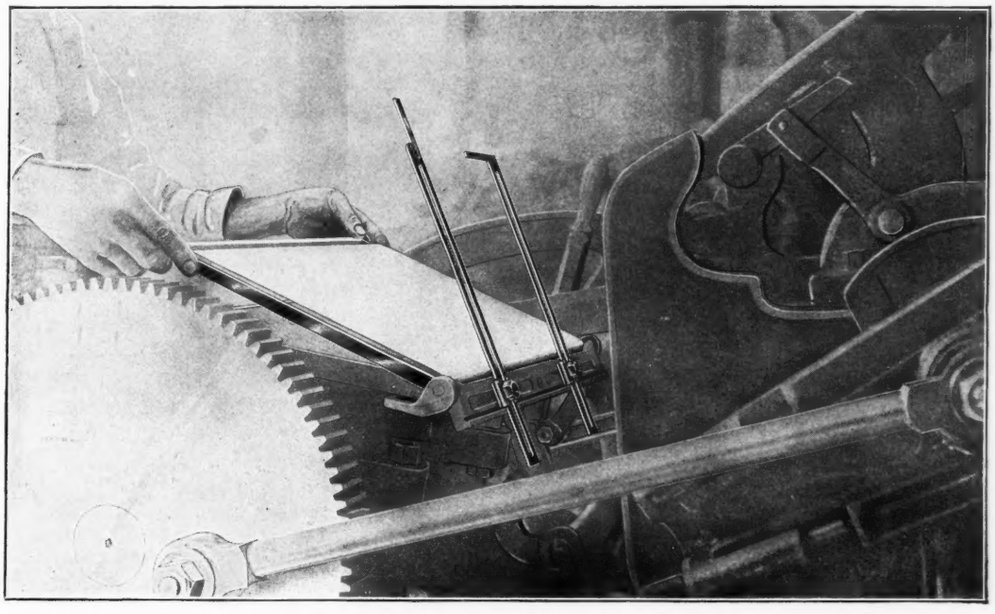
The Harris adjustable tympan-frame device is designed to hold all the tympan sheets, and is so constructed as to be adjustable to the platen of a press in such a manner that, after an impression of a form has been taken on the blank sheets of the tympan preparatory to making ready, the tympan-frame may be removed from the platen of the press, and while the pressman is making ready, another form, which has been previously made ready on a Harris adjustable tympan, may be placed on the press, and the feeder starts the press to work, with the loss of not more than three or four minutes in making the change from one form to the other.

Another advantage in this device is that, when it is necessary to lift a form from a press before the run has been completed (whether for the purpose of taking press-proofs or printing rush jobs), the work done on the make-ready is not lost, as the adjustable tympan is simply lifted from its position on the platen of the press, another tympan placed in position for the new form, and, when the one lifted is required again, it is all ready to go back on the press, and this is done without affecting the make-ready or register of the job.

It will be readily seen that, in printing jobs with two or more colors, the Harris adjustable tympan-frame is a most valuable innovation, as the various colors may all be struck up on the same press, and all necessary make-ready done on each color without any loss of labor or time.

This device is simple and easy to operate, and when the sheets are once stretched in this frame, there is no crawling or bagging of the packing, as is often the case when sheets are used under the old bails.

The manufacturers have given over to the use of a number of reliable printing-plants their gripper and tympan for a thorough test, which has proven thoroughly satisfactory, and is, therefore, past the experimental stage. Those desiring additional information should correspond with the manufacturers, at Richmond, Virginia.



THE HARRIS ADJUSTABLE JOB-PRESS GRIPPER AND TYMPAN FRAME.

HERE'S A BOOK EVERY PRINTER SHOULD HAVE.

The Bates Machine Company, 696-710 Jamaica avenue, Brooklyn, New York, have just published a new illustrated book on typographic numbering, dating, perforating and scoring machines, that will be of particular interest to every printer.

This book is the largest and most complete of its kind ever issued, and, in addition to illustrating and describing in detail every device made by this concern for presses, the book gives much valuable information to printers on laying out work. This portion of the book is illustrated with charts, and shows just how the machines are used, shedding light on many points that may have been more or less obscure to many.

The book is handsomely printed, on fine coated paper. It is profusely illustrated with elegant half-tone plates, durably bound, and will make a valuable book of reference.

A limited edition of the book has been printed, which will be distributed free as long as they last.

AN ARTISTIC SOUVENIR.

The Hudson-Fulton souvenir issued by the American Type Founders Company was far and away the handsomest and most artistic piece of printing issued in connection with that celebration, and a copy was mailed every printing-office in the country. The half-tone cuts of Ful-

ton's first trip, and of the Half Moon on the Hudson, were reproduced from original paintings, and the other cuts were all of special designs, made for the purpose, including the Wright and Curtiss aeroplanes and the dirigible balloons.

The cordial invitation to visit the central foundry, at 300 Communipaw avenue, Jersey City, was taken advantage of by many printers visiting New York for the celebration. With its typographic library and museum, in addition to the largest and most complete typefounding plant in the world, the American Type Founders Company has attractions to offer which can not fail to prove of interest to every wide-awake printer, and the spirit of good fellowship pervading all departments makes every visitor feel at home.

BOOM DEMAND FOR TYPE CONTINUES.

After making two extensive additions to its central typemaking plant, in Jersey City, and adding a large number of new casting machines, the American Type Founders Company is still unable to accumulate its customary reserve stock. In all its branches, the company reports increasing sales and a great activity in printing in many sections of the country. It finds a general desire on the part of the printers to avail themselves of the company's low prices for weight fonts, by replenishing the cases and substituting new faces for styles obsolete or rapidly becoming so.

The day of counting letters in a case, to see if a line or a job may be set from it, has gone, never to return. The day of sacrificing the quality or appearance of a job by setting it in unsuitable types or types of various incongruous series, because the composing-room is short in quantity of the one suitable face, has also gone.

American type in weight fonts is so cheap that no wise printer can afford to lose time through inadequate fonts. Picking for sorts, with its attendant loss of time and infallible crop of errors in picked live jobs, is also getting to be a thing of the past.

When the American Type Founders Company introduced its equitable plan of selling all display types, except scripts, Oriental types and music, in weight fonts at low prices, it put the printers in a position to effect very substantial labor economies in their composing-rooms. That these economies are appreciated is proved by the really phenomenal demand for the big type company's product.

EMERSON AND EMERSON TITLE.

Among the so-called commercial faces brought out by typefoundries in late years, very few have a distinctive style, because absolute plainness has always been regarded as essential.

The Keystone Type Foundry introduces to your notice, by a handsomely printed two-page insert in this issue of our magazine, two strictly commercial faces, closely related, which are bound to appeal to all lovers of nice, clean commercial work. The Emerson is made, capitals and lower-case, in all regular sizes from 6 to 48 point. Emerson Title has no lower-case, but is made on the title line in twelve sizes, four of which are on 6 point, two on 10, two on 12, two on 18 and two on 24 point. The second size, on the 6-point body, is not quite ready, but soon will be.

It is not worth while to attempt to enumerate the various uses to which either or both of these faces can be put. There is no job or advertisement that can not be done creditably with them, and, indeed, they are fit for the finest examples of typography. The monotony of design, apparent in other faces of similar style, is notable by its absence in these Emerson series, and yet, the most inveterate crank could not criticize the plainness of the characters. Whatever has been the extent of other Keystone successes, it is evident that the Emerson and Emerson Title will rank high with the best of them.

A BEAUTIFUL CHANDLER & PRICE CATALOGUE.

There is no question but that every printing-office carefully examines all specimens and advertising received from the American Type Founders Company. As a rule, each and every mailing sent out contains some little hint, some printing "stunt," which printers can in turn adapt to their own work.

One of the most striking examples of good "American" printing is the beautiful catalogue advertising the Chandler & Price Gordon presses and cutters, now being mailed to every printing-office. The outside cover-design can not fail to catch the eye, and the title-page might well be adopted as a model for booklet printing. It is well printed, yes, in Cheltenham, of course, and as such is a most excellent typefoundry specimen.

But it is something more than that, and no printing-office in the land can, by any possibility, miss the direct message regarding the Chandler & Price products, carried in stock ready for immediate delivery by each of the American's selling houses. That, of course, is the reason for the booklet, and well does it live up to its mission.

NICKNAMES OF STATES.

The following are the nicknames of the majority of the States:

Alabama — Cotton State.
Arkansas — Bear State.
California — Golden State.
Colorado — Centennial State.
Connecticut — Nutmeg State.
Delaware — Blue Hen State.
Florida — Peninsular State.
Georgia — Cracker State.
Illinois — Sucker State.
Indiana — Hoosier State.
Iowa — Hawkeye State.
Kansas — Sunflower State.
Kentucky — Blue Grass State.
Louisiana — Pelican State.
Maine — Pine Tree State.
Maryland — Old Line State.
Massachusetts — Bay State.
Michigan — Wolverine State.
Minnesota — Gopher State.
Mississippi — Bayou State.
Montana — Stub Toe State.
Nevada — Silver State.
New Hampshire — Granite State.
New Jersey — Jersey Blue State.
New York — Empire State.
North Carolina — Old North State.
Ohio — Buckeye State.
Oregon — Beaver State.
Pennsylvania — Keystone State.
Rhode Island — Little Rhody.
South Carolina — Palmetto State.
South Dakota — Swinge Cat State.
Tennessee — Big Bend State.
Texas — Lone Star State.
Vermont — Green Mountain State.
Virginia — Old Dominion State.
Washington — Chinook State.
West Virginia — Panhandle State.
Wisconsin — Badger State.

"MAKING GOOD."

How to "make good" is a tough proposition to some fellows. They know they can with just a fair chance, but when the chance bobs up with all the materials provided, duty free, they fail to grasp the opportunity. Moral cowardice — that's all, and so the other fellow is always the "lucky dog" and the "some fellows" are unlucky.— *Reflector.*

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student* and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

PAPER PURCHASERS' GUIDE, by Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. $1 by mail. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khâyyâm; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all of the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of books, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information, not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

WANTED — Printers to send 25 cents for 50-cent book, "Points for Printers"; 40 pages. WILLIAM L. BLOCHER, Dayton, Ohio.

BUSINESS OPPORTUNITIES.

A HIGHLY PROFITABLE printing business, everything new, largest city in central California; other interests; $1,400, $900 cash. W. R. WEBB, 1307 "I" st., Fresno, Cal.

A WELL-ESTABLISHED FIRM OF PRINTERS in Johannesburg is desirous of securing payable agencies for specialties in allied trades; having a large mining connection, any ideas or appliances to offer minimizing clerical labor in time offices should meet a ready sale and would be pushed to the utmost; approved bank references can be given. Write in first instances to TUFNELL, Postoffice Box 536, Johannesburg, South Africa.

AN EXCELLENT OPPORTUNITY to invest in printing and publishing business established on paying basis in Middle West community of 200,000; only highest quality of business undertaken; $15,000 desired on guaranteed dividend basis; party investing may have active part in management, if competent. K 12.

FOR SALE — Complete photoengraving plant in one of the great commercial centers of Middle West; business well established, growing, and can be made increasingly profitable; owners have other interests, can not give it personal attention and will sell at a bargain on easy terms; unusual opportunity. K 511

FOR SALE — Controlling interest in a large book manufacturing, job and general printing-office in city of New Orleans, La.; founded 1859; large clientèle; reason — retirement. K 286.

FOR SALE — Fully equipped engraving plant in city of 40,000; two daily papers; close to large city. K 501.

FOR SALE — In growing city of more than 70,000 population, lithographing and job-printing plant; this office enjoys a good business and is sold because the owner can not give it proper attention; run in connection with a stationery and office-supply business the profits would be remarkable. For particulars address K 498.

FOR SALE — Newspaper business and job office in city of 12,000; must be sold immediately; established 2 years. Address "CHRONICLE," Marquette, Mich.

LINOTYPE MACHINIST OR MACHINIST-OPERATOR — I have an adjustable Linotype liner, patent granted in 1909; you can easily handle this on the side; conditions are such can not handle same myself; will sell the patent right cheap. If you are interested, will send you all details of same. Address M. S. MILLER, 5 Beekman st., New York city.

NEWSPAPER AND BOOK OFFICE — One of the best county-seat weeklies in Florida; finely equipped newspaper, book and job office; can be bought outright for $13,000; terms if desired; lot and two-story stone building worth $5,000. NEWS PUBLISHING CO., De Land, Fla.

NEWSPAPER MEN — Opening in the Canadian Northwest for young newspaper men having $400 to $600 to invest. MILLER & RICHARD, 123 Princess street, Winnipeg, Manitoba.

PATENT FOR SALE — I have a patent on a can't-slip registering quoin; the only quoin that you can open and close to just exactly where it was before without disturbing the make-ready and can never slip; I will sell this patent outright or on a royalty basis. Address WM. BRINCKMANN, 135 Manhattan av., Jersey City, N. J.

PRINTER-EDITOR — Chance to own weekly newspaper and job office; central New York; part cash, balance easy terms; Democratic. K 503.

PRINTERS' PROFITS can be largely increased by handling a good line of calendars and pictorial advertising matter; no stock to carry; you only order after making sales; samples at wholesale prices; the largest and best assortment of both domestic and imported can be had from M. F. TOBIN, Art Publisher and Lithographer, 373-375 Broadway, New York.

PRINTING PLANT, thoroughly equipped, everything new; business started less than two years ago in city in central Pennsylvania; business of over $30,000 per year guaranteed by present owners, who have other business claiming their attention; good opportunity for experienced man. K 470.

PRINTING — Unusual opportunity to secure a big, modern plant, including every machine and item of equipment necessary to the production of high-grade work on a large scale, in large manufacturing city in Iowa; owner has reached the age when he desires to retire from business. If you are interested, write for particulars. K 485.

WANTED — Printer who is capable and has a few hundred dollars to invest in small plant doing nice job work in good town for the business. Address BOX 207, Lynchburg, Va.

Publishing.

IF YOU ARE A GOOD PRINTER, why not become a publisher and enjoy larger profits? "How." HARRIS-DIBBLE COMPANY, 46 West 24th st., New York.

FOR SALE.

BOOKBINDERS' MACHINERY: rebuilt No. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 108-128 N. Jefferson st., Chicago.

FOR SALE — A 12½ by 18½ Colt's eccentric-action embossing and stamping press; good as new. O. H. PECK COMPANY, Minneapolis, Minn.

FOR SALE — Babcock Optimus press, No. 9, bed 39 by 55 inches, new 1907; run less than 100,000 impressions; in A-1 condition; motor and rheostat. THE TIMES CO., Altoona, Pa.

FOR SALE — Dexter pile feeder, takes sheet 22 by 28 to 44 by 54, with 1 H.-P. Crocker-Wheeler 220-volt motor; both machines in guaranteed order, practically new; $1,000 f.o.b., cash or terms; also 80-inch Griswold slitter, 12 knives, brand new, $500 f.o.b., cash or terms. K 465.

FOR SALE — Monotype plant; this plant has no equal for job office or type-foundry business. For full particulars, address J. A. HOLTMAN & SON, Cedar Rapids, Iowa.

FOR SALE — One 15 by 18 Harris automatic press; less than two years old and run but little; this machine is in perfect running order and will be sold at a bargain; cost, new, $2,600; it has a sheet feed, gas and gasoline bender; will be sold for cash. Address C. R. KAPLINGER CO., Springfield, Mass.

FOR SALE — Several fonts of practically new display type, from 48-point up, including Cheltenham Bold and Bold Condensed, Florentine and Tudor. DOMESTIC ENGINEERING, 209 N. Jefferson st., Chicago.

FOR SALE — Two flat-bed Whitlock two-revolution presses, size 43 by 56, with geared table-rolls, modern bed motion. FRANK H. DAVIS, 75 Crescent av., North Cambridge, Mass.

A Perfect Working GOLD INK of Brilliant Luster

What has heretofore been considered impossible has been accomplished by the Canadian Bronze Powder Works, and the enterprising printer should hasten to convince himself by securing samples.

"OROTYP" IS A PERFECT GOLD INK of tested quality—an ink which, when used, will retain its brilliant luster. The best printing establishments of the country are using ***"OROTYP"*** and pronounce it the most perfect and satisfactory gold ink they have ever used.

Manufactured in four shades: Light Gold, Deep Gold, Aluminum and Copper

MANUFACTURED BY

THE CANADIAN BRONZE POWDER WORKS

MONTREAL TORONTO VALLEYFIELD

DISTRIBUTING AGENT FOR UNITED STATES

JAS. H. FURMAN, 36 La Salle St., Chicago, Ill.

FOR SALE.

FOR SALE CHEAP — Four two-revolution Huber presses, crank motion; three will print sheet 36 by 52, fourth one prints sheet 43 by 63; can be seen running in Chicago; all are in good condition; being sold to make room for rotary. K 473.

IN SOUTHWEST — First-class, up-to-date job-printing plant; cost $2,000 at factory; will sell at a bargain to quick buyer. K 491.

JOB SHOP, two years old, in large, prosperous Southern city; highly profitable business established in fine work; equipment will inventory about $4,000; good reason for selling. K 481.

LINOTYPE FOR SALE — Thoroughly rebuilt Model No. 1 two-letter Linotype, ready for delivery at a bargain. J. C. BACKERT, 474 Broadway, Brooklyn, N. Y.

SECONDHAND CYLINDER PRESSES FOR IMMEDIATE SALE: C. B. Cottrell & Sons Co. 4-roller, 2-revolution, back delivery, plate distribution, bed 43 by 60, form 37 by 54, price $900; R. Hoe & Co. 4-roller, 2-revolution, back delivery, plate distribution, bed 43 by 56, form 37 by 50, price $400; will box and deliver on board cars, Baltimore, without extra charge; these machines can be seen running at our place, being sold to make room for 2-color presses. THE LORD BALTIMORE PRESS, Baltimore, Md.

SIX-COLUMN, 28-inch cored stereotype casting box; 30 by 72 steam drying table, also 5-volt, 600-ampere Eddy dynamo, tank, rods, molding-press, etc. K 74.

HELP WANTED.

ARE YOU LOOKING FOR WORK? — File your name with The Inland Printer Employment Exchange and it will reach all employers seeking help in any department. During the past few months we have received calls for the following: Job printers, 6; Linotype machinist-operators, 2; superintendents and foremen, 7; all-around men, 3; bookbinders, 4; estimator, 1; advertising solicitors, 2; traveling salesmen, 3; stoneman, 1; make-up and ad. men, 2; compositors, 4; wood engraver, 1; pressmen, 4; pressfeeder, 1; business manager, 1. Registration fee, $1; name remains on list as long as desired; blanks sent on request. THE INLAND PRINTER COMPANY, 120 Sherman st., Chicago.

Compositors.

CATALOGUE and MAKE-UP; $18 to $20 per week; nonunion; references required. K 134.

Engravers.

WANTED — First-class all-around artist, also one first-class copper etcher. Give particulars in first letter. Hurry. McDERMID SALNAVE ENGRAVING CO., Spokane, Wash.

Foremen, Managers and Superintendents.

BUSINESS MANAGER — A hustler who is a business-getter, a good advertising solicitor, can handle men, is a good estimator and is willing to start at $100 a month and make his place worth double that, can get a good job with a printing and publishing company having a good job business — a daily, weekly and a monthly class publication; only experienced men will do. K 474.

COMPOSITORS, ESTIMATORS, OPERATORS — Save valuable time and needless figuring. "Greenwood's Universal Type Measure" measures directly in "thousands" — any size body-type, any width from 10 to 30 picas; also gives number lines per "thousand." Simple, quick, accurate. Postpaid: 2 for 25 cents, 6 for 50 cents. W. W. GREENWOOD, 2529 Gleason av., Los Angeles, Cal.

FOREMAN, competent to handle 20 to 25 people in first-class office doing all kinds of catalogue and job work; 3 Linotypes and complete equipment; $24 per week of 48 hours; nonunion; must be of good habits and thoroughly competent; references required. K 488.

WANTED — Good, steady, competent, nonunion working foreman for up-to-date printing plant. Address, stating age, qualifications, references, etc., K 495.

WANTED — Printing man to plan and supervise the production of the finest printed matter; must necessarily be thoroughly familiar with type-faces and paper stocks. THE CENTRAL ENGRAVING CO., Cleveland, Ohio.

Operators and Machinists.

WANTED to correspond with good Linotype operator owning his machine, to locate in good Southern city. K 514.

Pressmen.

COLT'S ARMORY PRESSMAN, on best grades of half-tone, color, close register and embossed work; up-to-date plant; permanent position to right man; send samples of work, with references, nonunion. THE MORRILL PRESS, Fulton, N. Y.

PRESSMAN — A printing concern in a large city in Ohio desires a thoroughly experienced Harris pressman to take charge of 4 Harris automatic presses; permanent and desirable position to a good man; must be married, a steady worker and thoroughly competent. K 486.

PRINTER-PRESSMAN, competent to take charge of pressroom of folding paper-box factory; must be up-to-date; give experience and references and state salary expected. K 483.

WANTED — A nonunion working foreman for cylinder pressroom; wages, $30 per week of 50 hours; references required. K 98.

WANTED — Good color mixer; pressman preferred. K 476.

Proofreaders.

WANTED — Professional proofreader for high-class printing and lithographing house: good position for right man. K 478.

Salesmen.

SALESMAN — We want an experienced printing and engraving salesman to represent us in this city and its vicinity; applications are desired only from those who have had experience in selling quality products on other than a price basis. Give full particulars and salary wanted. THE CENTRAL PRINTING & ENGRAVING CO., Rochester, N. Y.

SALES MANAGER and a few additional salesmen wanted by established printing-press manufacturers; preference will be given to men with successful record in this line and competent to handle large business; all applications will be held strictly confidential. BOX E, Plainfield, N. J.

WANTED — One hundred job pressmen who think they have selling ability and wish to demonstrate it; we have an easy proposition with an extensive line; liberal compensation. Write fully. K 174.

WANTED — Three traveling demonstrator-salesmen; must have had both printing and mechanical experience; will pay salary and expenses. K 516.

Solicitors.

WANTED — First-class printing solicitor who can estimate; must be steady and not drink; of good appearance. PAUL & DOUGLASS CO., Memphis, Tenn.

Typefounders.

WANTED — Typecasters — hand, steam and automatic; also typefounders' other expert help wanted; steady work, full hours. Address WM. F. CAPITAIN, Superintendent, American Type Founders Company, 300 Communipaw av., Jersey City, New Jersey.

WANTED TO PURCHASE.

WANTED — Linotype saw, secondhand; state make, condition and lowest cash price. K 515.

INSTRUCTION.

COMPLETE LINOTYPE KEYBOARD COURSE FOR $4 — The Eclipse keyboard, with movable spring-steel keys, exact touch, complete instruction book, sent subject to examination upon receipt of 60 cents for expressage; circular upon request. ECLIPSE KEYBOARD COMPANY, 117 S. Bonner st., Dayton, Ohio; Canadian agent, A. E. Moissan, Box 1118, Winnipeg, Manitoba, Canada.

LINOTYPE SCHOOL — Six weeks' course, $50; 12 years' experience. LINOTYPE SCHOOL, 474 East Fifty-fifth st., Chicago, Ill.

THE THALER KEYBOARD is an exact facsimile of regular Mergenthaler keyboard and enables you to acquire keyboard manipulation; 22-page instruction book; bell announces finish of line; copyholder. For home practice. Price, $4. Send for circular. THALER KEYBOARD CO., 505 "P" st., N. W., Washington, D. C., all agencies Mergenthaler Co., and Parsons Trading Co., London, England, and Sydney, Australia.

Miscellaneous.

WANTED — The finest embossing compound ever used; press can be started in five minutes from the time the first impression is taken in the wax; this compound sells for $1.25 per pound; if you are interested, send $1 for a sample pound, sufficient to emboss from 16 to 24 cover jobs; will also send samples of embossing; if you are satisfied and wish to continue using it, will sell you formula at a very low price; it can be made very cheap. F. R. CRAIG, Pressroom Supplies, Hamilton, Ohio.

MISSING.

WOULD LIKE any information which will help me to locate Harry W. Mahon, 26 years old, brown hair and blue eyes. He is a printer by trade — "all-around man." Left his wife and three children in Cleveland, Ohio, June 28, and has not been heard from since. Any information which will help me to locate him will be gratefully received. MRS. HARRY W. MAHON, 539 East 101st st., Cleveland, Ohio.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? — The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, 120 Sherman st., Chicago.

Artists.

I AM AN A-No. 1 artist; my specialty is retouching photos of machinery and fashion work; wash drawings. K 468.

Bookbinders.

BOOKBINDER AND FINISHER wishes to change position; have had experience as foreman. K 436.

BOOKBINDER, competent in all branches, experienced in estimating and managing, wants position as foreman or general workman; sober. K 358.

DEXTER FOLDER OPERATOR desires a change; would like position with publishing concern where steady work is assured year around; also operate Seybold duplex trimmer; knowledge typesetting, Gordon and general publishing experience; can come any time; have no objections to small town or distance; steady and industrious worker and would like to hear from party that appreciates such; Chicago references. K 496.

Engravers.

WANT POSITION and buy part interest in small, reliable photoengraving concern; am specialist in all processes of colorwork and will go where there are good prospects for building up trade. K 383.

Foremen, Managers and Superintendents.

FOREMAN — High-class man, with experience on the best work, desires to engage with progressive firm. K 493.

Foremen, Managers and Superintendents.

MANAGER OF JOB PLANT — Practical in all branches, 8 years superintendent and manager; highest grade work; knows stock, close buyer, accurate estimator; good personality, can keep old customers and get new; particularly qualified to relieve proprietor of all responsibility. K 133.

MANAGER OR SUPERINTENDENT — Fine references and large experience; practical in all departments; competent estimator and good sales experience; can show exceptional record for economical management and big product; strictly temperate, clean and presentable. K 509.

POSITION WANTED by man in prime of life who has proved his ability; fully qualified to take the supervision of the mechanical or editorial department of a publishing house. If you have anything to offer, address C. R., 411 S. Limestone, Springfield, Ohio.

PRINTING SUPERINTENDENT, manager, assistant manager, practical printer; excellent experience, including correspondence, sales, estimating; seeks change; go anywhere; finest references. K 490.

SITUATION WANTED — Foreman, stonehand, make-up, ads., tabular, manifold and loose-leaf work; age 35, married; prefer Virginia; state needs and salary offered. W. B. JAMES, 599 DeKalb av., Brooklyn, N. Y.

SUPERINTENDENT — A-1 man, thoroughly practical in all branches and capable of getting results, is open for engagement. K 492.

SUPERINTENDENT, 18 years' practical experience; supervision and management of composing-room, pressroom and bindery, charge of large plant producing best grade illustrated catalogues, 3 and 4 color process work, postal cards, souvenir booklets, book and job work; best results at lowest cost; close buyer, accurate estimator, good executive; concise and effective cost system; 34, married, abstainer, A-1 references. K 487.

THREE HIGH-GRADE PRINTERS — One competent to take entire supervision, estimate, buy stock, material, etc., judge the quality of work and do all that the word implies; one to look after the composing-room, imposition, etc., and to act as O.-K. man, and one as first-class pressman and foreman — will go into any printing-office, large or small, and by working with and teaching your present force, put the plant in smooth-running and result-producing order; we know the business thoroughly, having had years of experience, know what systematic effort will do, and by our individual efforts bring pressroom and composing-room to work together in harmony; if there are leaks, we find and stop them; all are familiar with high-grade work, especially fine catalogue, half-tone and color work; there are a number of offices in the country that need our services to reorganize things and change present conditions; we do this in from 4 to 8 weeks, and while doing it you get the benefit of our services as workmen; for further information tell us the size of your plant, class of work, etc. K 21.

WANTED — Position as manager or sales manager by capable man with wide range experience in general printing and lithographing; now engaged with large house in West, but wish connection with Eastern firm by January 1; best of references. K 512.

Office Men.

ABLE GERMAN NEWSPAPER MAN, 27 years of age, practical in organizing forces, stenographer and typewriter, knowledge of bookkeeping, correspondence, editorial capacity, desires suitable position; offers with statement of wages expected address to OTTO SCHNUG, Ansbach (Bavaria), Rosenbad St. 7.

Operators and Machinists.

LINOTYPE MACHINIST-OPERATOR desires situation in West or Northwest; absolutely satisfactory work guaranteed; union. K 450.

LINOTYPE MACHINIST-OPERATOR, high-class, fast, reliable, union; take charge of plant; must be day work. K 451.

LINOTYPE MACHINIST-OPERATOR — Limited experience; can set 3,500 an hour; steady and reliable. Address CLYDE HUNTER, 4748 St. Lawrence av., Chicago, Ill.

LINOTYPE MACHINIST wishes a position in a nonunion plant. Address F. MORHIEL, care Mrs. Kominek, 2040 W. 18th st., Chicago.

Pressmen.

CYLINDER PRESSMAN; first-class half-tone and colorwork; West preferred; only first-class office need apply. K 438.

FIRST-CLASS PRESSMAN seeks position where he may specialize on extra-fine catalogue and colorwork; competent and experienced; references; samples if desired; age 31, married, total abstainer. K 500.

PLATEN-PRESS FOREMAN, on account of climate, wants change; West or Middle West; accustomed to producing very finest vignette half-tone, three-color process and commercial work; 12 years' experience; experienced on pony; will submit samples; references — present employer; married, union. K 25.

PRESSMAN, cylinder, sober, industrious young man of ability, experienced on all kinds jobs, book, two and three color work, desires steady position; references; Eastern States preferred. K 406.

PRESSMAN — CYLINDER; young man; moderate wages; thoroughly competent; half-tone process and vignette work; operate Cross and Dexter feeder. K 243.

PRESSMAN — Experienced on high-grade cylinder and platen work; competent to take charge; reliable. K 387.

WANTED — A position as pressroom foreman; able executive, thorough mechanic. K 367.

Stereotypers.

FIRST-CLASS STEREOTYPER with good references wants position as foreman or journeyman. K 67.

Stonemen.

STONEMAN — Competent stoneman desires change in location. K 181.

BUSINESS DIRECTORY.

Advertising Novelties of Wood.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y. Rulers and advt. thermometers. 1-10

Bookbinders' and Printers' Machinery.

DEXTER FOLDER CO., Pearl River, N. Y. Folding machines, automatic feeders for presses, folders and ruling machines. 2-10

Bookbinders' Supplies.

SLADE, HIPP & MELOY, Inepd., 139 Lake st., Chicago. Also paper-box makers' supplies. 1-10

Calendar Manufacturers.

NEW LINE of bas-reliefs published by H. E. Smith Co., Indianapolis, Ind. 11-9

Case-Making and Embossing.

SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates. 1-10

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases. 7-10

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE CO., THE, 116 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates. 6-10

Cylinder Presses.

BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. Also rebuilt machines. 7-10

Electrotypers and Stereotypers.

McCAFFERTY, H., 141 E. 25th st., New York. 3-10

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago offices, 143 Dearborn st. 11-9

Embossers and Engravers — Copper and Steel.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die makers and embossers. Write for samples and estimates. 45-49 Randolph st., Chicago. (See advt.) 3-10

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies.

YOUNG, WM. R., 121-123 N. 6th st., Philadelphia, Pa. Printing and embossing dies, brass, steel, zinc; first-class workmanship. 6-10

Engraving Methods.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs at any drug store about 75 cents. Circulars and specimens for stamp. THOMAS M. DAY, Box 12, Windfall, Ind. 12-9

Gummed Papers.

JONES, SAMUEL, & CO., 7 Bridewell place, London, E. C., Eng. Our specialty is noncurling gummed paper. Write for samples. 12-9

Ink Manufacturers.

AMERICAN PRINTING INK CO., 891-899 W. Kinzie st., Chicago. 3-10

RAY, WILLIAM H., PRINTING INK MFG. CO., 735-7-9 E. 9th st., New York. 9-10

Job Presses.

GOLDING MFG. CO., Franklin, Mass. Golding Jobbers, $200-$600; Embosser, $300-$400; Pearl, $70-$214; Automatic Roll Feed. 8-10

Machinery.

BARNHART BROTHERS & SPINDLER, Chicago. New, rebuilt. 7-10

Mats for Casters.

WESTERN BRASS-TYPE FOUNDRY CO., 3740 Texas av., St. Louis. Mats for caster delivered 10 days from day of order; faultless work. 11-9

Mercantile Agency.

THE TYPO MERCANTILE AGENCY, General Offices, 160 Broadway, New York; Western Office, 184 La Salle st., Chicago. The Trade Agency of the Paper, Book, Stationery, Printing and Publishing Trade. 7-10

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC CO., 527 W. 34th st., New York. Electric equipments for printing-presses and allied machines a specialty. 3-10

WESTINGHOUSE ELECTRIC & MFG. CO., Pittsburg, Pa. 11-9

Paper Cutters.

DEXTER FOLDER CO., Pearl River, N. Y., manufacturers of automatic clamp cutting machines that are powerful, durable and efficient. 2-10

GOLDING MFG. CO., Franklin, Mass. Lever, $140-$175; Power, $240-$600; Auto-clamp, $450-$600; Pearl, $40-$77; Card, $8-$40. 8-10

Paper Cutters.

OSWEGO MACHINE WORKS, Oswego, New York; makers of the best in cutting machines. The Brown & Carver complete line. 4-10

SHNIEDEWEND, PAUL, & CO., Chicago. 7-10

Photoengravers.

BLOMGREN BROTHERS & CO., 76-82 Sherman st., Chicago. Photo, halftone, wood engraving and electrotyping. 11-9

INLAND-WALTON ENGRAVING CO., THE, illustrators, engravers and electrotypers; 3-color process plates. 120-130 Sherman st., Chicago. 12-9

THE FRANKLIN CO., 346-350 Dearborn st., Chicago. Photoengravers and electrotypers. 1-10

Photoengravers' and Printers' Proof Presses.

SHNIEDEWEND, PAUL, & CO., Chicago. 7-10

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-10

Photogravure and Photogelatin Printing.

HENRY & CO., 18 Spruce st., New York. "Let us put you on our mailing list." 10-10

Presses.

GOSS PRINTING PRESS CO., 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-10

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn st. 11-9

THOMSON, JOHN, PRESS CO., 253 Broadway, New York; Fisher bldg., Chicago; factory, Long Island City, N. Y. 10-10

Pressroom Utilities.

IF YOU ARE STILL setting gauge-pins haphazard, you are wasting time. Buy a Tympan Gauge Square, 25 cents. All dealers. 11-9

Printers' Rollers and Roller Composition.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia. 10-10

BINGHAM'S, SAM'L, SON MFG. CO., 316-318 S. Canal st., Chicago; also 514-516 Clark av., St. Louis; First av. and Ross st., Pittsburg; 507-509 Broadway, Kansas City; 52-54 S. Forsythe st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis.; 919-921 4th st., So., Minneapolis, Minn. 3-10

BUCKIE PRINTERS' ROLLER CO., 396-398 S. Clark st., Chicago; Detroit, Mich.; St. Paul, Minn.; printers' rollers and tablet composition. 6-10

MILWAUKEE PRINTERS' ROLLER CO., 372 Milwaukee st., Milwaukee, Wis. Printers' rollers and tablet composition. 11-9

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-10

Printers' Supplies.

BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago. 7-10

Rubber Stamps, Etc.

SUPERIOR SEAL & STAMP CO., 52 Woodward av., Detroit, Mich. Seals, stencils, rubber stamps, die sinking, checks, plates, inks, numbering machines, ticket punches. 1-10

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, New York, Philadelphia, Baltimore, Washington, D. C., Richmond, Buffalo, Pittsburg, Cleveland, Cincinnati, St. Louis, Chicago, Kansas City, Indianapolis, Denver, Dallas, Los Angeles, San Francisco, Portland, Spokane, Seattle, Vancouver. 8-10

BARNHART BROTHERS & SPINDLER, Chicago. Superior copper-mixed type. 7-10

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 43 Center st. and 15 Elm st., New York. 10-10



PRESS CONTROLLERS

MONITOR AUTOMATIC SYSTEM

Fills All Requirements of Most Exacting Printers.

MONITOR SALES DEPT.

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"Roughing" for the Trade

We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color halftone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

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PROMPT AND EXPERT

We make a specialty of Paper Cutter and Lithograph Stone Knife Grinding.

E. C. KEYSER & CO., 300 Dearborn St., CHICAGO ('Phone, Harrison 7594)

DURANT COUNTERS

Can be Counted on to COUNT RIGHT



Our broad line provides the right machine for every point in the pressroom.

The W. N. Durant Co. Milwaukee Wis.



The PAASCHE Air Brushes

are *absolutely* the best for coloring post-cards, calendars, novelties, show-cards, price tickets, advertising posters, signs, etc. Write us for catalog now.

PAASCHE AIR BRUSH COMPANY

7-9 Blue Island Avenue **CHICAGO, ILLINOIS**

WINTER ROLLERS

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.



Learn PHOTOGRAPHY, PHOTO-ENGRAVING or THREE-COLOR WORK.

Engravers and Three-color Operators earn $20 to $50 per week. Only College in the world where these paying professions are taught successfully. **Established sixteen years.** Endorsed by International Association of Photo-Engravers and Photographers' Association of Illinois. Terms easy; living inexpensive. **Graduates placed in good positions.** Write for catalogue, and *specify course in which you are interested.*

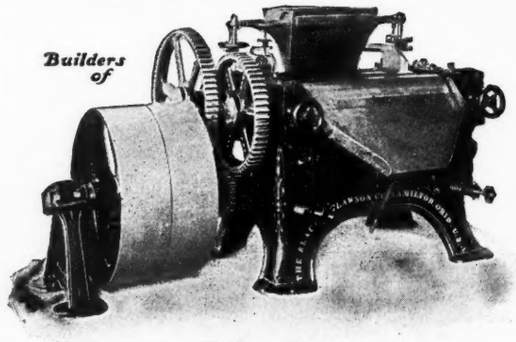
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HAMILTON, OHIO, U. S. A.

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3 Chilled-Iron Roller INK MILLS

Sizes—6 x 18, 9 x 24, 9 x 32, 9 x 36, 12 x 30 and 16 x 40 inches.
With or without Hoppers. Solid or Water Cooled.

Also build Paper and Pulp Mill Machinery, Plating Machines, Saturating Machinery and Special Machinery.

Business Builders

A CANADIAN CLIENT writes: "I believe there is no other advertising agency that can direct and offer suggestions as effectively as yours can." We specialize on our service for printers—new color cuts and copy monthly for blotters, booklets, folders, mail cards—to one firm in a town. Write us.

FRANK P. ARMSTRONG ADVERTISING CO., Des Moines, Iowa

DIXON'S Special Graphite No. 635 should be used on Linotype Space-Bands, Matrices, and wherever there is friction. Write for free sample 157.

JOSEPH DIXON CRUCIBLE CO., Jersey City, N. J.

THE GOVERNMENT STANDARD
KEYBOARD PAPER with Round Perforations
***for the* MONOTYPE MACHINE**
COLONIAL COMPANY, MECHANIC FALLS, MAINE

PAPER BARGAIN

FOR SALE—50 reams 33⅜x42 inches 100-lb. Eggshell Book Paper, India Tint . . . . . $3.00 per ream.

PAPER MAY BE SEEN AT PLANT OF

Munroe & Southworth, 1322 Wabash Ave., Chicago

Merchant & Evans Co.

REFINERS AND SMELTERS OF ALL SOFT METAL ALLOYS

Annual Capacity 33,000,000 Lbs.

THE **Correct** and **Honest Method** of mixing all metals has increased our business so largely that various rumors are being circulated—the latest is that our name and production has passed into the control of others. This may be complimentary, but is absolutely false. We have not even considered any negotiations or proposition whatever.

We are one of the **Largest Independent Manufacturers** and the **Very Largest of the Best.**

(1) ***All Babbitt Metals.***
(2) ***All Printers' Metals.***
(3) ***All Solders and Special Soft Metal Alloys.***

"Reg. U. S. M & E Pat. Off."

Merchant & Evans Co.
PHILADELPHIA

New York Baltimore Kansas City
Brooklyn Chicago Denver

PRINTERS COLOR BLOTTERS

CLEVERLY DESIGNED BLOTTERS ILLUSTRATED IN 3 COLORS

YOU PRINT THEM — SHOW WHAT YOU CAN DO IN YOUR OWN SHOP

OUR Color Designs for printers' blotters furnish the up-to-date printer with a splendid means of advertising his business inexpensively, effectively and **productively.** They are a credit to the printer and never fail to bring in business. Particulars free.

Write today, on your letterhead: CHAS. L. STILES, Columbus, Ohio

---

Ink Gloss is the kind of gloss that you can add to any kind of printing inks and make them print extremely glossy on any kind of paper. It makes no difference whether it is rough paper or the finest coated stock. ¶ It saves you that "extra impression," and also, to a large extent, prevents offsetting. These are broad statements, but are attested to every day by printers who use my Ink Gloss. - - - **$1.00** per lb.

Auld's Bodygum added to printing-inks makes half-tones, type and rule forms print one hundred per cent sharper and entirely overcomes mottled and blurry printing of any sort, also warranted to make any printing-ink print upon highly glazed or varnished paper. ¶ It saves the pressman's time of having to stop his press so often to wash out his half-tones, and his plates stay clean, printing as clean as a whistle for an astonishingly long time. **$1.40** per lb.

Hampton Auld Manufacturer of Ink Specialties
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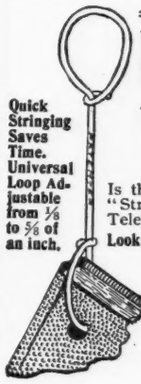
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It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. No dollar could be spent more profitably for a year's reading. Printed on enamel book paper.



SPECIAL OFFER—Enclose a dollar bill, or stamps, or money-order, in your letterhead, and remit at our risk, and receive the paper for the balance of 1909 and all of 1910 and also a copy of our book, "Helps to Profitable Paper Selling."

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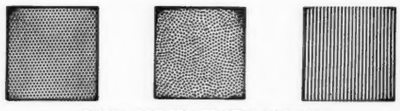
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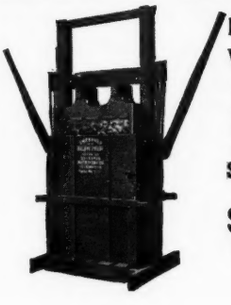
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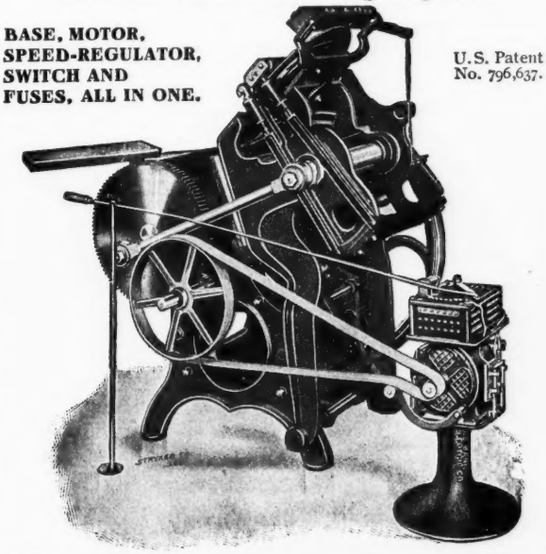
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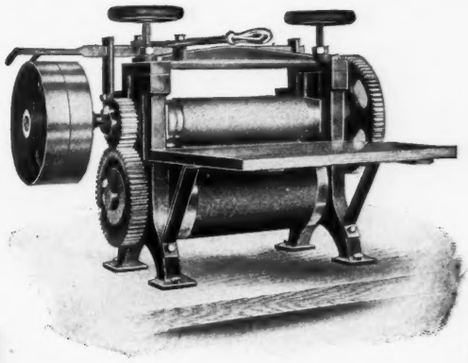


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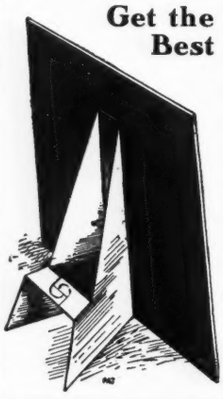
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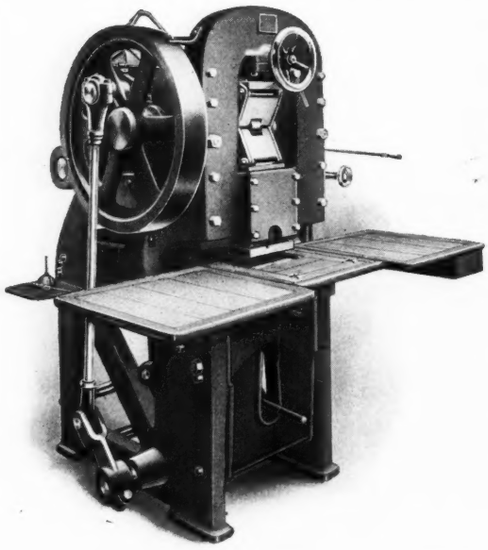
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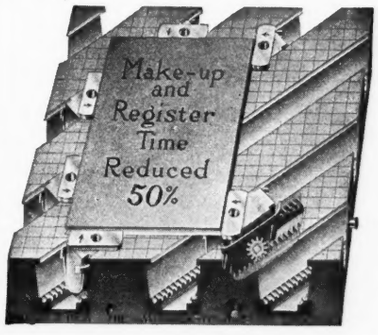
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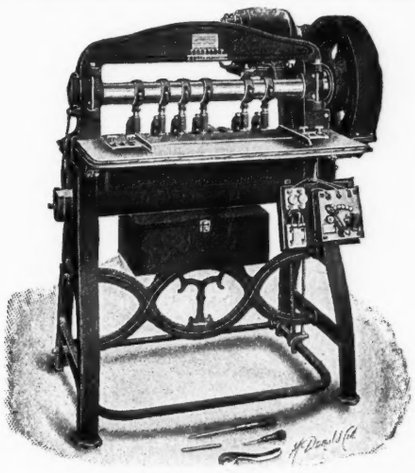
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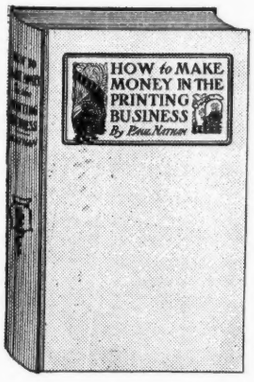
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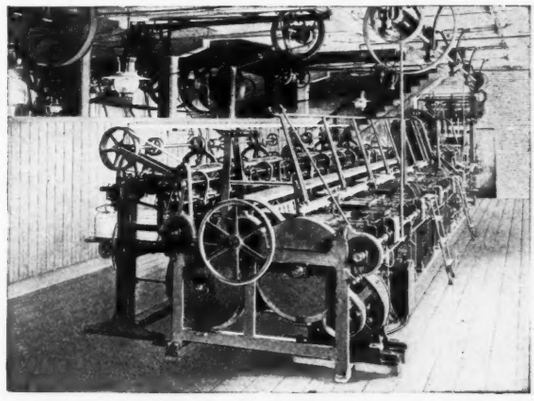


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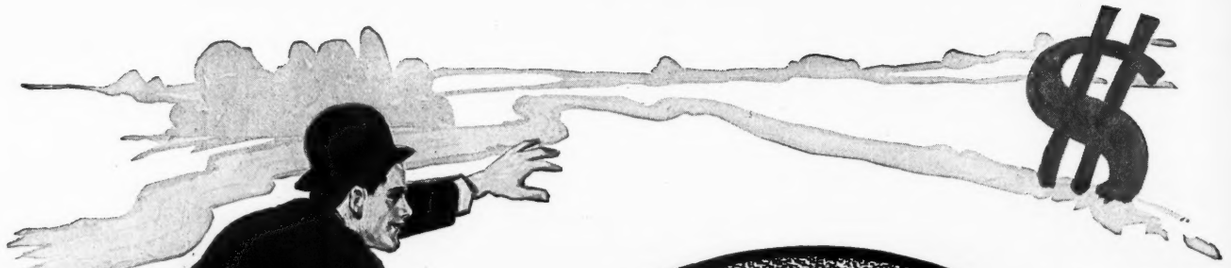
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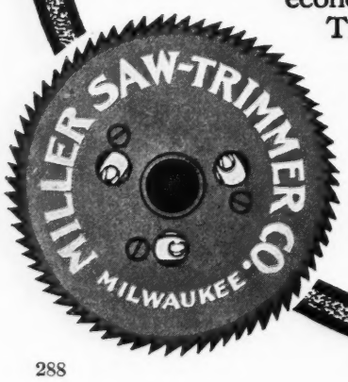
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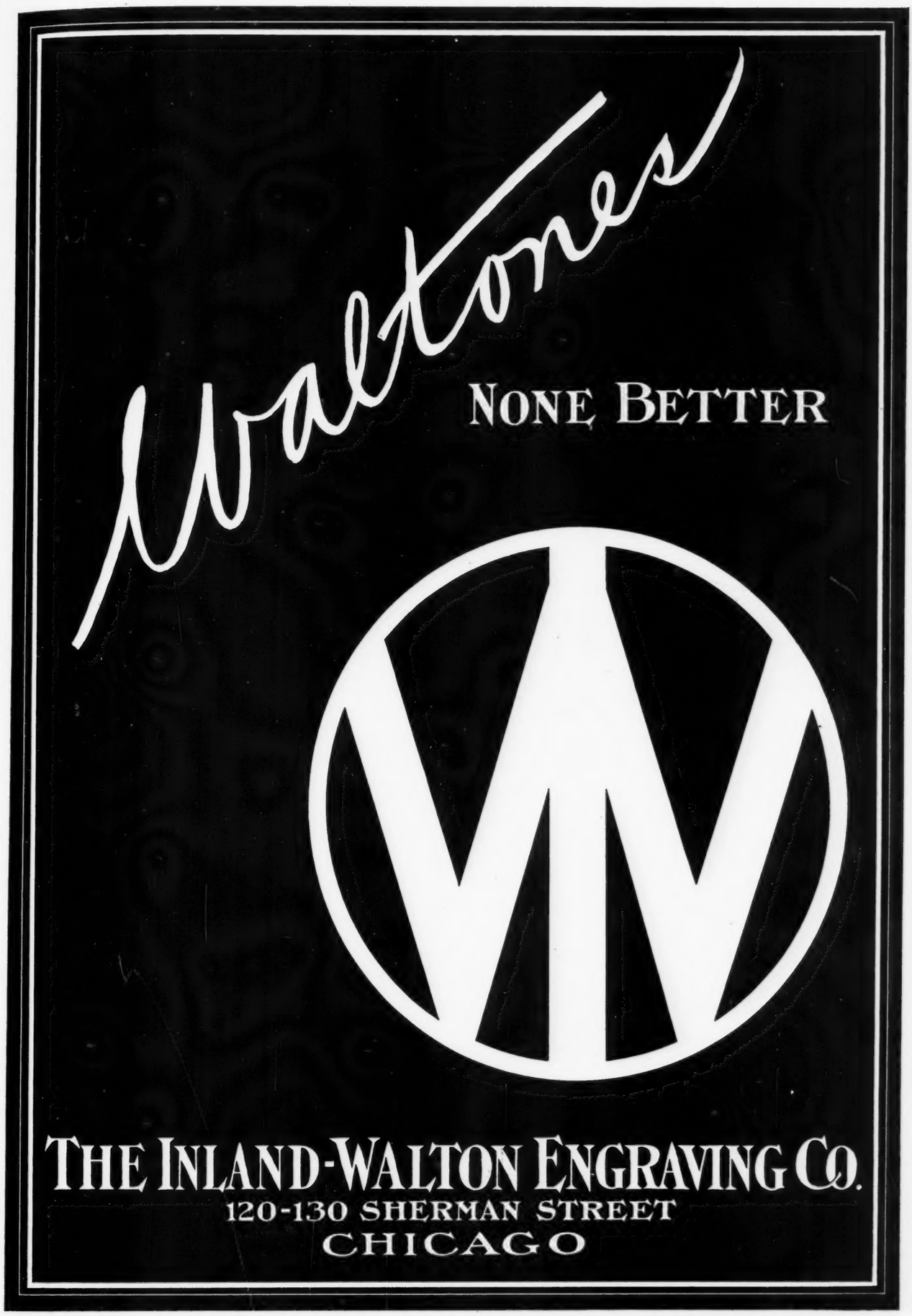
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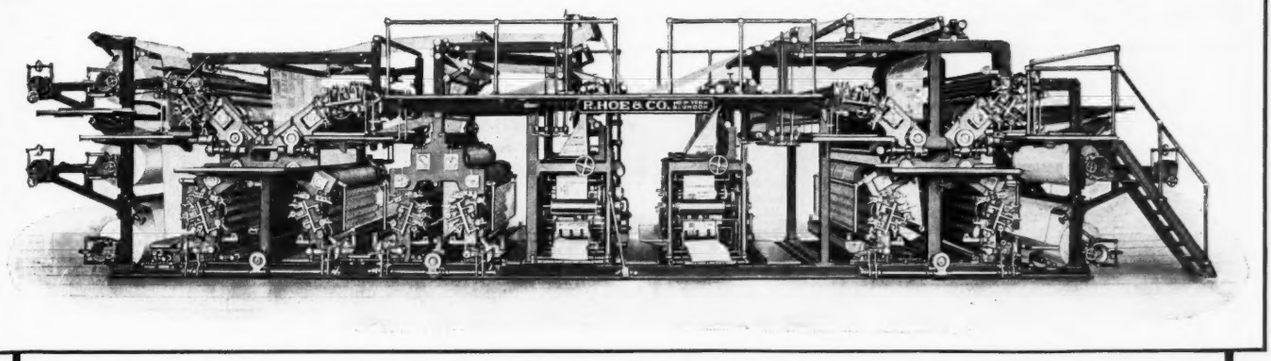
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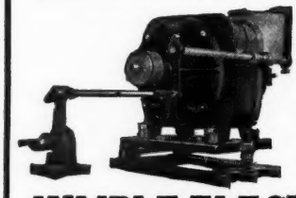
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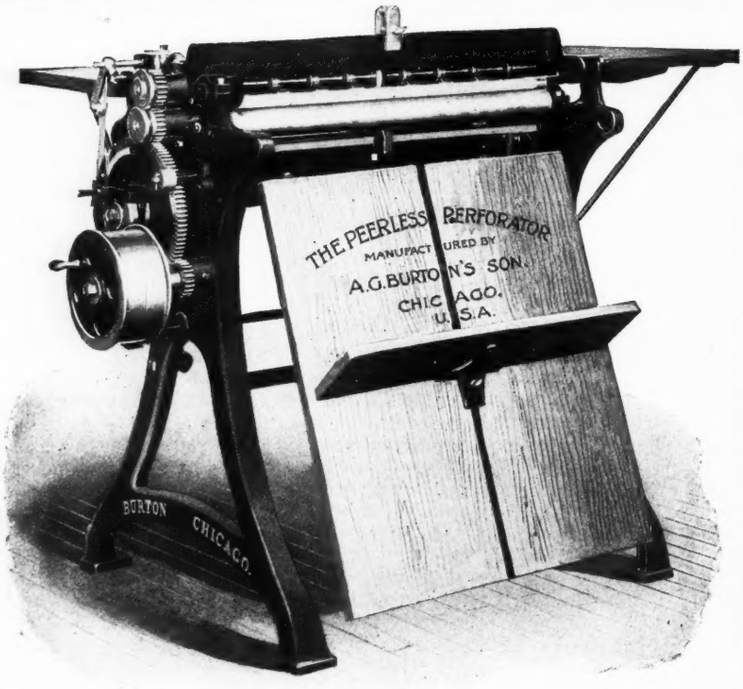
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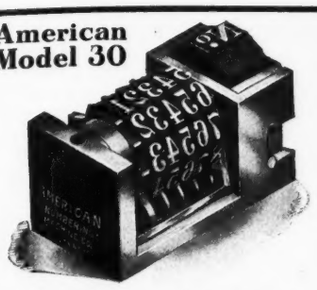
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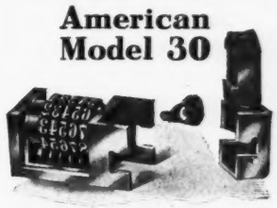
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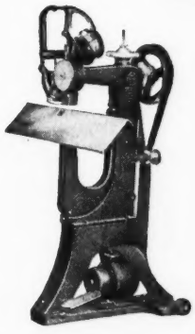
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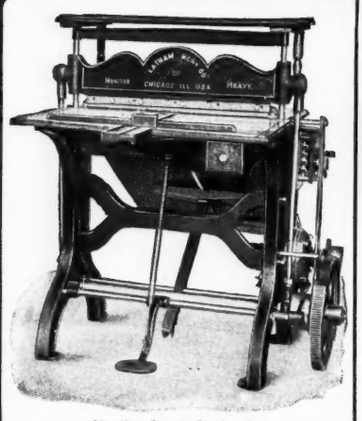


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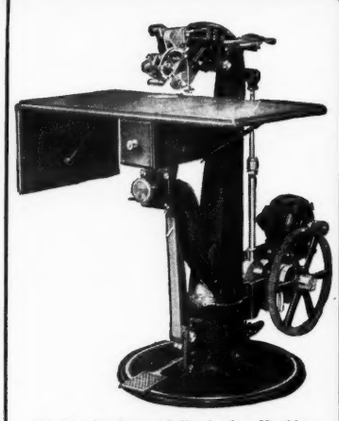
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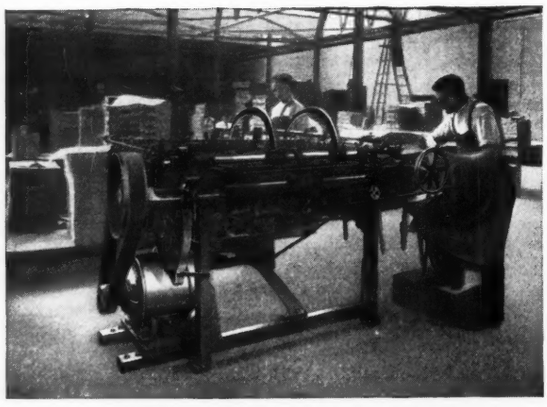
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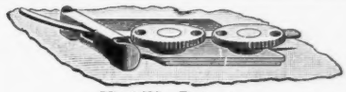
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Any sheet that can be fed correctly by hand to gauges on a job press can be registered absolutely correct with this **Automatic Register Gauge.** It makes no difference whether it is a sheet of paper or cardboard. Don't attempt to use make-shift gauges at the bottom of the sheet. Instead use our Double-Grip Gauges, $1.25 per set of three. These and the "Automatic" can be adjusted to get register in making ready, and save you yanking out the form for every change in getting register. Save time and stock and increase your output.

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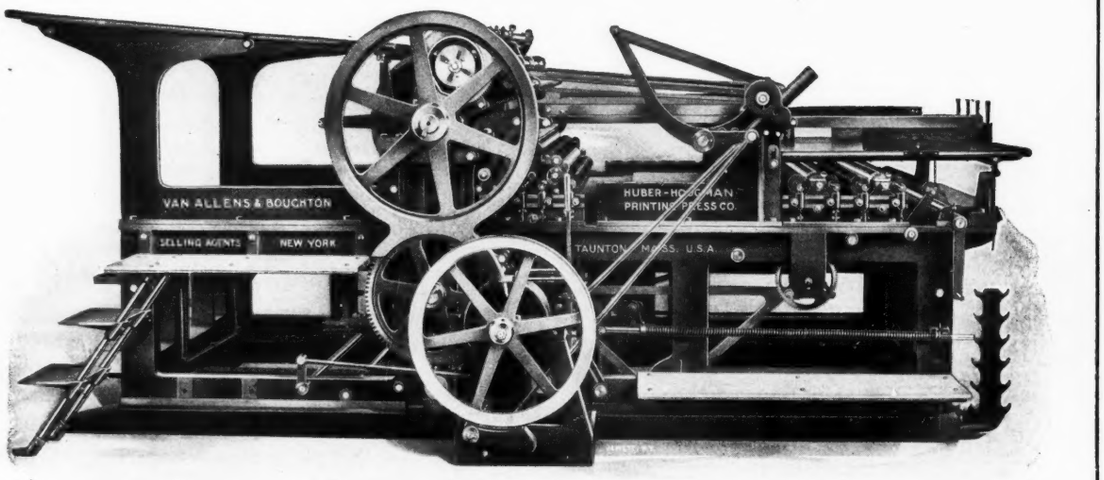
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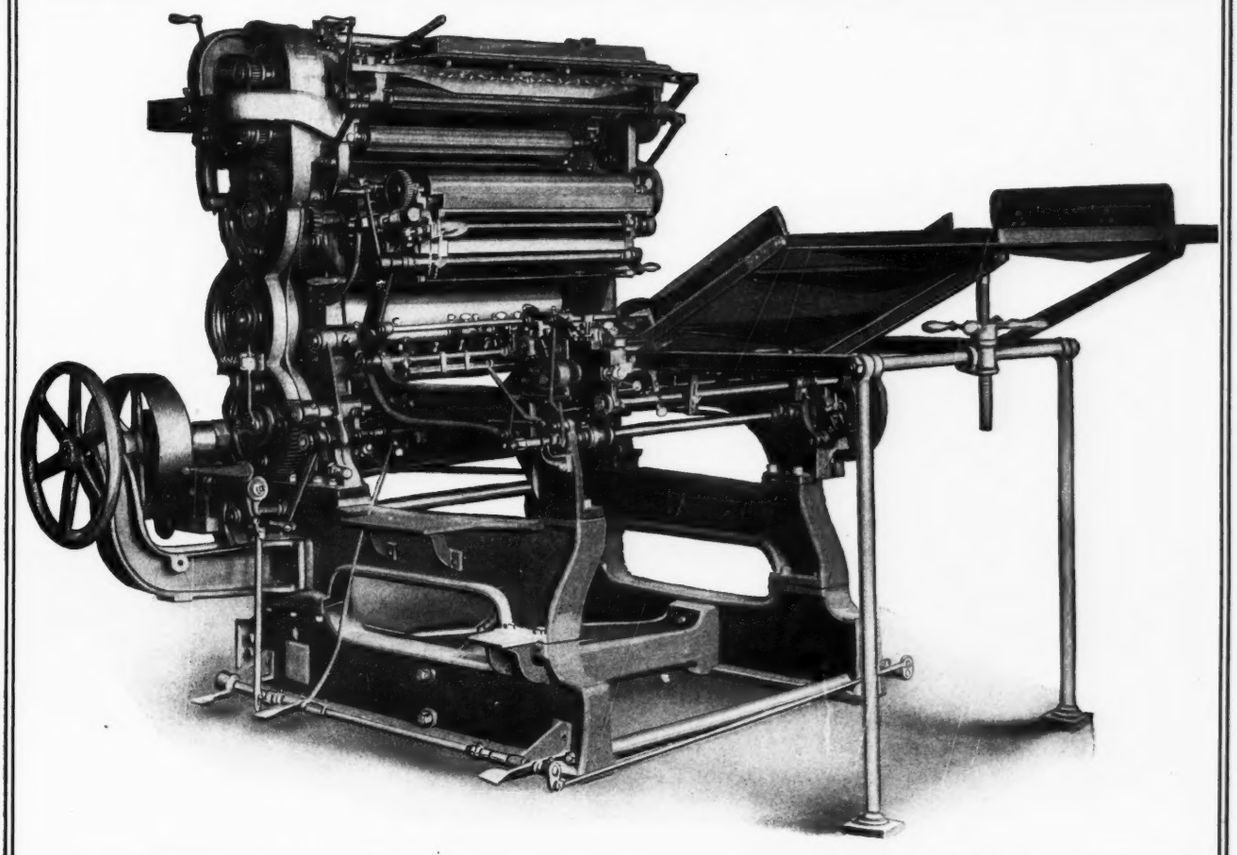
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No more "standing jobs" necessary either to get pulled, picked and pied. Jobs now on thin sheets of zinc easily filed away. Can't get pied. All ready for next run though. Another saving as well as an assistance in getting the output going through the press.

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Don't write unless you want to be convinced.

THE HARRIS AUTOMATIC PRESS CO.

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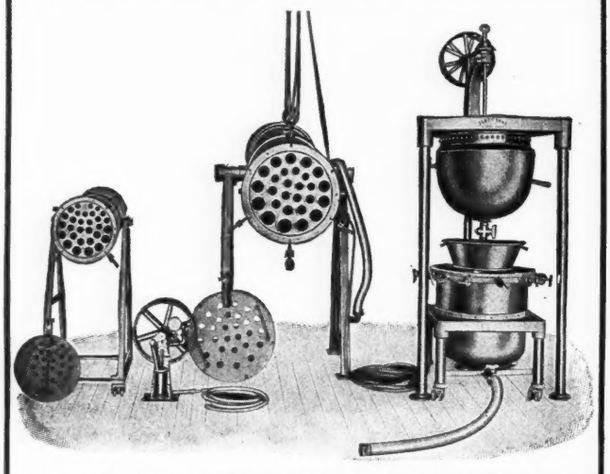
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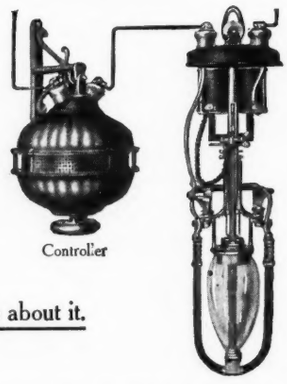
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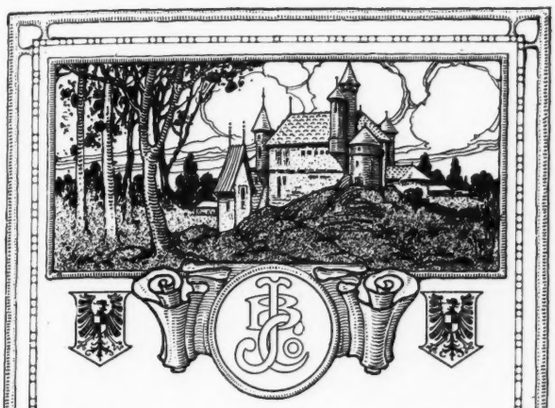
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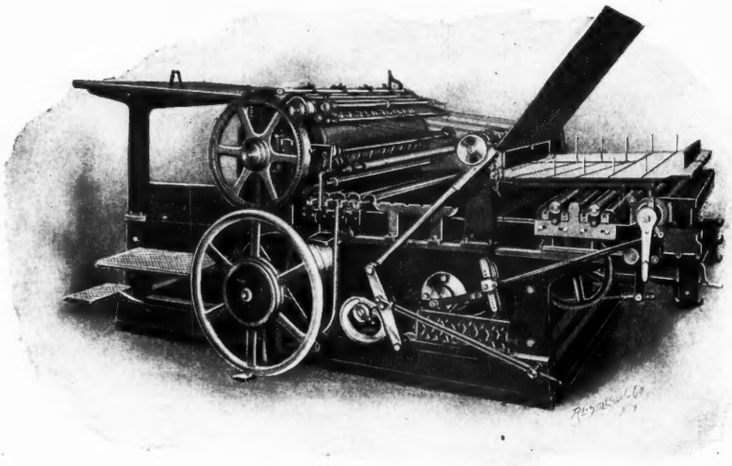
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MESSRS. PARSONS & WHITTEMORE, 174 Fulton St., New York.
CHALLIS HOUSE, Martin Place, Sydney.

The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY
DERBY, CONN.

NEW YORK, 23d Street and Broadway
Fuller (Flatiron) Building

BOSTON, 510 Weld Building, 176 Federal Street

BRITE-LITE

LABOR-SAVING FURNITURE

NOW READY in sizes up to 120 ems long



(Cut shows construction of larger sizes)

Long sizes of BRITE-LITE cost less than lead furniture. They are just the thing for headings, margins or any place where long sizes are needed. We furnish odd lengths to fit your work without extra cost. You will save time and money by using BRITE-LITE in place of old, warped wood furniture or heavy, inaccurate lead furniture.

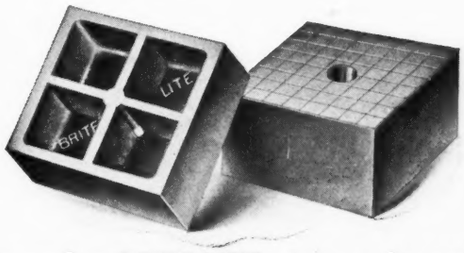


(Shows construction of sizes up to 25 ems long)

BRITE-LITE SECTIONAL BLOCKS

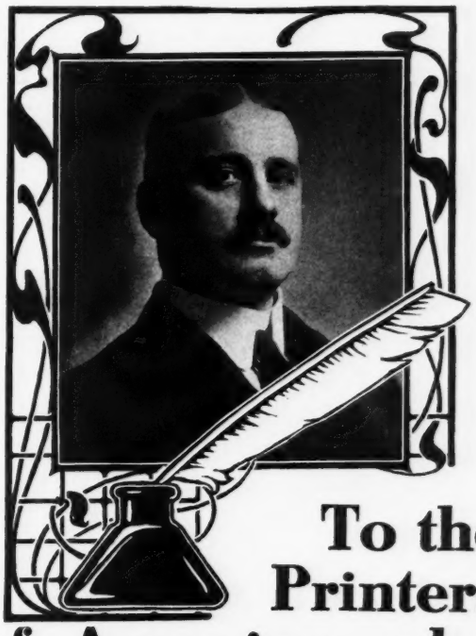
ARE NOW READY

"JUST THE THING" on register work from plates. Send for sample and prices.



Remember BRITE-LITE won't rust, has crushing strength of iron, weighs 66% less than lead, will last a lifetime. You will like BRITE-LITE the minute you see it. Ask us to send you a free sample to-day, NOW.

A. F. WANNER & COMPANY
340-342 DEARBORN STREET, CHICAGO



To the Printers of America who want to Earn more

My national advertising during the last eight years has undoubtedly made me more or less acquainted with most of you.

No matter whether you believe scientific advertising can be taught by correspondence or not—

No matter whether irresponsible advertising "instructors" have too freely preyed for a time on the credulity of the ignorant—

You undoubtedly know that the Powell System is the one course recognized by real advertising authorities.

Month by month I propose to tell you about it—what a salary doubler it has been to live American men and women. And printers, above all, have more to expect from it than any other class.

Let us start with the opinion of a well-known authority:

ADVERTISER'S MAGAZINE.

Kansas City, Mo., January 9, 1909.

DEAR MR. POWELL: Your two new "Side Helps"—Out-Door Advertising and "Business Correspondence"—received, and I want to say with considerable emphasis that you are giving your students a long run and a heaping measure for their money. These little "Side Helps" alone contain more real, usable information than is found in the entire course put out by all the other schools about which I know anything, and I believe I have seen everything in the way of advertising instruction that has been put on the market during the last ten years. You are leaving your would-be competitors so far behind that there is no hope of them ever being classed as anything but "also rans." Keep the good work going. Do not keep on, though, until you get beyond the stage where there is any profit in the business. Yours very truly, ERNEST F. GARDNER.

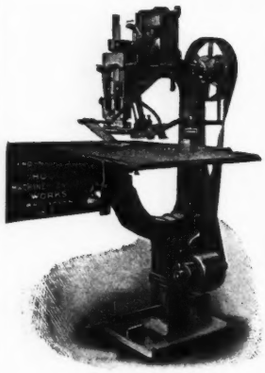
Let me mail my two elegant free books—Prospectus and "Net Results"—if you are interested.

GEORGE H. POWELL,
1351 Metropolitan Annex, New York

HOOLE MACHINE & ENGRAVING WORKS

29-33 Prospect Street 111 Washington Street

BROOKLYN, N. Y.



"HOOLE" Check End-Name Printing Machine

A Job of 500 End Names can be set up and run off on the "HOOLE" Check End-Name Printing Machine at a cost of nine cents, and the work will equal that of the printing-press. Let us refer you to concerns who are getting the above results.

End-Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds.

THE *NEW* STATIONERS'

MAGAZINE

NOT A NEWSPAPER

Devoted exclusively to promoting the selling end of the retail stationery business

Inland Stationer

120-130 SHERMAN STREET, CHICAGO

Edited and managed by the same efficient corps of men who control *The Inland Printer*, aided by some of the best and most practical stationers in the country.

DEPARTMENTS:

Window Dressing
Shelf and Counter Display
Salesmanship
Lettering for Stationers
Stationers' Advertising
Stationery Store Management

EIGHTY PAGES. FULLY ILLUSTRATED

Subscription Rate . . . . $1.50 per year

Send for sample copy, 15 cents





Are you about to start a newspaper or buy one already started? If so, you should have

The Inland Printer Company, *Publishers*
120-130 Sherman St., Chicago
1729 Tribune Bldg., New York

ESTABLISHING A NEWSPAPER

BY O. F. BYXBEE

The best work on this subject published. It is a handbook not only for the prospective publisher, but includes suggestions for the financial advancement of existing daily and weekly journals. It is 5½ x 8 inches in size, contains 114 pages, is bound in cloth and neatly printed. Sent postpaid to any address on receipt of price, 50 cts.

Send at once before edition is exhausted. Circular telling all about it sent free.

QUALITY--PRICE--SERVICE

A COMBINATION IMPOSSIBLE TO BEAT

"SATIN FINISH"
Copper and Zinc

All Sizes and Gauges
Carried in Stock



Engravers' Supplies
Charcoal, Powders,
Dragon's Blood, Inks,
and all sundries

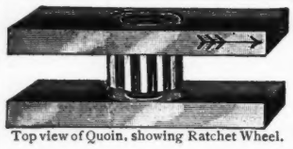
The American Steel & Copper Plate Co.

116 Nassau St., New York City

BRANCHES

358 Dearborn Street, Chicago

97 Queen Victoria St., London, Eng.



Top view of Quoin, showing Ratchet Wheel.

Think What This Means to the Printer

Indestructible. Quickest action Quoin ever made. A most Powerful, STEADY and FIRM Lock-up Device. A Quoin and Foot-slug combined.

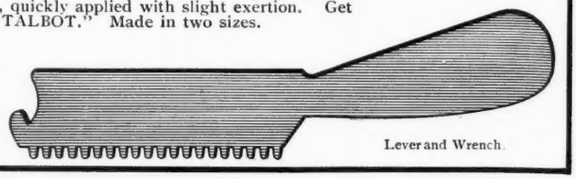
THE TALBOT QUOINS are made to answer the demands for a thoroughly "won't-slip" lock-up equipment. Its action is a straight-away spread. One stroke of the wrench takes up all slack, then a quarter turn with the hook is sufficient for strongest lock-up; a jack-screw principle, rendering great speed, positive and powerful, steadily applied force. THE TALBOT QUOINS ***can not slip,*** no matter how long the run, hard jar or springy form.

EVERY PART MACHINE STEEL

Ratchet Wheel Milled.
Ratchet Lever Milled and Hardened.

Ask for illustrated folder. The prices are right.

PRINTERS will appreciate the TALBOT QUOIN for the reason that its use does away with profanity, sledge hammers and damaged make-up furniture. They are time-savers; will outwear any quoin now on market; simple, quickly applied with slight exertion. Get the newest, "THE TALBOT." Made in two sizes.



Lever and Wrench.

Patented and Manufactured Exclusively by

THE DRAPER & HALL COMPANY
MIDDLETOWN, CONN.

Furnished to the Trade by Supply Houses throughout the United States.

MAKERS, THE "D. & H." RUST-PROOF STANDARD COMPOSING-STICK.

AMSTUTZ' HAND-BOOK OF PHOTOENGRAVING

Being an enlargement of and revision of JENKINS' MANUAL OF PHOTOENGRAVING
By N. S. AMSTUTZ

With supplementary chapters on the Theory and Practice of Half-tone Colorwork by
FREDERICK E. IVES and STEPHEN H. HORGAN

This is the most comprehensive and practical work on this subject ever published, and has received the endorsement of leading men in the craft

Price, $3.00 prepaid

120-130 Sherman St. CHICAGO — THE INLAND PRINTER COMPANY — 1729 Tribune Bldg. NEW YORK

The NATIONAL COMBINED

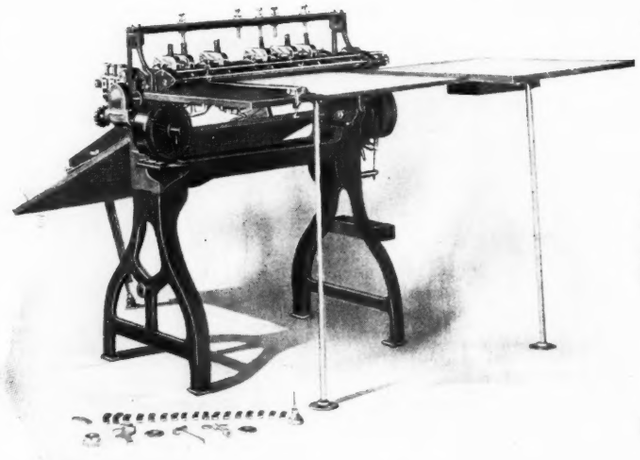
ROTARY PERFORATOR
CRIMPER and SCORER
Straight and Stub Work

Either can be used independently or in conjunction with each other
We are prepared to furnish a machine for crimping and scoring only

Stock
Requires no Pounding
Has no Burr
Lies Flat

One Operation Perforates and Cuts Line Entire Length of Sheet, Striking at Same Time

For Sale by all Dealers



No Tapes
No Bands
No Strings

Sure Register, Rapid Feed, Convenient, Simple, Low Cost of Maintenance

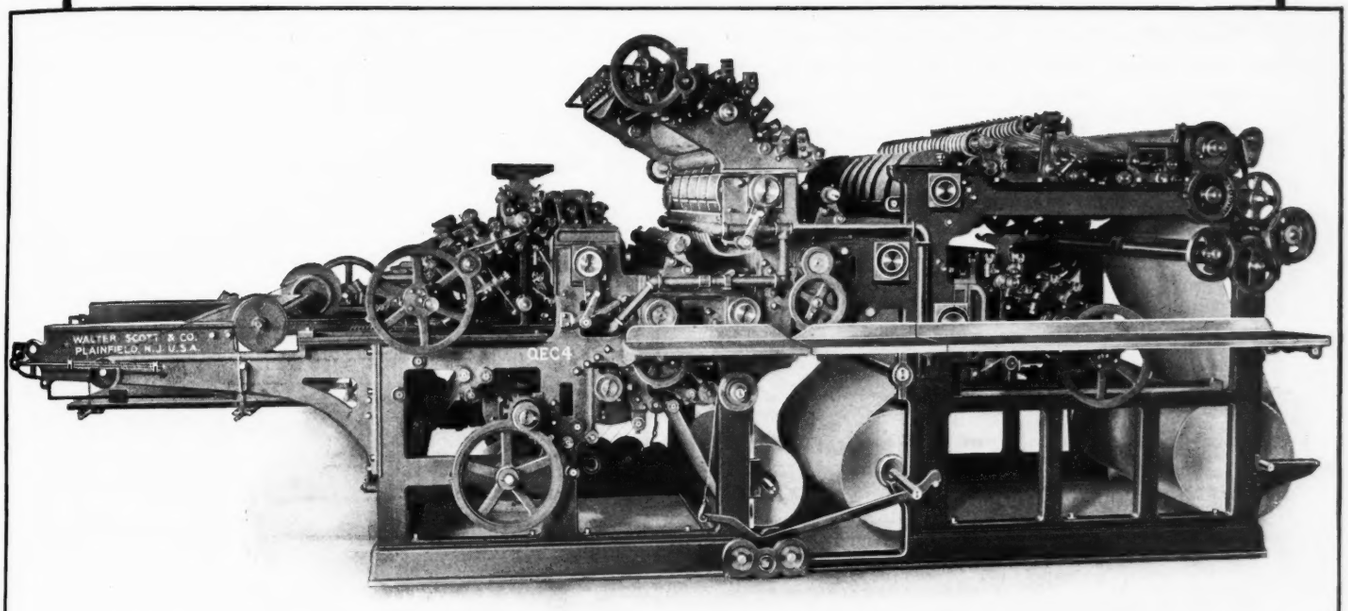
Send for New Descriptive Catalog

NATIONAL PERFORATING MACHINE COMPANY

2201 Campbell Street, KANSAS CITY, U. S. A.

ASK FOR INFORMATION ABOUT THE MESERAULL MITERING MACHINE

The Progressive Printers
who have installed
Scott All-size Rotaries
are Making Money



The Scott All-size Rotary Web Machine with Roll Offset and Extra Color Cylinder

THE FOLLOWING CONCERNS OPERATE
SCOTT ALL-SIZE ROTARIES

Wynkoop, Hallenbeck, Crawford Co., N.Y. City.. **1**
Rand, McNally & Co., Chicago, Ill. **1**
Regan Printing House, Chicago, Ill. **1**
Twentieth Century Press, Milwaukee, Wis.... ... **2**
Mr. W. D. Pratt, Indianapolis, Ind..... **2**
Mr. George F. Lasher, Philadelphia, Pa. **4**
F. E. Bacon & Co., Boston, Mass..... **1**
The J. B. Savage Co., Cleveland, Ohio **1**
The Cleveland-Akron Bag Factory, Cleveland, Ohio **1**
Riverside Printing Co., Port Huron, Mich. **1**
Greely Printing Co., St. Louis, Mo. **1**
Murray Printing Co., Toronto, Canada **1**
National Baptist Publishing Board, Nashville, Tenn. **1**
Chattanooga Medicine Co., Chattanooga, Tenn.... **1**
Murdock-Kerr Co., Pittsburgh, Pa. **1**
Menasha Printing Co., Menasha, Wis. **1**

OTHERS UNDER CONSTRUCTION

Why Don't You Install One Now?

WALTER SCOTT & CO.

DAVID J. SCOTT, General Manager

NEW YORK OFFICE
41 PARK ROW

MAIN OFFICE AND FACTORY
PLAINFIELD, NEW JERSEY, U.S.A.

CHICAGO OFFICE
MONADNOCK BLOCK

CABLE ADDRESS—"WALTSCOTT," NEW YORK.

Codes used—A-B-C (5th Ed.) and our own.

THE WEDGE-LOCK ATTACHMENT

added to our already satisfactory Composing-Stick, relieves any possible argument that the STAR COMPOSING-STICK is not "a tool of quality for particular printers."



Compositors everywhere use our Stick because of its comfort, speed, accuracy and durability.

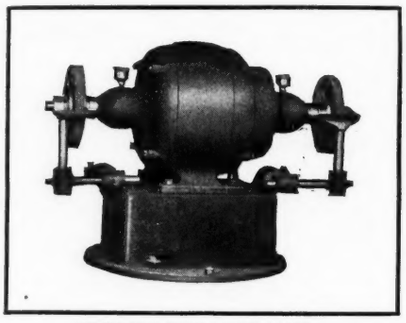
THE STAR COMPOSING-STICK

is being pushed by the leading supply houses, who pronounce sales made quickly, because the progressive printer sees at once the many prominent advantages and features. If you have not investigated, and still cling to ancient methods, suppose we send you our pamphlet (illustrated) —embracing many testimonials from the best-known printers in the country.

FOR SALE BY ALL SUPPLY HOUSES *GENERALLY*

The Star Tool Manufacturing Company
17 West Washington St., Springfield, Ohio

WHEN YOU WAS A BOY
YOUR FATHER USED A BELT
YOU DID NOT APPROVE OF IT THEN
DO YOU NOW?



GRINDER FOR ENGRAVERS

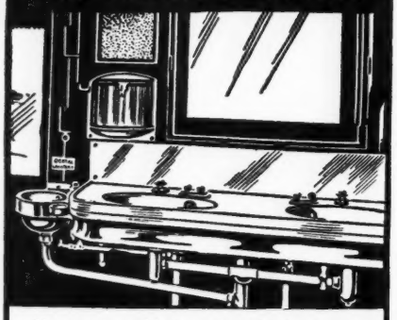
We make Drives for Printing and Engraving Machinery

When you are figuring on new machines, ask us for our way of driving and the cost

CUT OUT THE BELTS

THE MECHANICAL APPLIANCE CO.
MILWAUKEE, WIS.

Dental Lavatories
THE "ALTON'S" LATEST



Does away with the ugly habit in sleeping cars of people cleaning their teeth in the regular lavatories. The new Pullman equipment of the Chicago & Alton Railroad has a neat little dental lavatory. The water has the chill removed. A rinsing apparatus for automatically cleansing the bowl is also a feature. Separate water glasses are provided.

W. L. ROSS, Vice-President . GEO. J. CHARLTON, Chicago . Gen. Passenger Agt.

"THE ONLY WAY"
BETWEEN
Chicago, St. Louis, Kansas City
Peoria, Springfield

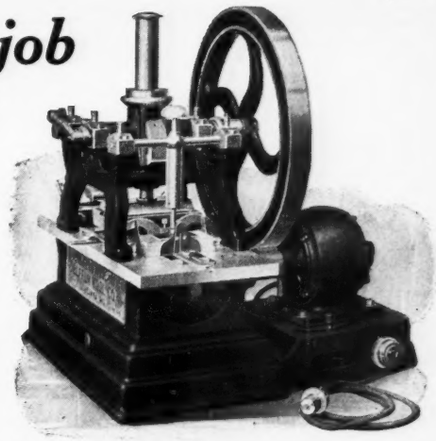
Dinse, Page & Company

Electrotypes
Nickeltypes
AND
Stereotypes

429-437 LA SALLE ST.
CHICAGO, ILLINOIS

TELEPHONE, HARRISON 7185

If you want a quick, small-job Automatic Press here is a proposition that will interest you.



THE BUFFUM AUTOMATIC PRESS

is not intended to put the printer out of business, but as a place in your plant worthy of your investigation. Its adaptability for special work—the press that will print cards up to and including government postal size at a speed of from six to eight thousand impressions per hour—self-feeding, mind you—cannot be questioned if you will take time to investigate.

Built in an absolutely first-class manner by skilled workmen. A thoroughly practical press. All parts of high Nickel and Japan finish, and STRICTLY INTERCHANGEABLE.

The motor is set for a maximum speed of about 8,000 impressions per hour. It has removable chase and tympan and our special rapid impression-regulating device, making possible the very rapid delivery of work. The press is equipped with fountain and impression counter, and is so arranged that it can be operated by hand or motor power, or both, as may be desired. All parts are strictly interchangeable and of high nickel and japan finish. A *complete equipment* goes with each press. Write for full particulars and prices. Printers are buying them as part of their equipment.

MANUFACTURED BY **THE BUFFUM TOOL COMPANY - - LOUISIANA, MO.**

Makers of High-grade Tools for High-grade Workmen.

Will You Accept This Business Book if We Send it Free?

Sign and mail the coupon below. Send no money! Take no risk!

One hundred and twelve of the world's master business men have written ten books—2,079 pages—1,497 vital business secrets, ideas, methods. In them is the best of all that they know about

—Purchasing	—Salesmanship	—Position-Getting
—Credits	—Advertising	—Position-Holding
—Collections	—Correspondence	—Man-Handling
—Accounting	—Selling Plans	—Man-Training
—Cost-keeping	—Handling Customers	—Business Generalship
—Organization	—Office Systems	—Competition Fighting
—Retailing	—Short-cuts and Methods for every line and department of business.	and hundreds and hundreds of other vital business subjects.
—Wholesaling		
—Manufacturing		

A 9,059-word booklet has been published describing, explaining, picturing the work. Pages 2 and 3 tell about managing businesses great and small; pages 4 and 5 deal with credits, collections and with rock-bottom purchasing; pages 6 and 7 with handling and training men; pages 7 to 12 with salesmanship, with advertising, with the marketing of goods through salesmen, dealers and by mail; pages 12 to 15 with the great problem of securing the highest market price for your services—no matter what your line; and the last page tells how you may get a complete set—bound in handsome half morocco, contents in colors—for less than your daily smoke or shave, almost as little as your daily newspaper. *Will you read the book if we send it free? Send no money. Simply sign the coupon.*

The System Co., 151-153 Wabash Ave., Chicago

If there are, in your books, any new ways to increase my business or my salary, I should like to know them. So send on your 16-page free descriptive booklet. I'll read it. 207-11

Name _____

Address _____

Business _____

Position _____

NOW is Your BEST TIME

to solicit orders from your local customers for their holiday stationery or announcement requirements.

STEEL DIE EMBOSSED STATIONERY

will be used more this fall than any previous season, and its adaptability to any class of stationery is an undisputed fact. You will have a demand for wedding invitations, announcements, holiday greetings, etc., orders for which should be in our hands this month to insure prompt delivery. Urge your customers to act at once.

WON'T THIS PROPOSITION INTEREST YOU?

Here is an opportunity for the local printer to serve his clients with the very newest and best quality of steel die embossed work at a good profit. To the responsible printer we will send full information and complete line of samples, prices, etc. With a line of samples like ours it is an easy matter to solicit orders. Write to-day.

OVER 40 YEARS ON STATE ST

WM. FREUND & SONS

EST. 1855 INC. 1892

STEEL AND COPPER PLATE ENGRAVERS AND PRINTERS

45 & 49 RANDOLPH STREET

STEEL DIE EMBOSSING CHICAGO

PHONE RANDOLPH 805

THE I. T. U. COURSE

The Best Christmas Gift to Live Printers

It is said boys who "take an interest" are hard to find. When one is found in the composing-room, his reward is usually a few hot-air smiles — more rarely a fifty-cent or a dollar increase in wages.

Is that real interest in him? Don't you think it impresses the boy as a cheap reward for diligence and miserable compensation for noticeably good service?

If you are a foreman or an employer, wouldn't it be better to show your appreciation by doing something substantial for the live compositor whom you are willing to help become a better workman?

"Yes," you say; well, there is nothing so helpful to a compositor as a scholarship in the I. T. U. Course. It is real education—benefits the student and elevates the craft; makes the compositor worth more to himself and worth more to the house.

Start a new scheme this Christmas by getting your employees to "take an interest" by taking an interest in them. Interest begets interest.

Give them the I. T. U. Course, which has proved its worth.

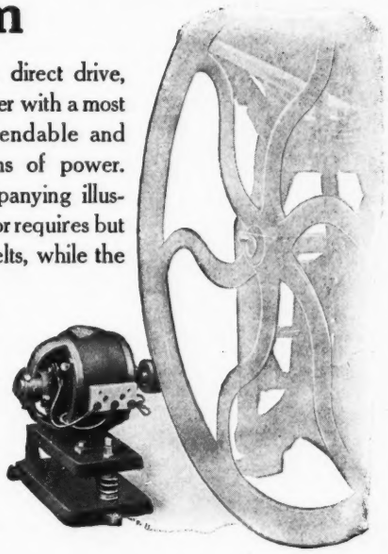
For full information about the Course — the all-round typographical benefit — drop a postal to

The I. T. U. Commission
120 Sherman St., Chicago, Ill.

Sold for less than actual cost—$23 for spot cash, or $25 in instalments of $2 down and $1 a week till paid. Each student who finishes the Course receives a rebate or prize of $5 from the International Typographical Union.

The Peerless Electric System

of motor power, direct drive, supplies the printer with a most thoroughly dependable and economical means of power. Note the accompanying illustration. The motor requires but little space, no belts, while the spring base prevents injury to shaft if fly-wheel does not run perfectly, or in case of sudden shock.



Larger Motors for cylinder presses, paper cutters, etc.

A Reliable and Accurate Power

that commends the investigation of every printer who uses electric power. Write for our catalogue. It will interest you.

The Peerless Electric Company

Factory and General Office : : : : : WARREN, OHIO

THE RELIANCE CUTTER



Manufactured by

Paul Shniedewend & Company

CHICAGO

has the quality of its name in the machine. IT CAN BE RELIED ON for accurate and easy cutting. Guaranteed as represented.

For sale by all dealers.

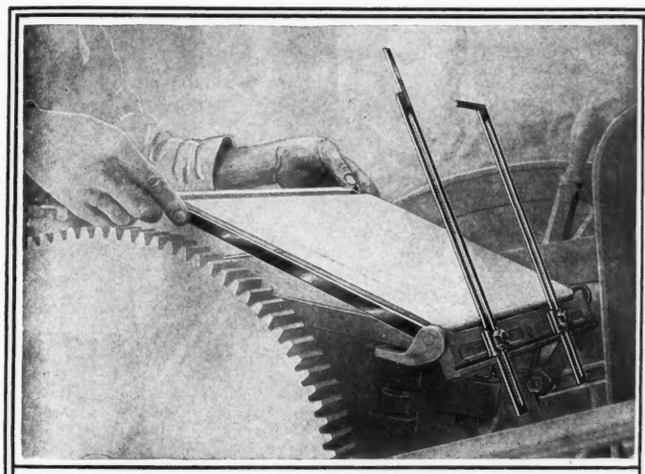
The American Pressman

A MONTHLY TECHNICAL TRADE JOURNAL WITH 20,000 SUBSCRIBERS

Best medium for direct communication with the user and purchaser of Pressroom Machinery and Materials.

ONE DOLLAR PER YEAR

802-805 Lyric Theater Bldg., CINCINNATI, OHIO



THIS ILLUSTRATION shows a job press equipped with a Harris Adjustable Job Press Tympan and a set of the Harris Adjustable Job Press Grippers. The Tympan Frame simply fits down over the platen in place of the old bails, and may be put on or taken off at a minute's notice without affecting the register of the job. The Frame is equipped with two set-screws, on the left side, which draw the frame over to a perfect register.

The Grippers are adjustable laterally on the gripper bar, and longitudinally through the slot in the grippers themselves, both adjustments being made simultaneously, by simply loosening the tap just as you would in adjusting the old-style grippers.

The Harris Adjustable Grippers may be slipped down as low as desired, as there is nothing to interfere with them in any way.

MANUFACTURED BY

HARRIS GRIPPER & MANUFACTURING CO., Inc.

RICHMOND, VA., U. S. A.

SOLD BY DEALERS EVERYWHERE

THE HARRIS

"TWINS"

TIME-SAVERS FOR JOB PRESSES

HARRIS Adjustable Job Press Tympan Frame

(Patented)

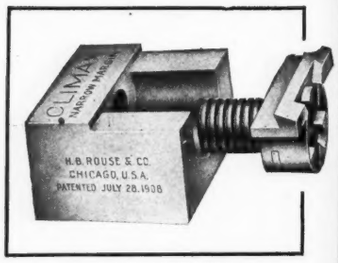
REPLACES the old bail. An adjustable Frame, with reel and ratchet attachments. Fits down snugly over the platen. Holds all the tympan sheets. Can be lifted at any time to take press proofs or run rush jobs without affecting the register. Particularly useful in striking up colors. Do not have to hold your presses for make-ready, as forms may be kept made ready in advance, and held in the Frames so as to keep the presses always running. We only ask the opportunity to tell you more about this simple and remarkable device. It is the greatest time-saving device on the market, and *we can prove it.* Write us, or ask the salesman.

HARRIS Adjustable Job Press Grippers

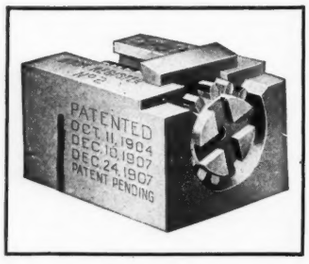
(Patented)

"SEE THAT SLOT?"

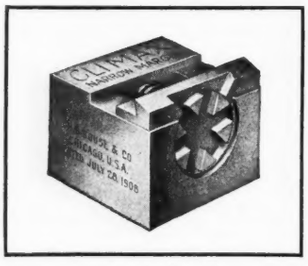
THE Harris Adjustable Job Press Gripper is made with a longitudinal slot through the center, and a hinged section on top, so arranged that the hinged section locks itself automatically either at right angles or in longitudinal alignment with the Gripper. It is so constructed that both longitudinal and lateral adjustments may be made simultaneously. Simple in operation, durable in construction, reasonable in cost—as it stands to-day it is the pink of perfection in Gripper construction. Saves its cost in a week. Ask the salesman, or write us.



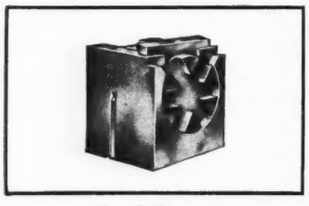
Climax No. 2 (Detail)



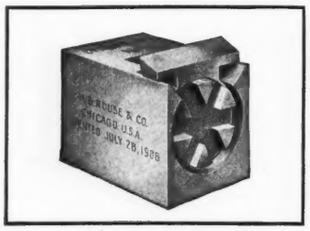
Combination



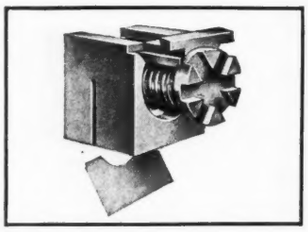
Climax No. 2



No. 0 Rouse



Champion No. 1



No. 0 Rouse (Detail)

There are plenty of Printers

who are anxious to do things—make money, turn out jobs quickly, and all that; but just the minute they are confronted with an opportunity to improve their facilities, add methods that will *stop leaks*, *save time* (with but little cost), they get busy and can't hear good.

It's not the Price

that baffles the average printer; it's the thought of giving up an old "Stone Age" system that calls the halt.

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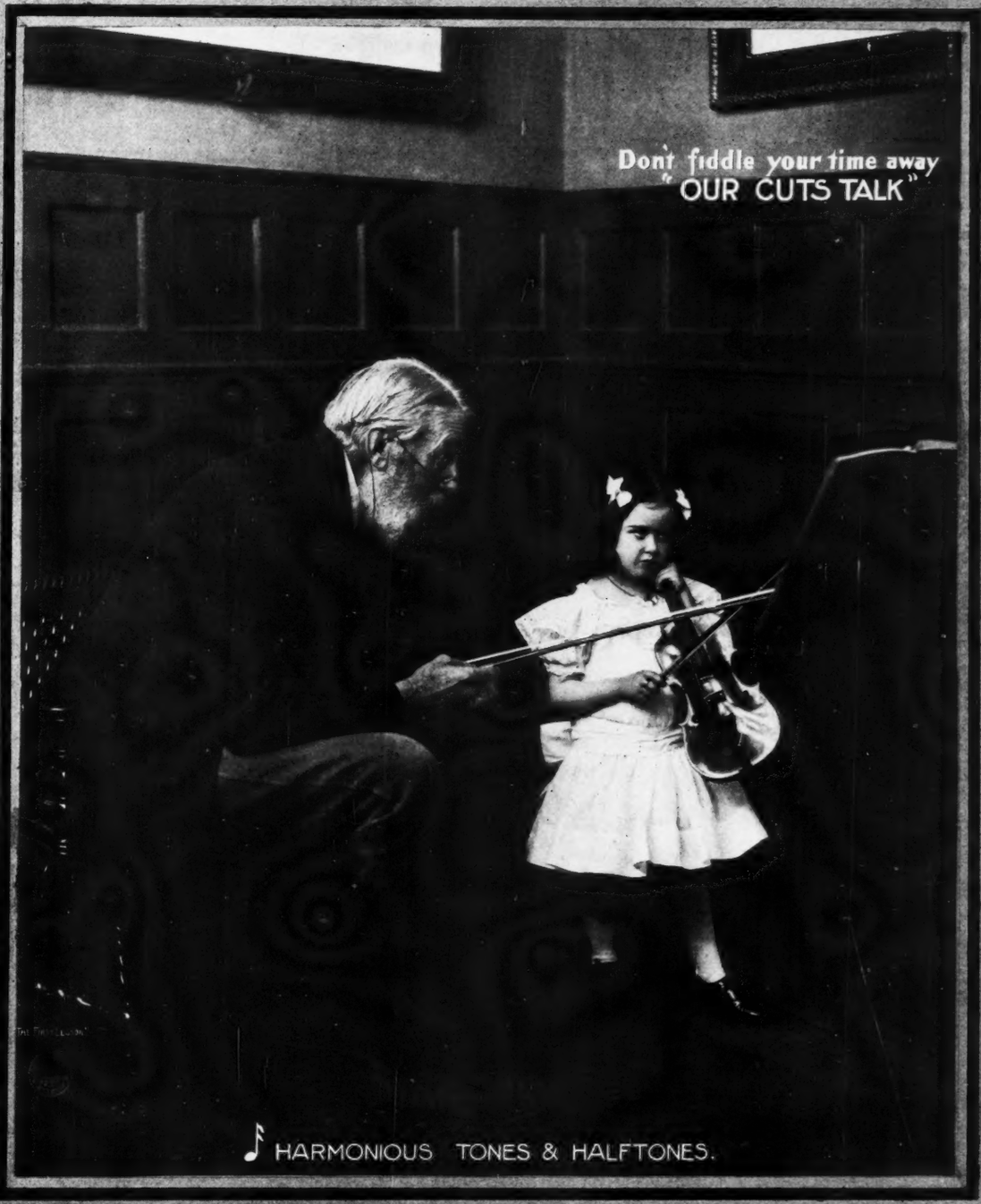
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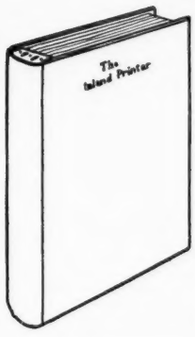
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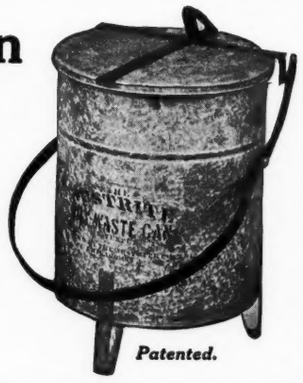
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THE GRAMMAR OF LITHOGRAPHY — W. D. Richmond 2.10

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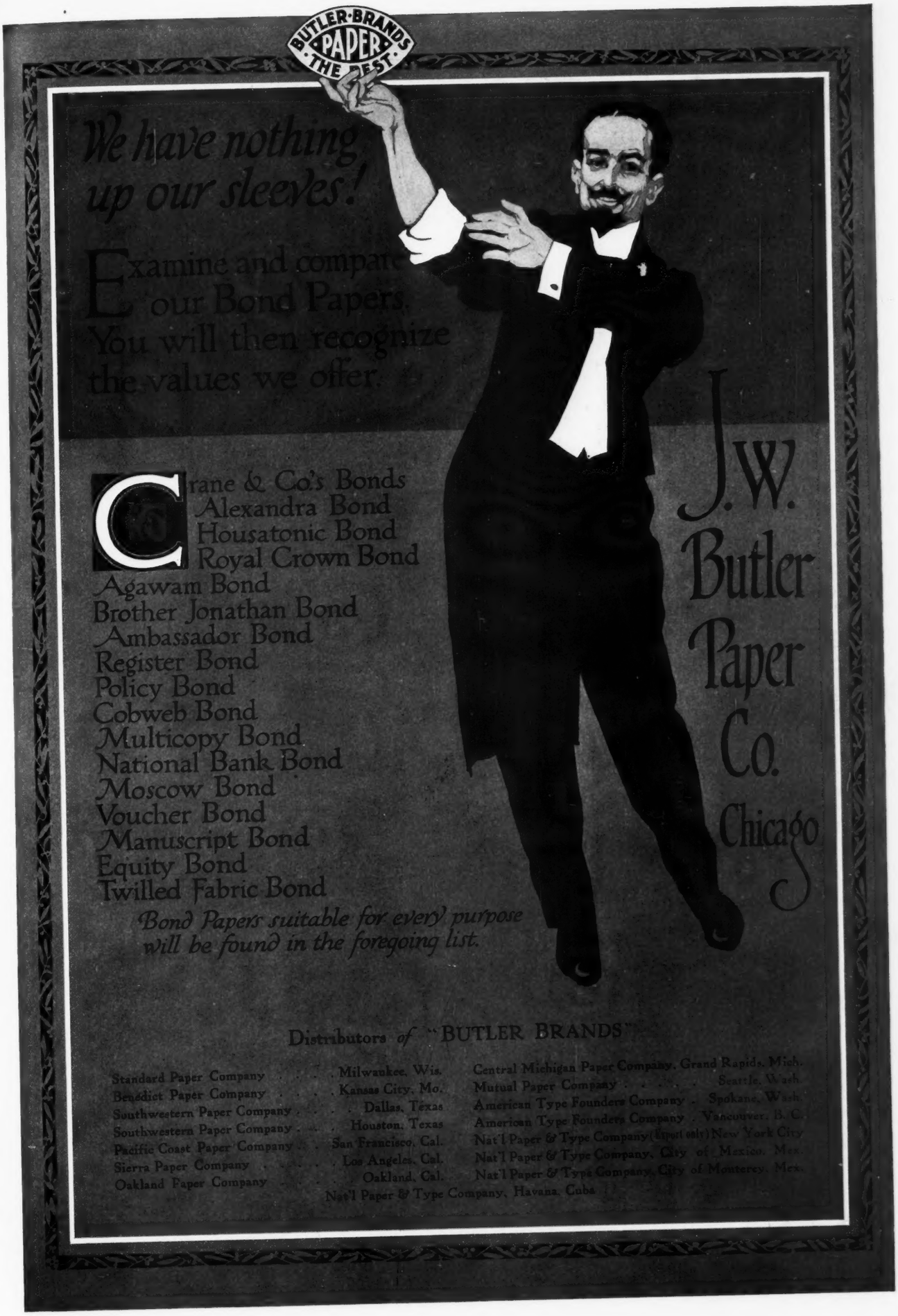
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CULINARY FRENCH ..... .35
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Published or For Sale by

THE INLAND PRINTER COMPANY

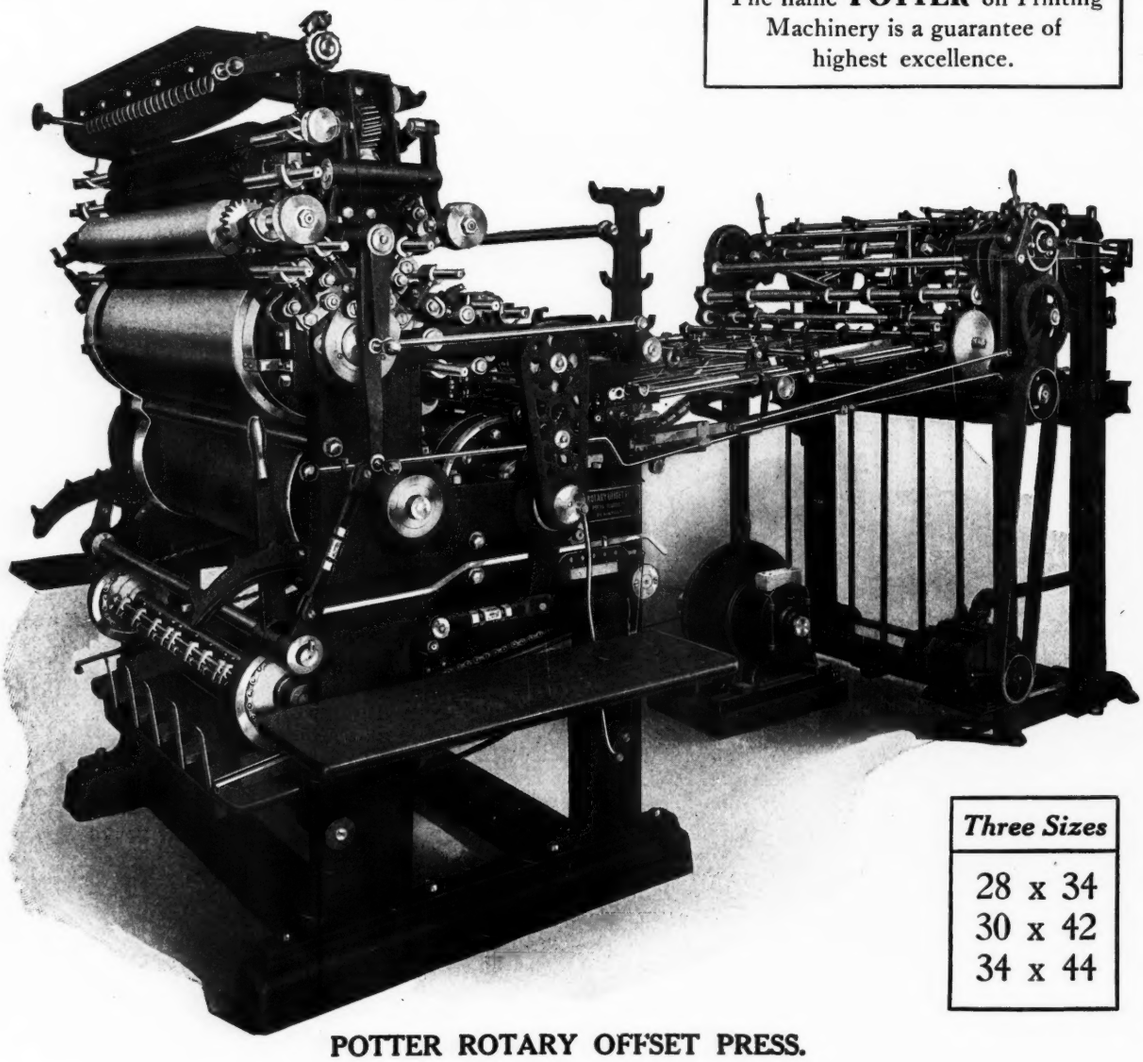
120-130 Sherman St., CHICAGO **1729 Tribune Building, NEW YORK**

PAMPHLET GIVING CONTENTS OF EACH BOOK MAILED ON REQUEST


BUTLER·BRANDS
PAPER
·THE BEST·
We have nothing up our sleeves!
Examine and compare our Bond Papers. You will then recognize the values we offer.
Crane & Co's Bonds
Alexandra Bond
Housatonic Bond
Royal Crown Bond
Agawam Bond
Brother Jonathan Bond
Ambassador Bond
Register Bond
Policy Bond
Cobweb Bond
Multicopy Bond
National Bank Bond
Moscow Bond
Voucher Bond
Manuscript Bond
Equity Bond
Twilled Fabric Bond
Bond Papers suitable for every purpose will be found in the foregoing list.
J.W. Butler Paper Co. Chicago
Distributors of "BUTLER BRANDS"
Standard Paper Company . . . Milwaukee, Wis.
Benedict Paper Company . . . Kansas City, Mo.
Southwestern Paper Company . . . Dallas, Texas
Southwestern Paper Company . . . Houston, Texas
Pacific Coast Paper Company . . San Francisco, Cal.
Sierra Paper Company . . . . . Los Angeles, Cal.
Oakland Paper Company . . . . . Oakland, Cal.
Central Michigan Paper Company, Grand Rapids, Mich.
Mutual Paper Company . . . . . Seattle, Wash.
American Type Founders Company . Spokane, Wash.
American Type Founders Company . Vancouver, B. C.
Nat'l Paper & Type Company (Export only) New York City
Nat'l Paper & Type Company, City of Mexico, Mex.
Nat'l Paper & Type Company, City of Monterey, Mex.
Nat'l Paper & Type Company, Havana, Cuba

If It's a POTTER
It's *The Best*

The name **POTTER** on Printing Machinery is a guarantee of highest excellence.



Three Sizes
28 x 34
30 x 42
34 x 44

POTTER ROTARY OFFSET PRESS.

Simplest, Strongest, Surest,
Greatest Efficiency, Least Trouble,
Either Hand or Automatic Feed.

POTTER PRINTING PRESS CO.
PLAINFIELD, N. J.

Sales Agents { D. H. CHAMPLIN, 342 RAND-MCNALLY BUILDING - - - - - CHICAGO, ILLINOIS
H. W. BRINTNALL, 645 BATTERY STREET - - - - SAN FRANCISCO, CALIFORNIA

"A man often pays dear for
a small frugality."
—EMERSON.

Allowing your customer to use a cheap paper for his stationery is somewhat questionable, but there is no excuse for suggesting the step.

At first you may make a little more money on the cheap stock, but you are cultivating a transient class of trade which switches its business from printer to printer as one bids under the other.

On the other hand, if you adopt

OLD HAMPSHIRE BOND

as your standard stock for business stationery, and endeavor to educate your customers to this standard, you will draw the most desirable class of trade to you and hold them, leaving the price quibblers to the print-shop that caters to them.

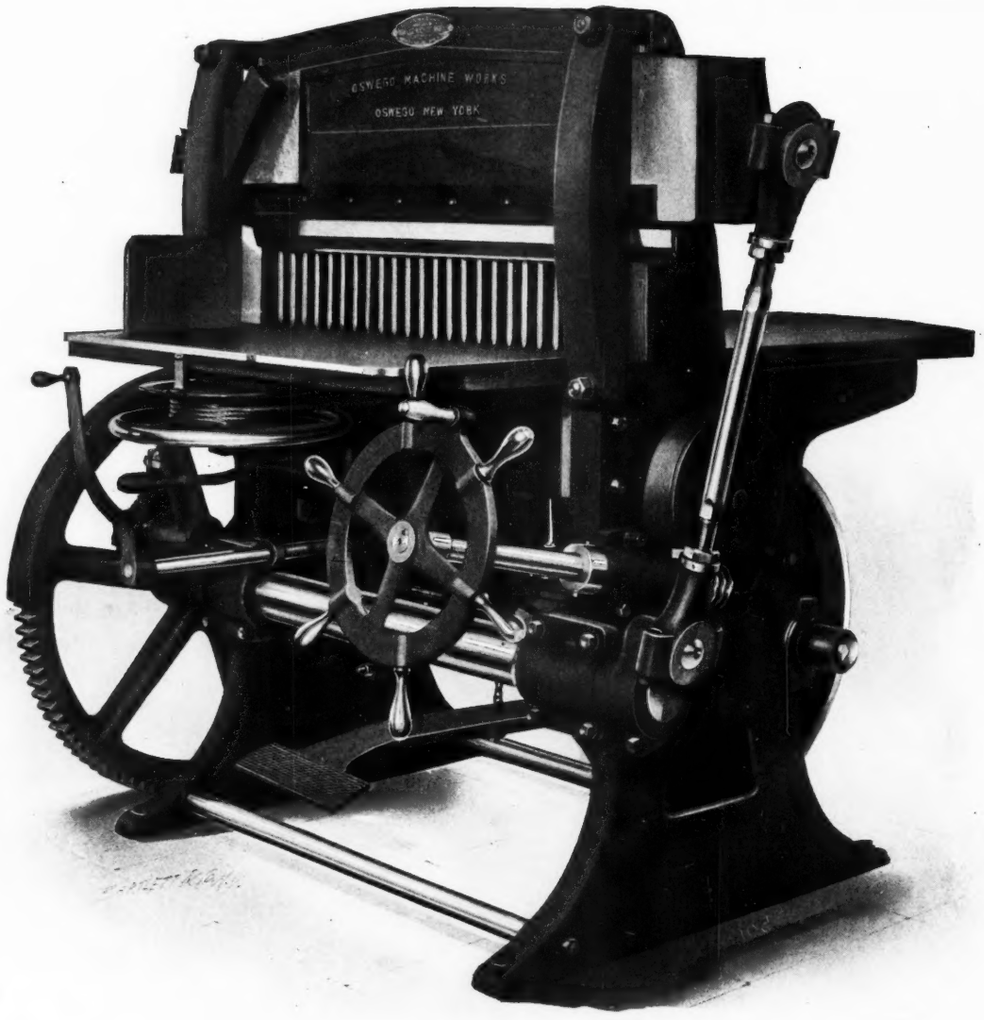
Our extensive advertising will make the education of your customers much simpler. And we will furnish you with advertising matter. Let us talk it over further. Write to-day.



Hampshire Paper Company

The only paper makers in the world making Bond Paper exclusively

South Hadley Falls, Mass.



The New Semi-Auto Oswego

and heavy type BROWN & CARVER Cutters enable about 30% greater output with one-third less effort.

This pictures *only one* of the NINETY sizes and styles of cutters that are made at Oswego as a specialty. Each Oswego-made cutter, from the little 16-inch OSWEGO Bench Cutter up to the largest 7-ton BROWN & CARVER Automatic Clamp Cutter, has at least three points of excellence on OSWEGO cutters only.

A new book, No. 8, containing valuable suggestions derived from over a third of a century's experience *making cutting machines exclusively*, is mailed on request.

OSWEGO MACHINE WORKS

NIEL GRAY, JR., Proprietor

MAIN OFFICE AND WORKS, OSWEGO, N. Y.

NEW YORK BRANCH, 150 Nassau Street
W. S. TIMMIS, MANAGER

CHICAGO BRANCH, 347 Dearborn Street
J. M. IVES, MANAGER



Strathmore Talks

[No. 4]

¶ Each piece of advertising literature must stand upon its own individual merit. It can not borrow effectiveness from the balance of the same issue.

¶ The individual man is impressed by the individual piece. If you don't impress the individual you don't impress the whole. And you can't impress the individual unless you hand him something impressive.

¶ Impressive, worth-while literature is generally made from the "STRATHMORE QUALITY" papers. The advertiser who looks for results knows that the "STRATHMORE QUALITY" papers are cheapest when results are considered.

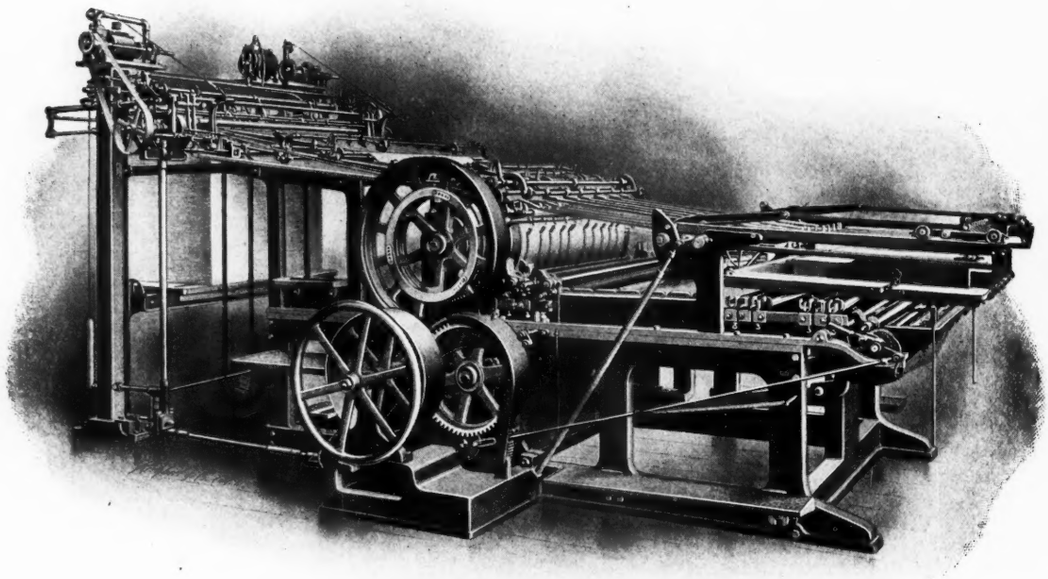
Strathmore Japan	Old Stratford Parchment Covers
Alexandra Japan	Old Cloister Covers
Old Stratford Book	Rhododendron Covers
Strathmore Deckle Edge	Rhododendron Folding Bristols

¶ Your stationery is advertising literature. Therefore, STRATHMORE PARCHMENT.

¶ Look at the "STRATHMORE QUALITY" books.

MITTINEAGUE PAPER COMPANY
The "STRATHMORE QUALITY" Mills
MITTINEAGUE, MASS., U.S.A.

Fuller Folders and Feeders

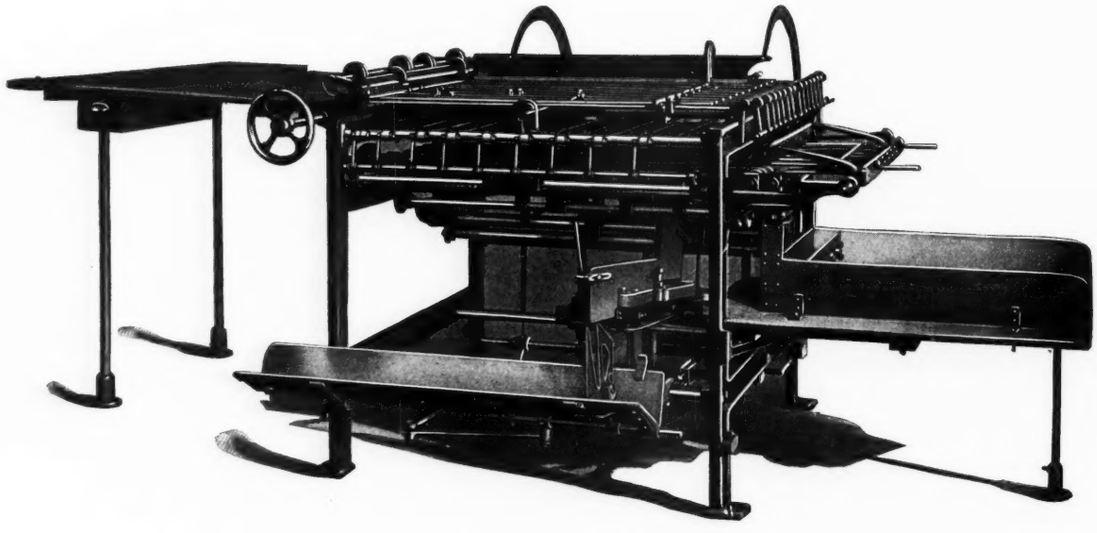


FULLER AUTOMATIC FEEDER FOR PRINTING PRESS

We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

THOUSANDS IN SUCCESSFUL OPERATION.



FULLER COMBINATION JOBBING FOLDER

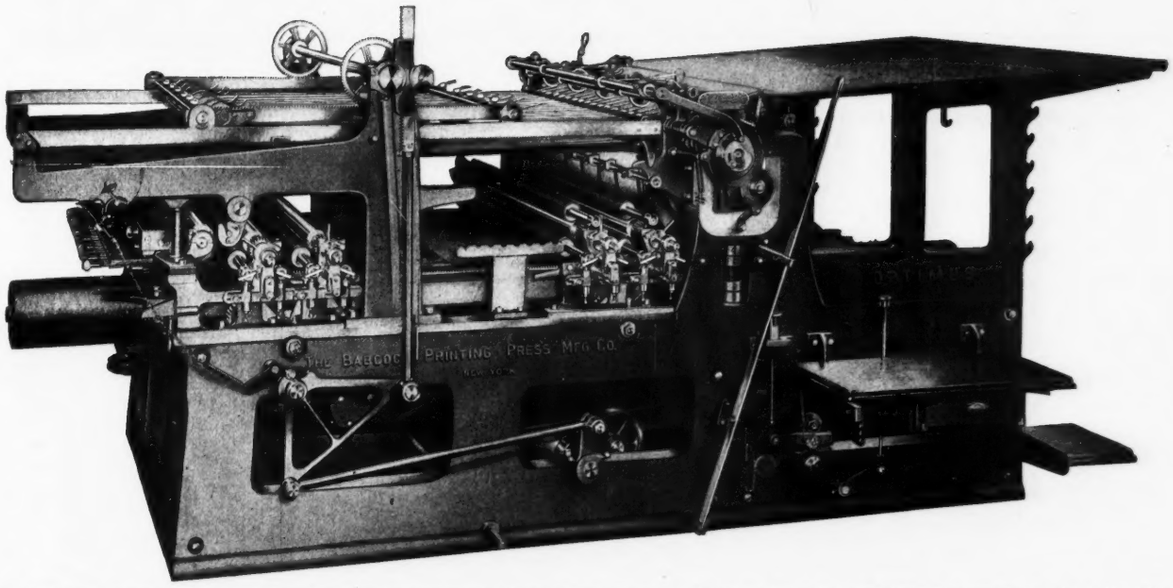
Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

E. C. FULLER COMPANY

Fisher Building
CHICAGO

28 READE STREET
NEW YORK

WORKS
NEW HAVEN, CONN.



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co. Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City, Missouri; Great Western Type Foundry, Omaha, Nebraska; Minnesota Type Foundry Co., St. Paul, Minnesota; St. Louis Printers Supply Co., St. Louis, Missouri; Southern Printers Supply Co., Washington, District Columbia; The Barnhart Type Foundry Co., Dallas, Texas; National Paper & Type Co., City of Mexico, Vera Cruz, Monterrey, and Havana, Cuba. On the Pacific Coast—Pacific Printers Supply Company, Seattle, Wash.

The Babcock Optimus

The Babcock Optimus

For the Optimus we especially court those buyers *whose work makes exceptionally trying demands upon a press.*

You may have tried all or enough of the others to believe that you cannot obtain a machine that will satisfy you.

The Optimus will. The hard, heavy, difficult work that your present presses unsatisfactorily do need bother you no longer. Exceptional exactions in quality and quantity will be met by exceptional efficiency and advantages.

This is demonstrable. We offer more than our word for it, though that is to be implicitly relied upon.

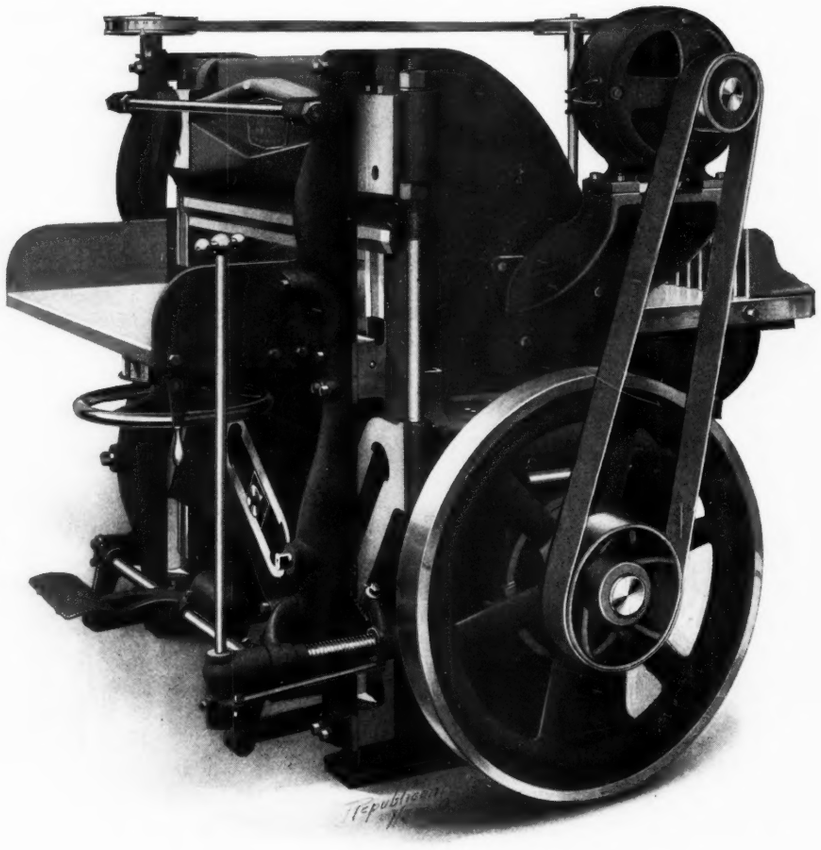
The press best for the hard work is superior for the easy.

Our descriptive matter opens the Optimus to the widest investigation. This much you can do at your leisure.

The Babcock Optimus

SET IN ENGRAVERS OLD BLACK, CASLON OLD STYLE AND CASLON OLD STYLE ITALIC

The Seybold 20th Century Cutter



Protected by Seybold Patents

ILLUSTRATION OF 38″, 44″ AND 50″, WITH MOTOR ATTACHED
(CAN BE FURNISHED WITH OR WITHOUT MOTOR)

Exceptional weight and rigidity enables this machine to successfully resist the strain of extremely heavy cutting.

The 20th Century Cutter is a *long-lived, rapid-operating, high-grade* machine that will meet your requirements *accurately, efficiently* and *economically*.

It has the *Seybold Patented Safety Device* which *positively* locks the knife bar at its highest point, so that it is impossible for the knife to descend except when the clutch is thrown in. No such device can be found on cutting machines of other makes.

WRITE FOR CIRCULARS AND PRICES

THE SEYBOLD MACHINE CO.

Main Office and Factory, DAYTON, OHIO

BRANCHES: NEW YORK, 70 Duane Street; CHICAGO, 310 Dearborn Street; SAN FRANCISCO, 1876 Mission Street.
AGENCIES: J. H. SCHROETER & BRO., Atlanta, Ga.; J. L. MORRISON CO., Toronto, Ont.; TORONTO TYPE FOUNDRY CO., LTD., Winnipeg, Man.

INKS of QUALITY **QUEEN CITY INKS** WORTH THEIR COST

MANUFACTURED BY

THE QUEEN CITY PRINTING INK CO.

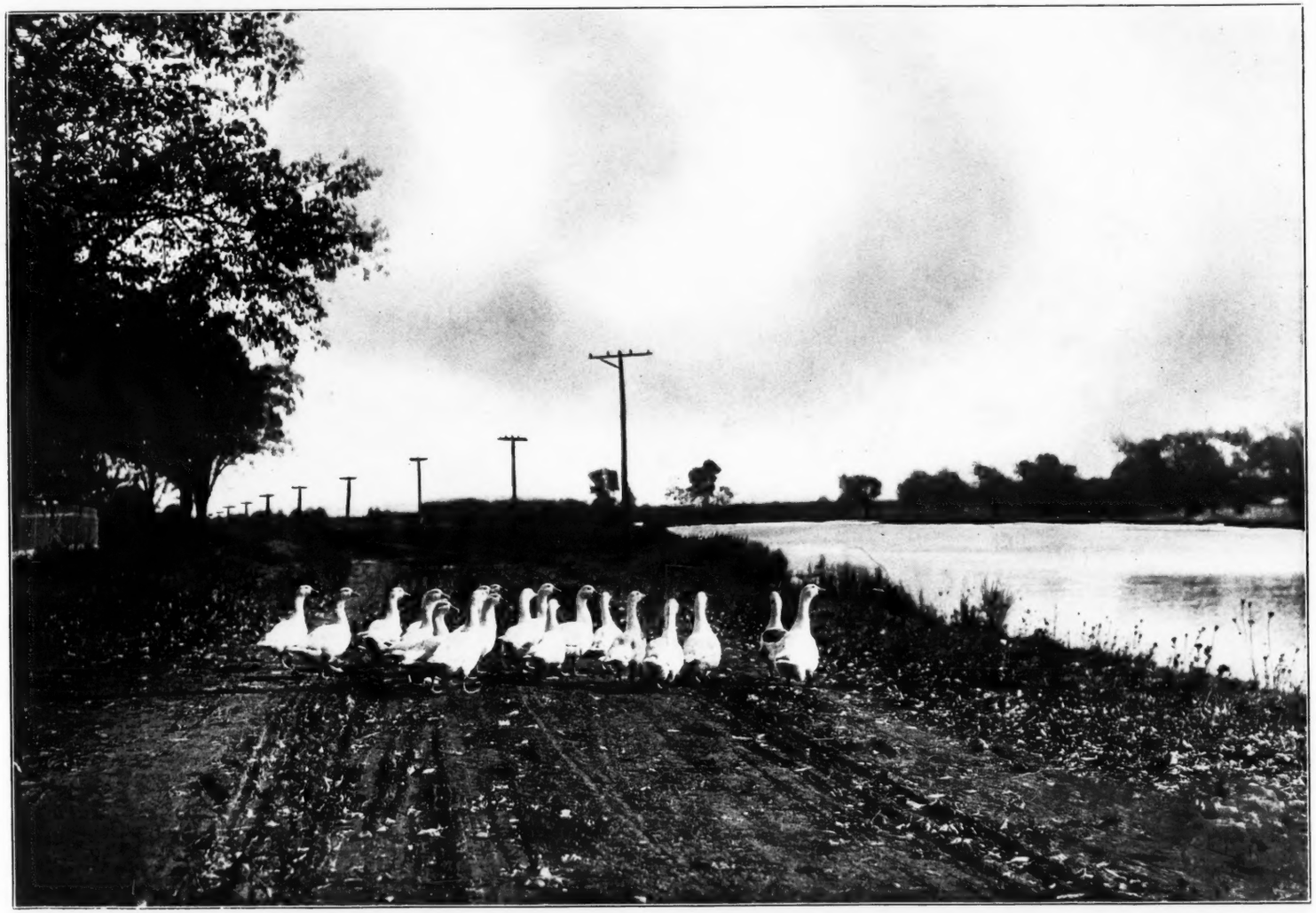
CINCINNATI MINNEAPOLIS

CHICAGO
KANSAS CITY

BOSTON
PHILADELPHIA



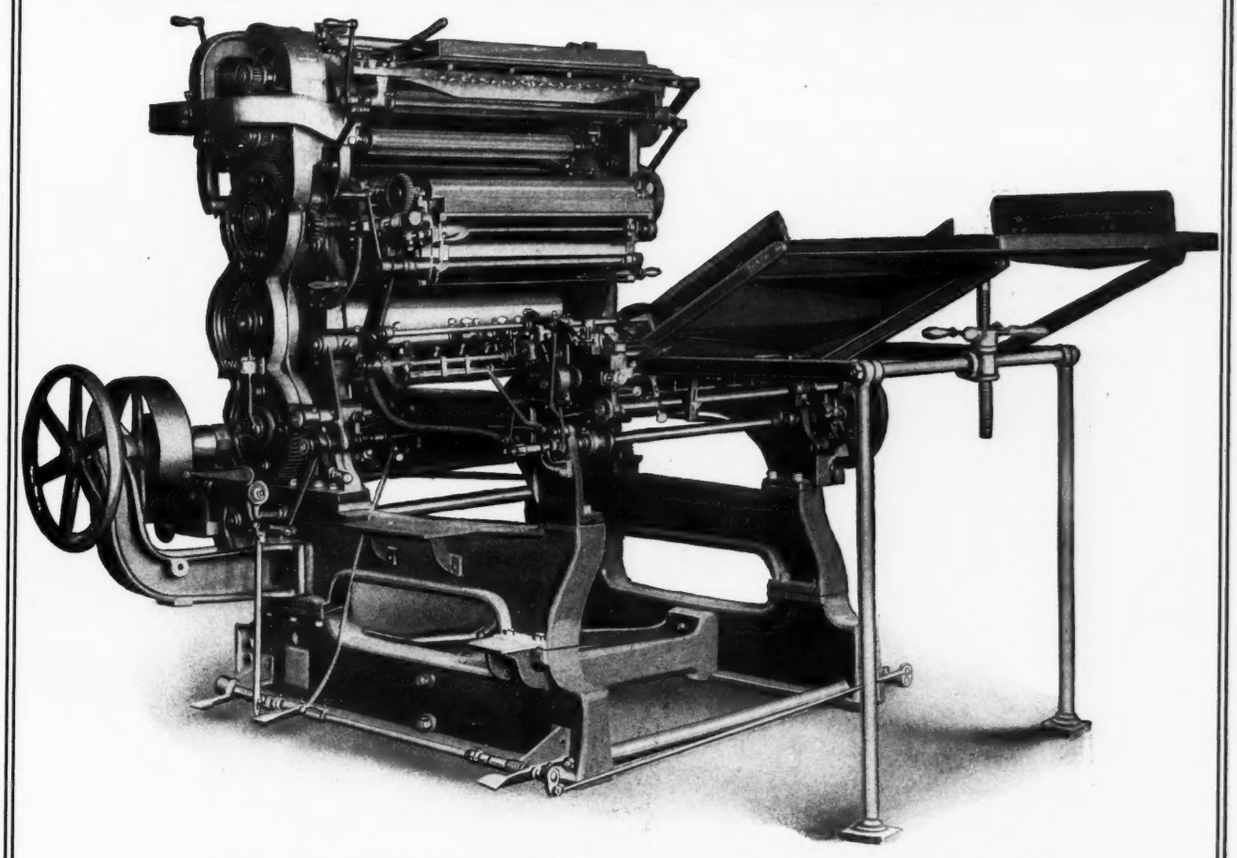
THE **QUEEN CITY INK HABIT PAYS** SURE



HALF-TONE BLACK, 5488.

The Queen City Printing Ink Company

CINCINNATI - CHICAGO - BOSTON - PHILADELPHIA
KANSAS CITY, MO. - MINNEAPOLIS



Five Sizes—ALL AUTOMATIC—15 x 18, 22 x 30, 24 x 34, 28 x 34

REVERIES OF A BENEDICT

Another year is about to close. What changes have taken place in it. Brings to mind how three and a half years ago a funny looking three-cylinder press was installed in the plant of the Republic Bank Note Company, Pittsburgh. We called it a Harris Offset Press. Others called it a "rubber stamp machine," "clothes wringer," and a few other pet names —a "big joke," a "freak machine" which would soon die a just death, impractical, impossible to do good work on it; but—

Reality proved it a success—a practical printing machine capable of producing the finest results lithographically ever shown from any press.

By and by another lithographer bought one, then another and still another. After while a printer got wise. More printers got wise. How now? Harris Offset Presses are just as far in front of all other machines to-day as they were three and a half years ago. Want proof?

Five times as many in daily operation as all other makes combined.

Want more proof?

Write us and we will give you plenty.

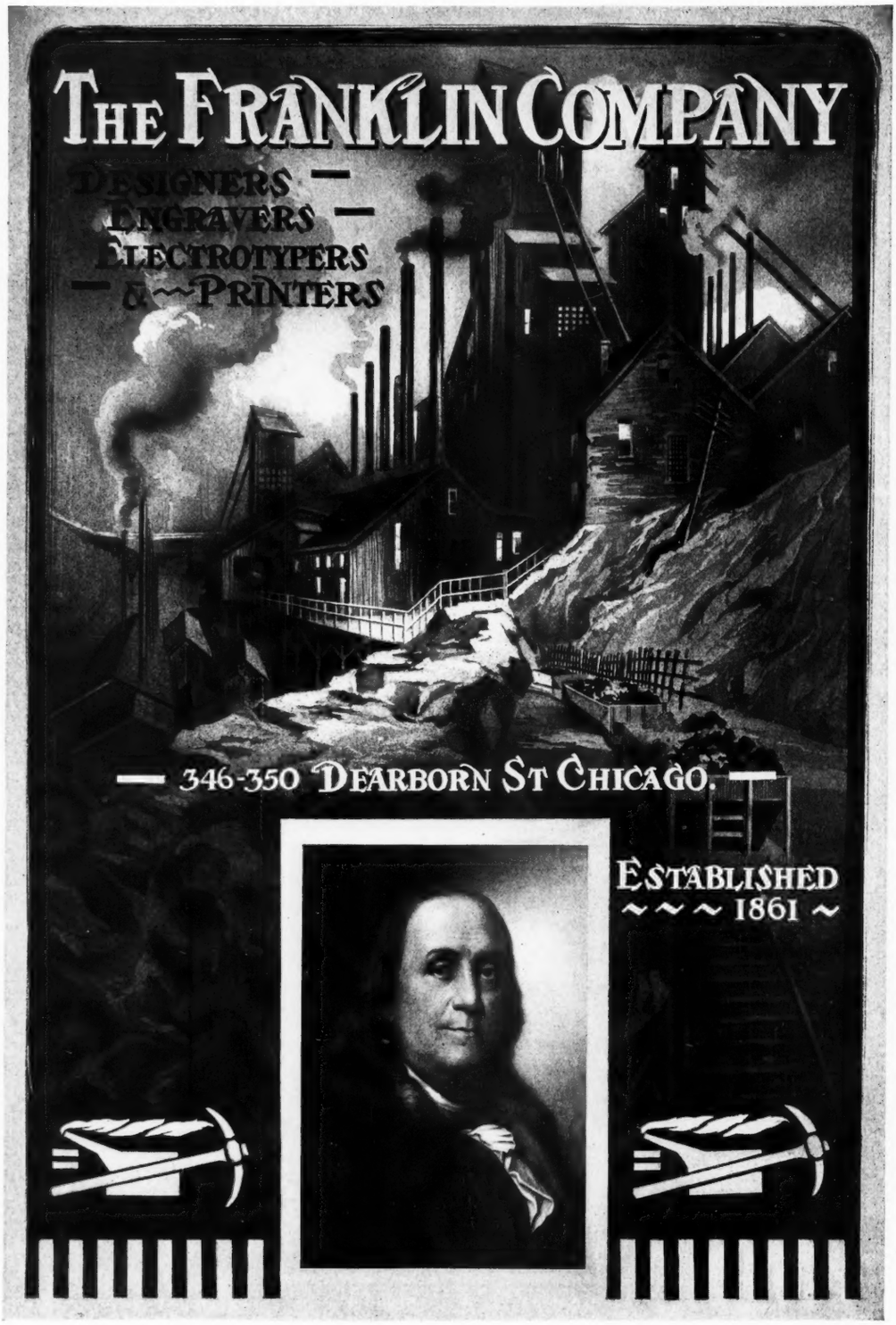
HARRIS PRESSES MAKE GOOD.

THE HARRIS AUTOMATIC PRESS CO.

CHICAGO OFFICE
Manhattan Building

FACTORY
NILES, OHIO

NEW YORK OFFICE
1579 Fulton
Hudson Terminal Building


THE FRANKLIN COMPANY
DESIGNERS —
ENGRAVERS —
ELECTROTYPERS
— & — PRINTERS
— 346-350 DEARBORN ST CHICAGO. —
ESTABLISHED
~ ~ ~ 1861 ~

Keep Your Plant Young

The really big successes in the printing business are made by those who do not let their plants get old with superseded machines and methods.

They continually renew the youth of the plant, keep it alive, vigorous and up-to-date.

They are prompt to take advantage of the new COTTRELL machines and methods, and thereby keep ahead of all competition.

The printer is very unwise who continues to use presses which are so slow and inefficient that they run his costs up to a point where his profits are badly cut or wiped out —where he can not really compete.

He is equally unwise who buys "more of the same" before he investigates the latest developments of COTTRELL genius, skill and experience.

After he makes that investigation he will revolutionize his methods and plant because we can give him something newer, faster, better and more profitable.

The new things we have worked out for others are at your service too.

It costs nothing to consult us. Do so—and there will be agreeable surprises in store for you.

C. B. Cottrell & Sons Co.

Works—WESTERLY, R. I.

41 Park Row, NEW YORK 279 Dearborn St., CHICAGO

"It's In the Pay Roll"

Said the foundry man to the foreman: "Doesn't it cost a good deal to cast your own type?"

"It certainly does," said the foreman to the foundry man.

"Then why do it?" said the foundry man to the foreman.

"Because it's in the pay roll," said the foreman to the foundry man.

"That seems a funny explanation," said the foundry man to the foreman.

"I'll tell you what I mean," said the foreman to the foundry man. "You see, when I wanted a few pounds of quads, or a font of type, I sent an order in to the office and got a 'call down'; was told of my extravagance, etc. So I figured with the boss one day, showing him that, while we were buying a good deal from the type foundry it was largely brass rule, chases, galleys, and a hundred other items, but I was really buying very little type—not $500 a year of actual type—but he said he guessed he would put in his own type casting machine and stop paying such large foundry bills.

"So he bought a machine, and while it costs us about $500 a year for interest and depreciation on the machine and matrices, and about $1,000 for labor and a few hundred dollars more for new matrices—and we haven't a tenth as many as we ought to have—still there is no more grumbling from the office—because 'it's in the pay roll.'

"I notice, though, he is buying just as much brass rule and other items from the foundry as ever, and buying about half as much type, because the machine doesn't cast a good deal of the type we require, and there are no matrices for so many sizes of so many faces we require; and furthermore, it would bankrupt the office if it bought matrices for all the sizes of even the new faces that are brought out every year."

Said the foundry man to the foreman: "That's mighty interesting. Did you ever figure it up and show the office the true situation?"

"Not on your life," said the foreman to the foundry man. "You don't think I'm going to try to prove the boss made a mistake, do you? And besides, I have more type, bad as it is, and when I order any type foundry type now there is no kick, because when they ask me why I don't cast it I say I haven't the matrices for that size of that face, and the office won't pay $25 for matrices when I only want $5 worth of type."

There are lots of things that are lost in the pay roll of the average printing office. Not in yours, of course, dear reader, but in the office of your neighbor, that "bad boy up the street."

Hundreds of dollars are lost every year through the pay roll which could have been saved with a reasonable supply of conveniences and necessaries for the composing room.

The pressroom gets along better. The presses have to run, but the poor old composing room must get along as best it can on short rations, and lose through the pay roll. "It's in the pay roll"—possibly yours—anyhow, your neighbor's.

Perhaps the Cost Committee of the Printers' International Cost Congress will do some figuring along these lines for the benefit of printers—at least that is the hope of the undersigned.

American Type Founders Co.

Set in Century Oldstyle

Heavy Copperplate Gothic Extended

24 Point No. 80 — 5 A $2 55

RICH BEND

24 Point No. 79 — 6 A $2 50

KIND MINERS

18 Point No. 80 — 7 A $2 00

RETURN MORE

18 Point No. 79 — 8 A $2 00

BROKE RECORDS

12 Point No. 78 — 11 A $1 50

TYPE DESIGNS MADE

12 Point No. 77 — 13 A $1 50

NOBLE PRINCE RESIGNS

12 Point No. 76 — 15 A $1 50

AMERICAN PATRIOT ABROAD

12 Point No. 75 — 18 A $1 50

MAGNIFICENT BUILDING ADJOINS GRAND DECORATIONS POSSIBLE

6 Point No. 74 — 17 A $1 00

WILL BE FINISHED IN ABOUT TWO WEEKS AFTER THE AMENDMENT HAS PASSED BY

6 Point No. 73 — 22 A $1 00

MAGNIFICENT CELEBRATION IN HONOR OF HEROES NOW RETURNING FROM HAZARDOUS UNDERTAKING

6 Point No. 72 — 27 A $1 00

DISTINGUISHED STATESMEN RECEIVING HONORABLE MENTION CHARMING MATRON VIGOROUSLY DENOUNCING NEW METHOD

6 Point No. 71 — 30 A $1 00

EUREKA BENEVOLENT ASSOCIATION ADVOCATES INCREASED PENSIONS REMARKABLE ORNAMENTS RECENTLY IMPORTED FROM THE OLD WORLD

$1234567890

Menu

OYSTER COCKTAIL

OLIVES MANGOES CELERY

SALTED ALMONDS

CHICKEN GUMBO, CREOLE

CHEESE STRAWS

FILET SEA BASS, NORMANDIE

CUCUMBERS WALNUT SALAD

POTATOES, RACHEL

STUFFED LAMB CHOPS

FRENCH PEAS CREAM POTATOES

TERRAPIN

ORANGE SHERBERT CIGARETTES

BREAST OF RUDDY DUCK

FRIED SAMP

ENDIVE AND CHIVE SALAD

BISCUIT MADELAINE

ASSORTED CAKES CHEESE

CAFE NOIR

ST. CLAIR HOTEL
DEC. 24, 1909

CABLE ADDRESS: OJECO

EWELRY COMPANY
MANUFACTURING
OVELTY JEWELRY

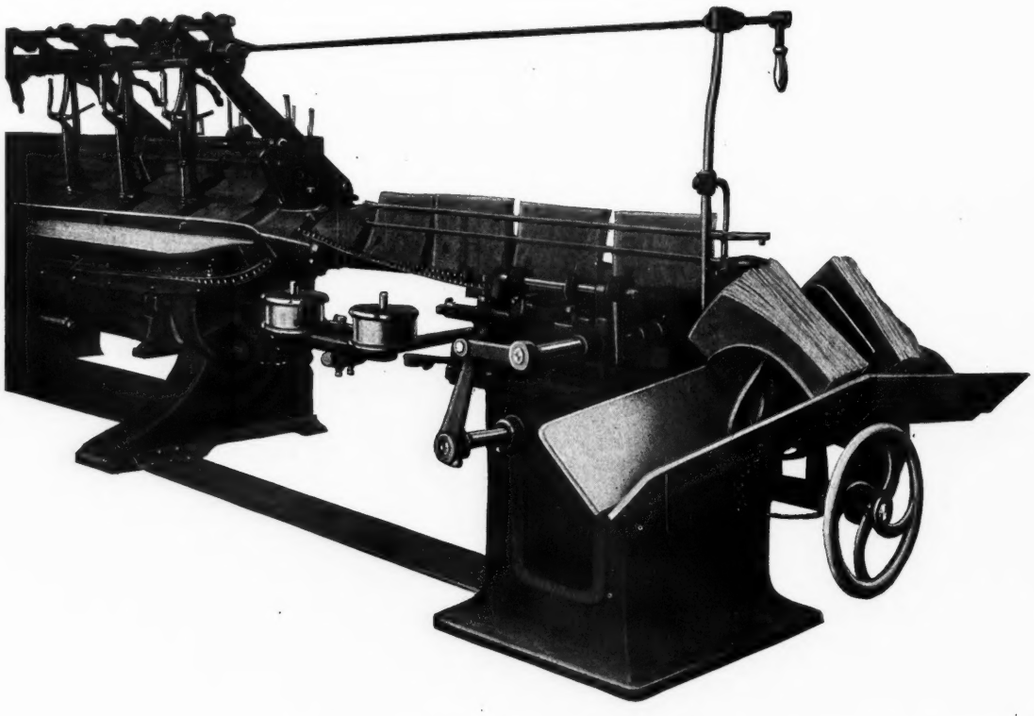
A STRONG LETTER FOR GENERAL JOBBING PURPOSES

THOMAS R. BREEN
EASTERN REPRESENTATIVE

459 NORTH BUCKEYE AVENUE
LANDSDALE

AMERICAN TYPE FOUNDERS CO.

LEADER IN TYPE FASHIONS



GATHERER - COLLATOR - JOGGER - STITCHER

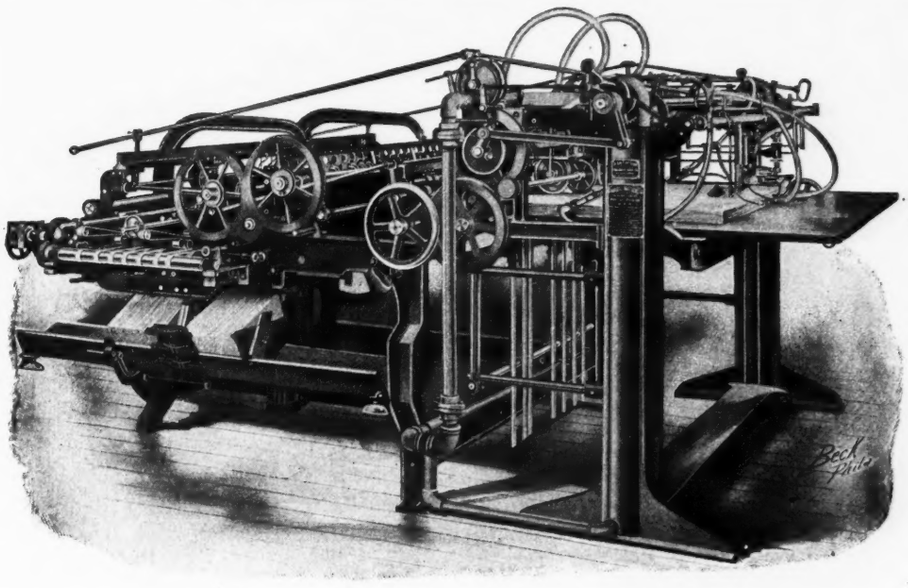
Five operations at one and the same time, consequently great saving of time and labor

IF YOU ARE INTERESTED
in labor-saving machinery, watch this space for a new addition to the Gatherer - Collator - Jogger - Stitcher which will appear in the next issue.

GEO. JUENGST & SONS

CROTON FALLS, N. Y.

THE CHAMBERS
Paper Folding Machines



Double-Sixteen Folder with Automatic Feeder

An accurate machine of especial value on long edition work.

Among several sizes our customers find No. 528 is adjustable for 90 per cent of all such work in ordinary binderies.

The machine folds sheets from 40 x 54 to 19 x 26 inches, giving a folded page ranging from 10 x 13½ to 4¾ x 6½ inches.

All desirable modern appliances. Accurate, reliable work guaranteed.

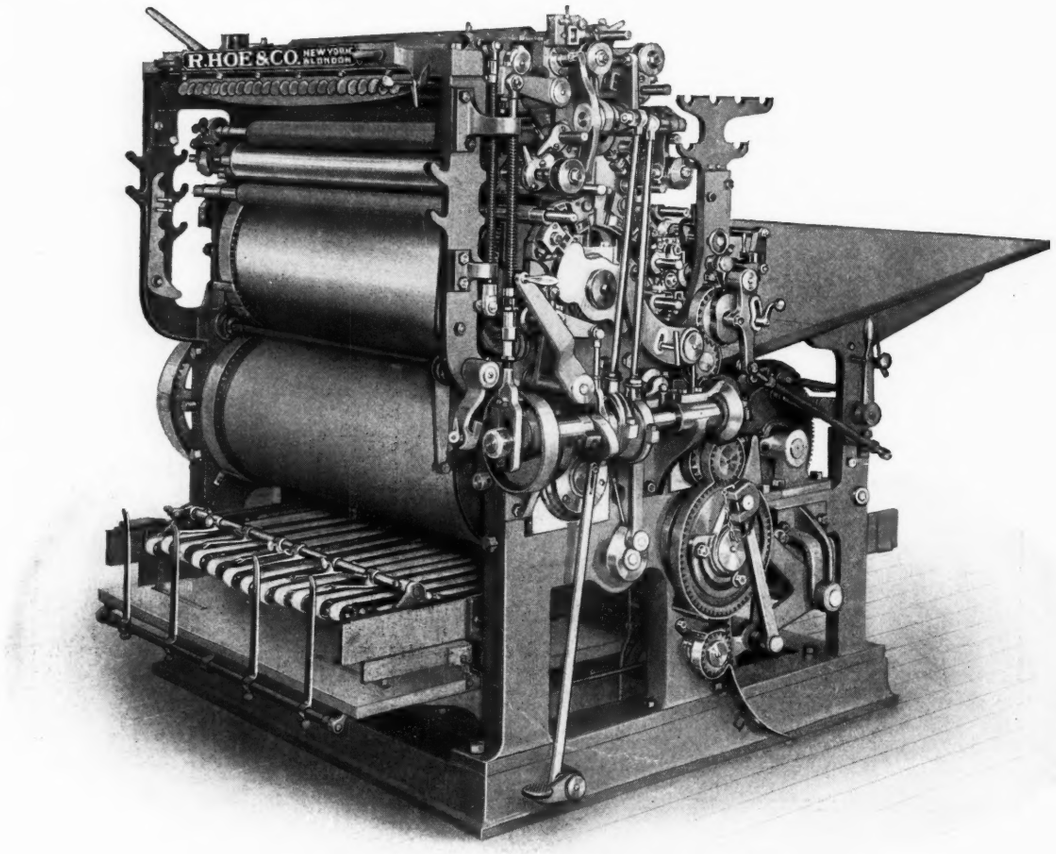
Chambers Brothers Co.

Fifty-second and Media Sts., Philadelphia, Pa.

Chicago Office : : : 524 West Jackson Boulevard

BACKBONE

IS JUST AS ESSENTIAL IN A **ROTARY OFFSET PRESS** AS IN ANY OTHER PRINTING MACHINE. NOTE THE SOLID, SUBSTANTIAL CONSTRUCTION OF OUR PRESS AS COMPARED WITH OTHERS BEFORE DECIDING WHICH TO PUT YOUR MONEY INTO. IT IS BUILT TO LAST AND WILL TURN OUT MORE AND BETTER WORK THAN ANY MACHINE OF THE KIND MADE ELSEWHERE.



OUR **OFFSET PRESS** HAS BEEN GIVEN THE PREFERENCE BY SUCH REPRESENTATIVE PRINTERS AS:

THE KETTERLINUS LITHOGRAPHIC MANUFACTURING COMPANY	PHILADELPHIA, PA.
THE HILDENBRAND LITHOGRAPHING COMPANY	NEW YORK CITY
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LEVEY BROS. & COMPANY	INDIANAPOLIS, IND.
COLUMBIAN BANK NOTE COMPANY	CHICAGO, ILL.
DEPARTMENT OF THE INTERIOR	OTTAWA, CANADA

AND OTHERS, NOT BECAUSE IT IS THE CHEAPEST, BUT BECAUSE IT IS THE BEST. THEY INVESTIGATED THE MERITS OF DIFFERENT MACHINES AND IT WILL PAY YOU ALSO TO

INVESTIGATE

FOR FURTHER PARTICULARS APPLY TO

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THE
AULT & WIBORG CO.
MANUFACTURERS OF LETTERPRESS and LITHOGRAPHIC
PRINTING INKS
CINCINNATI · NEW YORK · CHICAGO · ST. LOUIS · BUFFALO
PHILADELPHIA · MINNEAPOLIS · SAN FRANCISCO · TORONTO
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WE IMPORT AND SELL MORE

Lithograph Stones

THAN ALL OTHER DEALERS IN THE
UNITED STATES COMBINED

We carry in stock, at all our Branch Houses, Supplies and Inks for OFFSET Lithographers as well as for the Regular Lithographic Trade.

Eighth Annual December Clearance Sale, 1909

This offering is our eighth annual sale of good, standard Blue Grey Stones at unusually low prices, being about half the usual selling price.

Conditions of the sale are as follows: All purchases will be dated as January 2, 1910. **TERMS:** *F. O. B. Cincinnati or New York—Net 60 Days.* Average run of stones will be shipped and NO CLAIMS ALLOWED.

BLUE QUALITY

	Per Lb.		Per Lb.
6 x 8 or 7 x 9	3c	20 x 26, and 20 x 28	8c
8 x 10 up to 12 x 16	3½c	22 x 28, 20 x 30, 22 x 30, 22 x 32, 24 x 30, 24 x 32, and 24 x 34	9c
14 x 18	4c	24 x 36 up to 28 x 38	11c
14 x 20, 14 x 22, 15 x 19, 16 x 20, and 16 x 22	5c	28 x 40 up to 32 x 46	15c
17 x 23, 18 x 22, 18 x 24, and 19 x 25	7c		

YELLOW QUALITY

	Per Lb.
18 x 24, 19 x 25, and 20 x 26	3c
22 x 28, and 20 x 30	3½c
24 x 34, and 24 x 36	5c

Orders must be in Cincinnati or New York not later than December 20th, after which date no orders will be accepted at these figures.

The Blue Stones are from the famous German Quarries of Fisher & Kluge and Solnhofen Actien Verein, these two quarries producing the best litho stone in the world.

Send in your orders as soon as possible, please, as the dating is just the same. In event of our being out of any size of ENGRAVING STONES we reserve the right of sending the next larger size.

The Ault & Wiborg Company

The Kohler System

(Patented)

is an insurance and a protection to the employing printer and to the operator (pressman or feeder); its simplicity of operation and its instant and infallible control means to the printer a further protection of his machinery.

OUR MULTIPLE PUSH BUTTON AUTOMATIC SPEED CONTROL

is pre-eminently important to the operation of newspaper web perfecting, and small rotary or flat-bed presses requiring *precise*, *accurate* and *instant control* from convenient stations or points at or about a press.

THE KOHLER SYSTEM

means much to the progressive printer in that it increases production—its cost is returned to the purchaser every year; it saves material, saves time, saves power, must be considered an investment—not a luxury or an expense. Its additional earning power should attract the conservative printer who would equip his plant with modern facilities, so that he may battle with the sharp competition of the present day.

The fact that we are equipping plants all over the world with our Multiple Push Button Automatic Speed Control is in itself evidence of its great value, and the appreciation on the part of those who study economy and progressiveness.

SUPPOSE YOU WRITE TO-DAY

for our illustrated bulletin; at the same time, tell us what kind of machine you have, its make and size, the voltage of your power circuit, and the speed of your driving shaft. Our expert Engineering Department is at your service—they will tell you just what it will cost you, and show you what "THE KOHLER SYSTEM" will do toward modernizing your plant.



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Main Offices, 277 Dearborn St.

NEW YORK OFFICE
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Patented in
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The Best of Its Kind

THE ACME Wire Staple Binder

Has served its purpose in prominent printing establishments for many years.

- Uses Fine and Coarse Staples.
- Binds to ¼-inch.
- Has Automatic Clinching and Anti-clogging Devices.
- Equipped with both Flat and Saddle-back Tables.
- Holds 250 Staples at a charge.

Acme Staple Co.
LIMITED
112 North Ninth Street
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Inks that are used in every country where printing is done.

Kast & Ehinger
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Manufacturing Agents for the United States, Canada, Cuba, Mexico

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Printing and Lithographic

INKS

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SPECIAL OFF-SET INKS

The World's Standard Three and Four Color Process Inks

Gold Ink worthy of the name

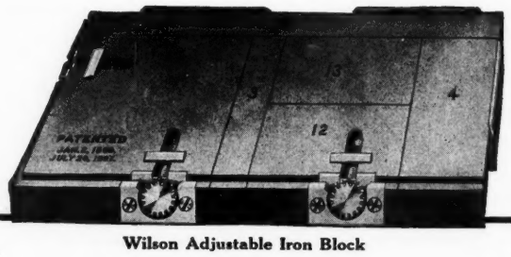
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Bi-Tones that work clean to the last sheet

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For Great and Small

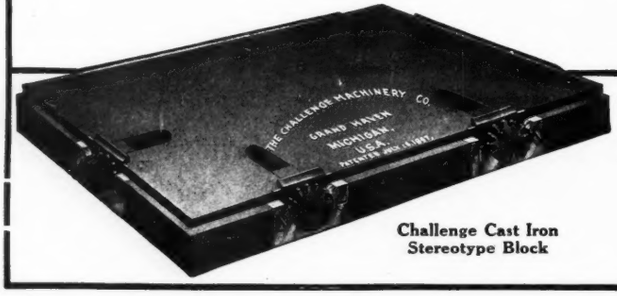


Wilson Adjustable Iron Block

We have just shipped to one firm more than five tons of special Bases for mounting their plates. To another firm we shipped enough sections to equip one 8 x 12 job press. Both the big firm and the little one will find their investment profitable.

We have been making SECTIONAL BLOCKS longer than any other manufacturer. An absolute guarantee goes with every piece of material we furnish. The EXPANSION SYSTEM OF PRINTERS' BLOCKS is an absolutely accurate and thoroughly comprehensive system for mounting plates of any size, kind or shape. If you are using the old method we can help you reduce your cost of printing from plates and improve your product.

WRITE FOR DETAILS.



Challenge Cast Iron Stereotype Block

Manufactured by

The Challenge Machinery Co.

Grand Haven, Mich., U. S. A.

SALESROOM AND WAREHOUSE, 194-196 Fifth Ave., CHICAGO.

MOTORS
FOR
PRINTING PRESSES

To install a motor for driving a printing press requires a special knowledge of the requirements. All Triumph Agents are thoroughly posted on every well-known make of press and can furnish you with data, prices, etc., off hand. Our experience in this class of work is wide and varied.

Let us quote when you need MOTORS

THE TRIUMPH ELECTRIC COMPANY, CINCINNATI, O.



If you have not our No. 36 Catalog send for it now

FRATERNAL
AND OTHER
SOCIETY EMBLEMS
RAILROAD AND EXPRESS TRADE MARKS

Every Printer should have a copy.



The fact that you can furnish these cuts will secure you many a good order.

Sent postpaid for 25 cents in stamps. Worth *dollars* to any printer.



Stock Cut Dept.

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DESIGNERS, ENGRAVERS AND ELECTROTYPERS

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Electros from Halftones

IF your experience has been such as to lead you to believe it impossible to obtain electros from halftones with a printing quality equal to the cuts—we want you to know that we are making electros from halftones—every day—that are just as sharp and deep as the cuts, and that—the particular appliance that makes our quality of work possible was evolved by us. There is not another like it in the world.

One order will satisfy you that our electros are fully equal in sharpness, depth and printing quality to the forms or cuts sent us. Let us show you that the best electrotypes the world has ever seen are made by the

GLOBE ENGRAVING & ELECTROTYPE COMPANY

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The Evidence is Yours for the Asking

We also make designs, drawings, halftones, zinc etchings, wood and wax engravings, but—we do no printing.



This identical cut has been run seven successive issues of "The Inland Printer" with a Patent Metallic Overlay. Compare with previous issues for condition of cut.

Eighteen Hundred and Sixty-nine from
Nineteen Hundred and Nine leaves

40

years that we have made Printers' Rollers.

The Buckie Printers' Roller Co.

Chicago St. Paul Detroit

FORTIETH YEAR ESTABLISHED 1869



The Woronoco Books—

Show what's what in papers and what good stationery and advertising literature they will make. Show the books to your customer and they'll set him to thinking that something good "like that sample there" is what he would like. When you get a man in that frame of mind, it's up to you to take advantage of the opening.

Of course, if you haven't the books you can't show them, but there is no excuse for a good, live, responsible employing printer not having them. All you have to do is to say "Send 'em along."

We can not send them to amateur and kitchen printers free of charge.

WORONOCO PAPER CO.
WORONOCO, MASS., U. S. A.

Largest Manufacturers of BOXBOARD in the World

UNITED
REGISTERED TRADE MARK

The use of **United Products** The Only Way

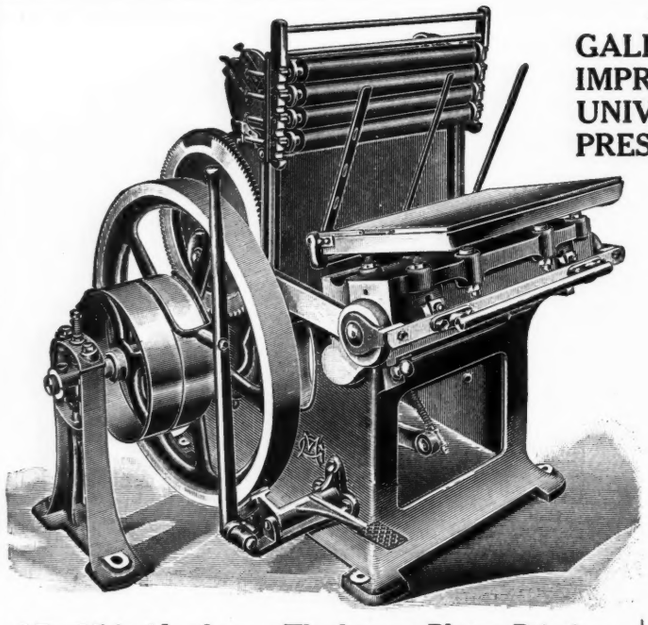
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OF EVERY DESCRIPTION
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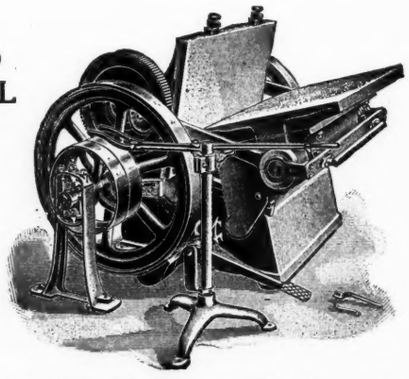


17 x 25 inside chase. The largest Platen Printing-Press in the World.

IMPROVED STYLES

Quarto Medium, inside chase,	10 x 15	Embosser No. 1, inside chase,	21¼ x 22
Half Medium, "	13 x 19	Embosser No. 2, "	24 x 26
Half Super Royal "	14 x 22	Stamper No. 3, "	24 x 26
Super Royal No. 4, "	17 x 25		

GALLY IMPROVED UNIVERSAL PRESSES



30 x 44 inside chase. The Largest in the World.

The Cutting and Creasing Presses are built in 5 styles and are the Most Powerful and Largest Made in the World.

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No. 1½ - 22½ x 30¼ "
No. 2 - - 23¼ x 31 inside chase
No. 3 - - 27 x 40 "
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4 Styles Printing Presses — 5 Combinations
3 Styles Embossing Presses
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Sold by all reputable dealers in the world

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THE NATIONAL MACHINE CO., 111-135 Sheldon Street, Hartford, Conn., U.S.A.
SOLE MANUFACTURERS

ESTABLISHED 1830

To the Trade: We beg to announce a new

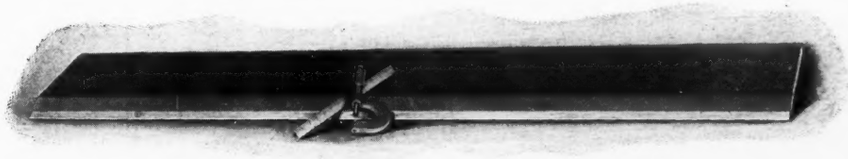
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Coes Knife

which we are selling as our "New Process" Knife. We have been supplying this knife in its improved form for over a year to our largest customers with the best results.

It is sold on our regular list *at no advance* in price.

Following our established habit of *raising quality* to the customer at no extra expense to him.



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Same package.
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But how can they realize the ambition while they cling to the antiquarian proclivities of their grandfathers? Modern times demand modern equipment.

Golding Jobber - - -	The most highly developed type of modern Job Printing Press; for quantity and quality unparalleled. We guarantee construction and results. Sizes, 8 x 12 to 15 x 21 inches.
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Composing Sticks - -	Standard Set, with time-saving features. Most Printers prefer the Golding make.

Thirty days' trial. Write for particulars or ask your dealer.

Golding Manufacturing Co., Franklin, Mass.

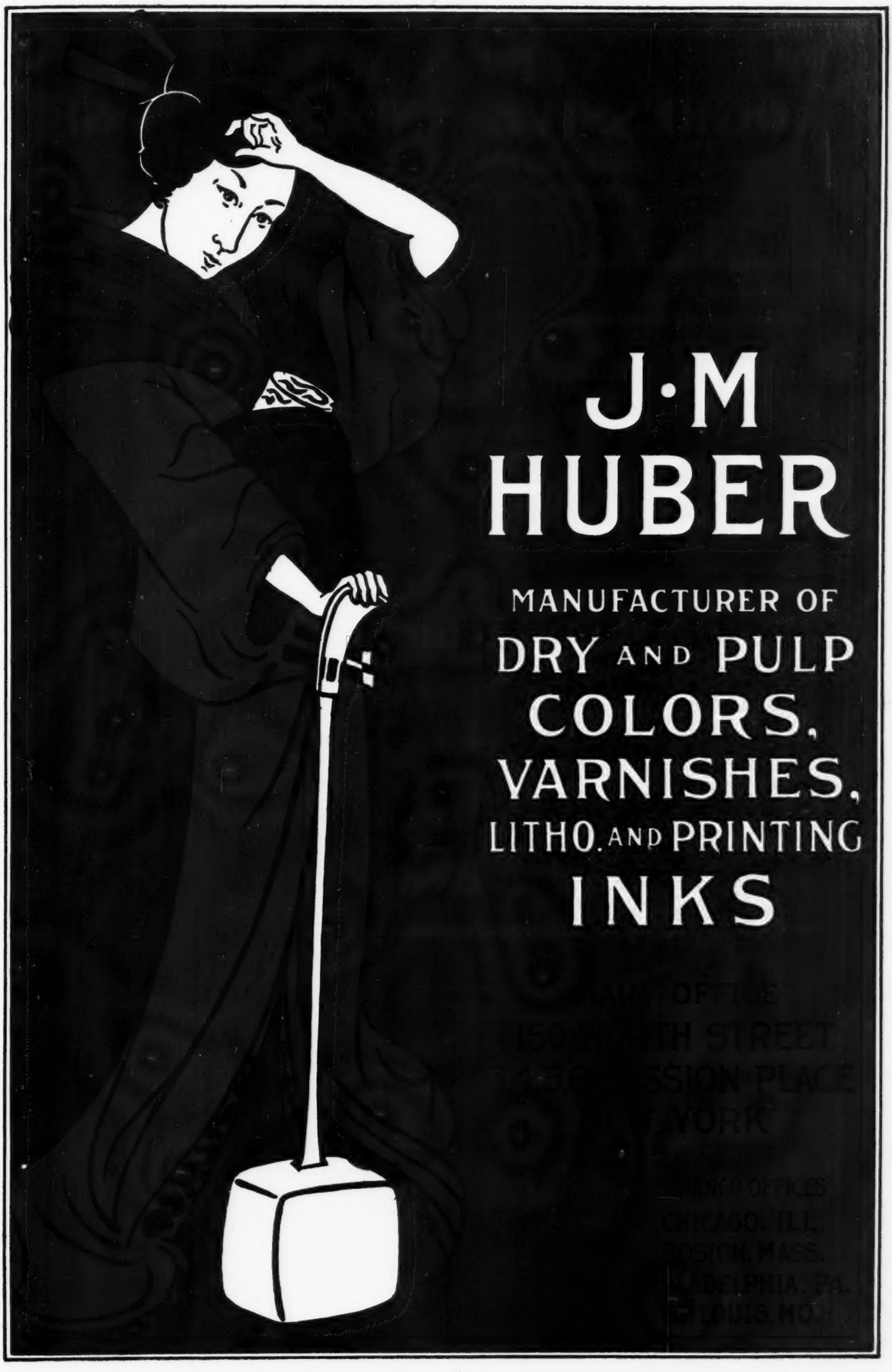
Single Adjustment



TURNING the hand wheel to gauge the thickness of work *automatically* adjusts all parts. An exclusive feature in Boston Stitchers. ¶ No other stitching machine has one adjustment for all parts. ¶ Don't be deceived, look them over.

American Type Founders Co

Set in Cushing Oldstyle No. 2, Holiday Border No. 11



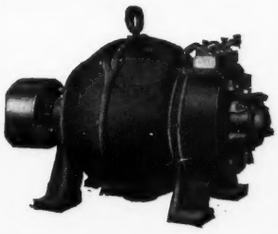
NIPPON GREEN 4033

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PRINTED WITH DUOTONE GREENOLINE S6636

J. M. HUBER,
NEW YORK
BOSTON PHILADELPHIA
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SPRAGUE ELECTRIC MOTORS

THE MOTORS THAT PRINTERS USE

to save expense and to increase their output. These motors are designed especially for the printing and allied trades, and are used extensively throughout this country and abroad, in both large and small establishments.

They reduce power expense and are safe, reliable, economical and easy to operate.

Our handsome 74-page Bulletin No. 2294, with many illustrations and a long list of installations, will be sent upon request.

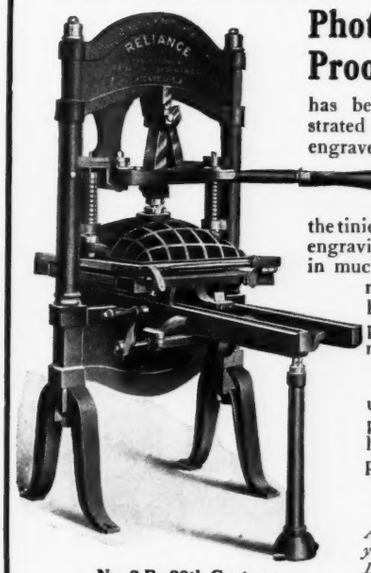
SPRAGUE ELECTRIC COMPANY

527-531 West Thirty-fourth St., CITY OF NEW YORK

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The RELIANCE *The Indispensable*

Photo-Engravers' Proof Press



No. 2-B, 20th Century
Bed, 25 x 31 inches. Platen, 21 x 27 inches.

has been effectually demonstrated by the leading photo-engravers that IT WILL PROVE the large, solid half-tones as well as the tiniest and most delicate line engravings with less exertion, in much less time and in a more perfect manner than has ever been accomplished by any other machine.

The "Reliance" is used exclusively by many photo-engraving plants having 1 to 10 proving presses.

SEVEN SIZES

A proof is THE PROOF of your work to your customer. Let the worth of your work be known.

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is interesting the business man because it is conceded to be the *final touch* of *taste* and *style*.

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of dealing places the Printer and Stationer in a position to solicit orders, forwarding same to our Chicago office for filling, and we ship the goods direct to you at *cost of production*, enabling you to issue invoice and deal direct with your customer.

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represents every possible style or suggestion — a valuable method of taking orders, and will be sent upon application to responsible dealers.

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for both business and society purposes is a profitable line; it requires no investment on the part of the local representative; orders are filled quickly — you simply act as our agent. Let your customers know that you are in a position to accept orders for high-class stationery, and at the right price.

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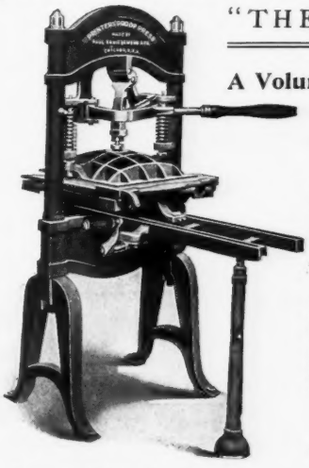
THE PRINTERS' PROOF PRESS

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PAUL SHNIEDEWEND & CO.

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"THE ONLY WAY"



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Messrs. Paul Shniedewend & Co., Chicago:

Gentlemen, — We have had entire satisfaction from the use of this No. 1 Printers' Proof Press, and our foreman says he wishes he had had it ten years ago. We are enabled with it to turn out readable proofs, which clearly show up bad letters and small errors which otherwise would not be detected. These errors when getting past the proofreader are not found until they show up in the press proof, which causes further delay in unlocking and changing form after it has gone to press. We believe you have a good machine for economical use in the printing-office. Yours truly,

THE J. W. BURKE CO.
E. W. BURKE, Manager.

Sent on thirty days' trial.

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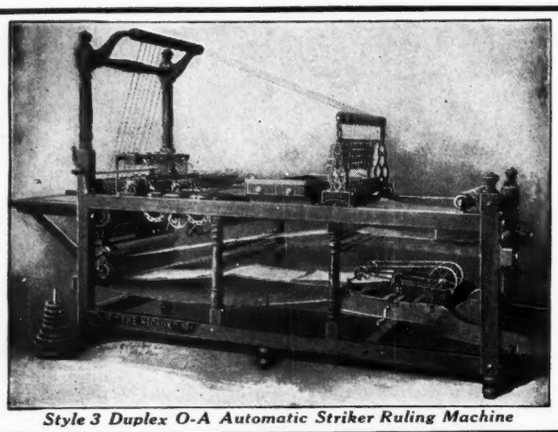
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or can be purchased from your own dealer.

Try our new "Tympan on the Platen" Device (patent applied for).



Style 3 Duplex O-A Automatic Striker Ruling Machine

HICKOK
Paper-Ruling Machines
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Bookbinders' Machinery

The W. O. HICKOK MFG. CO.
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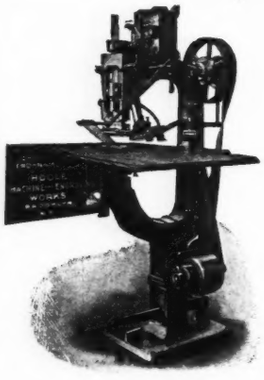
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Combines the **three** great essentials to the publisher: **SPEED—SIMPLICITY—DURABILITY.** ¶ Experts address with our machines 8,556 papers in one hour. ¶ SO SIMPLE a month's practice will enable ANY operator to address 3,000 an hour. ¶ Manufactured in inch and half inch sizes from two to five inches.

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HOOLE MACHINE & ENGRAVING WORKS

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"HOOLE" Check End-Name Printing Machine

A Job of 500 End Names can be set up and run off on the "HOOLE" Check End-Name Printing Machine at a cost of nine cents, and the work will equal that of the printing-press. Let us refer you to concerns who are getting the above results.

End-Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds.

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can be made attractive by the use of high-grade blotting papers—not the cheap, soft or common-appearing grade, but the quality that responds to artistic color and printing. The local printer can use our line of blotters in a thousand ways, as an examination of our complete line of samples will convince you. We give special attention to **ABSORPTIVE PAPERS** for manufacturing purposes. Let us send you a full line of the following samples:

VIENNA MOIRE Blotting (in colors), and Plate Finish WORLD, HOLLYWOOD and RELIANCE.

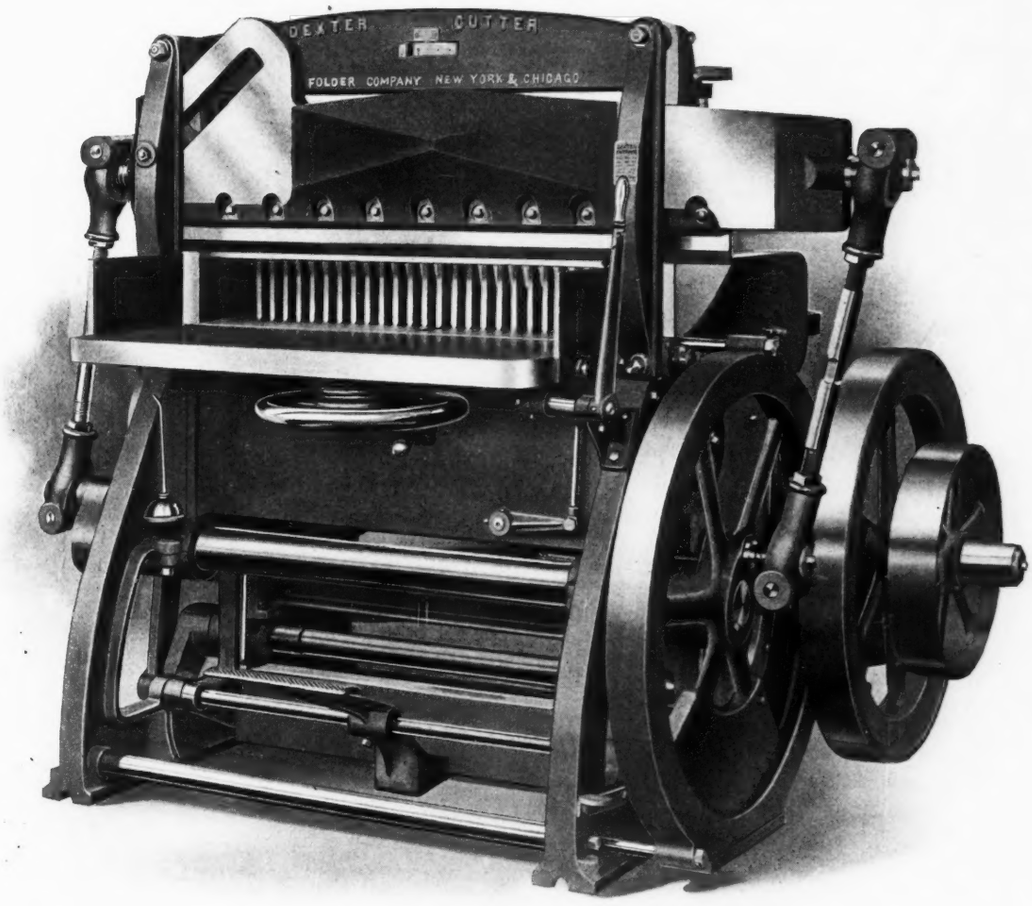
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Makers of Blotting :: RICHMOND, VIRGINIA

EDWARDS, DUNLOP & Co., Ltd. . . . . Sydney and Brisbane
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Bye and Bye

" I am going to consider your machine," has been for years the only answer machinery salesmen have been able to get from the owner of a certain large printing and binding plant. That plant today, while still doing good work, is out of date, gradually running behind, and has not for five years shown a profit equal to the depreciation.



Buy and Buy

" Sometimes it seems to me I do nothing but buy new machines," is the remark recently made by the manager of a well-known printing house. Yet this house is one of the most successful. The manager is one of the shrewdest. He replaces the old with the new, so that he may make more money. He knows that to make money he must spend money.

The first man has lost his nerve. His courage is lacking. The plant is dying of dry rot.

Our point in telling you this is to draw attention now to your Cutting Room and to the Dexter Cutter. We want to demonstrate to you that a Dexter Cutter will make MORE MONEY. If we do this, we also prove our simple but broad claim that the Dexter Cutter is the simplest, strongest, and the best built.

All we ask is that you " let us work with you."

Dexter Folder Company, *Fifth Avenue Building, New York*

Chicago Boston Buffalo San Francisco

Southern Agents: Dodson Printers' Supply Co., Atlanta, Ga.

What Makes the Best Type?

Best material, best workmen,
best machinery, best system.

Who Makes the Best Type?

Experienced workmen—not boys or apprentices but **men.** One who knows, in an article discussing the Type Casting Machine Fad, hits the nail square on the head in these wise words:—

> "The enterprising machine salesman claims that a six or eight dollar boy can run a type casting machine and in many cases it was tried with the result of poor type, bad line, matrices burned out, and unsatisfactory results generally."

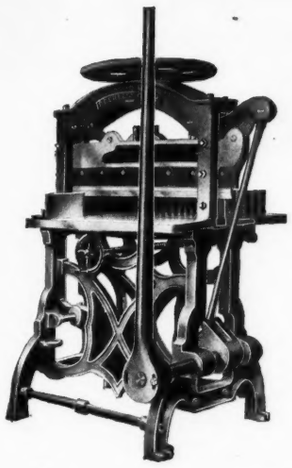
Anyone who knows the delicate, complicated, exacting nature of casting type in a foundry knows that a six or eight dollar boy **cannot** be depended upon to operate complicated type casting machines. In Barnhart Bros. & Spindler's type foundry, less than half a dozen apprentices are employed, and the policy prevails of employing **only skilled workmen** throughout the entire force of five hundred or more people. Although their business was never so great as now they have been able to secure sufficient skilled workmen to operate all their machines.

Who Sells the Best Type?

The house which has been called "The Tiffany of Type Founders" and who modestly sign as

Barnhart Bros. & Spindler

Independent Type Founders, Chicago, Ill., U. S. A.



You Can Rely On This One Statement:

We use the very best raw materials, employ thoroughly skilled mechanics, and build our Paper Cutters on lines of scientific requirements—the result means a long-lived cutter of satisfactory service.

The Peerless Gem Paper Cutter

is a product of science and skill—of years of planning for a perfect and satisfaction-giving cutter. The best evidence of longevity are those who have used and are now using our cutters. Made in four sizes—the price of each size fully commensurate with honest value. We do not undertake to compete with others in point of self-gain or profit, but give to the printer an unquestionable value at competitors' prices.

Suppose you ask for our Illustrated Catalogue. It tells an interesting story of how these machines are made and what they will do.

ALL PRINCIPAL DEALERS SELL THESE CUTTERS.

PEERLESS PRINTING PRESS CO., THE CRANSTON WORKS, 70 Jackson Street, PALMYRA, N. Y., U. S. A.

The Litho Type Faces

have made such a hit with the users of printed matter, that many firms will have nothing else on their checks, letterheads, billheads, drafts, cards, etc.

Is your competitor taking away your business because you haven't the Litho type? Better look into it.

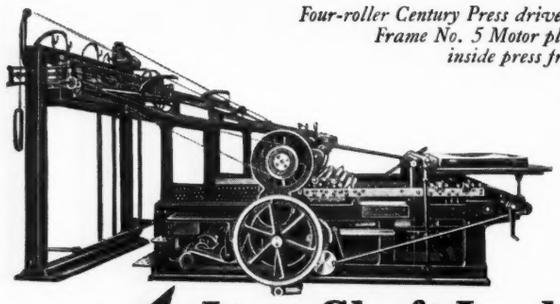
Litho Roman	**Bold Litho**
Light Litho	Condensed Litho

Made only by INLAND TYPE FOUNDRY

SAINT LOUIS CHICAGO NEW YORK

Set in the Litho Faces and Border No. 600017

Four-roller Century Press driven by Frame No. 5 Motor placed inside press frame



Line Shaft Leaks

Shafting and belts under ideal conditions waste fully 35% of the power. Direct-connected motors eliminate this loss. Our policy of specialization has made the

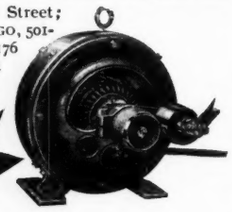
Robbins & Myers "STANDARD" Motors

(Direct Current—All Purposes 1/30 to 15 H. P.)

far superior to any other small motor on the market. We have a supply of motors of all types for printing shops, on hand all the time at our factory and at the branches' offices, ready for immediate shipment. We have a consulting department for your power problems. Service free. Write us.

THE ROBBINS & MYERS CO., 1325-1425 Lagonda Ave., Springfield, Ohio

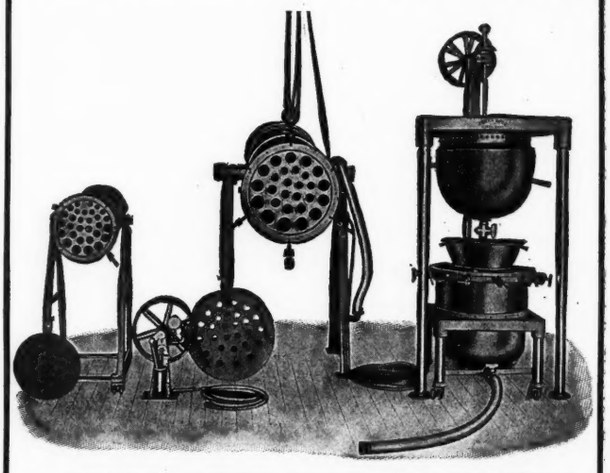
Branches in NEW YORK, 155 Chambers Street; PHILADELPHIA, 1109 Arch Street; CHICAGO, 501-515 West Jackson Boulevard; BOSTON, 176 Federal Street; CLEVELAND, 1408 West Third Street, N. W.; NEW ORLEANS, 312 Carondelet Street; ST. LOUIS, Locust and Eleventh Streets; KANSAS CITY, 120 West Thirteenth Street.



Full Equipments of the Latest and Most Improved

ROLLER-MAKING MACHINERY FURNISHED

ESTIMATES FOR LARGE OR SMALL OUTFITS



A MODERN OUTFIT FOR LARGE PRINTERS

JAMES ROWE

241-247 South Jefferson St., CHICAGO, ILL.

LINOTYPE & MACHINERY COMPANY, Ltd., European Agents, 189 FLEET STREET, LONDON, ENGLAND

THE *NEW* STATIONERS'

MAGAZINE

NOT A NEWSPAPER

Devoted exclusively to promoting the selling end of the retail stationery business

Inland Stationer

120-130 SHERMAN STREET, CHICAGO

Edited and managed by the same efficient corps of men who control *The Inland Printer*, aided by some of the best and most practical stationers in the country.

DEPARTMENTS:

Window Dressing
Shelf and Counter Display
Salesmanship
Lettering for Stationers
Stationers' Advertising
Stationery Store Management

EIGHTY PAGES. FULLY ILLUSTRATED

Subscription Rate . . . . . $1.50 per year
Send for sample copy, 15 cents

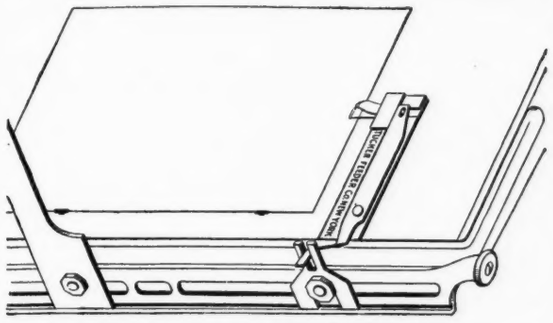
Dinse, Page & Company

Electrotypes Nickeltypes AND Stereotypes

429-437 LA SALLE ST.
CHICAGO, ILLINOIS

TELEPHONE, HARRISON 7185

THE TUCKER AUTOMATIC REGISTER GAGE
FOR PLATEN PRESSES



It will automatically *pull* each sheet to a perfect alignment, whether it is fed to it or not.

The worst feeder in your pressroom can not help feeding to a perfect register independent of the speed of the press.

Greatly increases the output.

Is put on or taken off instantly; works with or without the gripper; is almost indestructible. Made in two sizes.

Price, $3.00

FOR SALE BY ALL DEALERS AND

TUCKER FEEDER COMPANY

1 Madison Avenue . . . . . NEW YORK

Will You Accept This Business Book if We Send it Free?

Sign and mail the coupon below. Send no money! Take no risk!

One hundred and twelve of the world's master business men have written ten books—2,079 pages—1,497 vital business secrets, ideas, methods. In them is the best of all that they know about

—Purchasing	—Salesmanship	—Position-Getting
—Credits	—Advertising	—Position-Holding
—Collections	—Correspondence	—Man-Handling
—Accounting	—Selling Plans	—Man-Training
—Cost-keeping	—Handling Customers	—Business Generalship
—Organization	—Office Systems	—Competition Fighting
—Retailing	—Short-cuts and Methods for every line and department of business.	and hundreds and hundreds of other vital business subjects.
—Wholesaling		
—Manufacturing		

A 9,059-word booklet has been published describing, explaining, picturing the work. Pages 2 and 3 tell about managing businesses great and small; pages 4 and 5 deal with credits, collections and with rock-bottom purchasing; pages 6 and 7 with handling and training men; pages 7 to 12 with salesmanship, with advertising, with the marketing of goods through salesmen, dealers and by mail; pages 12 to 15 with the great problem of securing the highest market price for your services—no matter what your line; and the last page tells how you may get a complete set—bound in handsome half morocco, contents in colors—for less than your daily smoke or shave, almost as little as your daily newspaper. *Will you read the book if we send it free? Send no money. Simply sign the coupon.*

The System Co., 151-153 Wabash Ave., Chicago

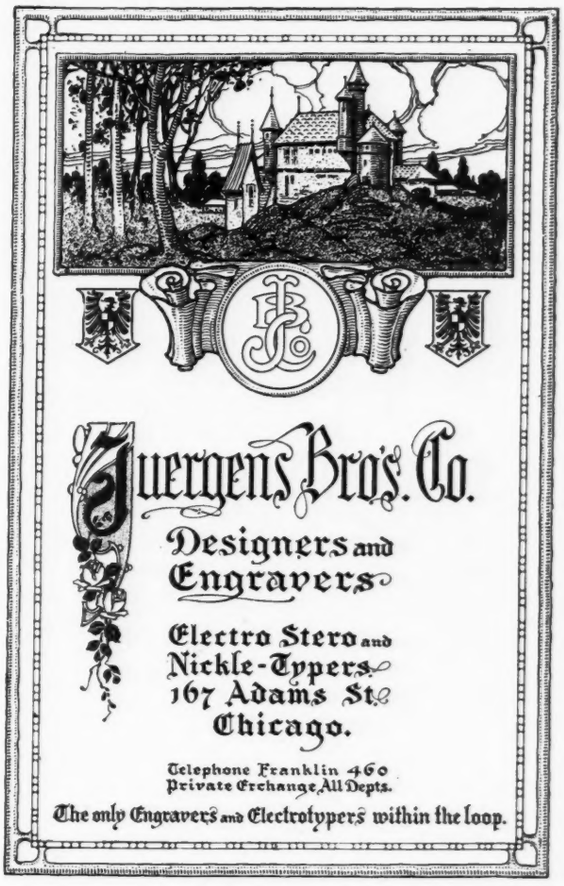
If there are, in your books, any new ways to increase my business or my salary, I should like to know them. So send on your 16-page free descriptive booklet. I'll read it. 207-12

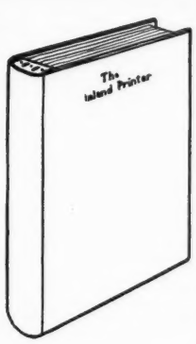
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Address _____

Business _____

Position _____





Bind your Inland Printers at Home with an ARNOLD SECURITY BINDER

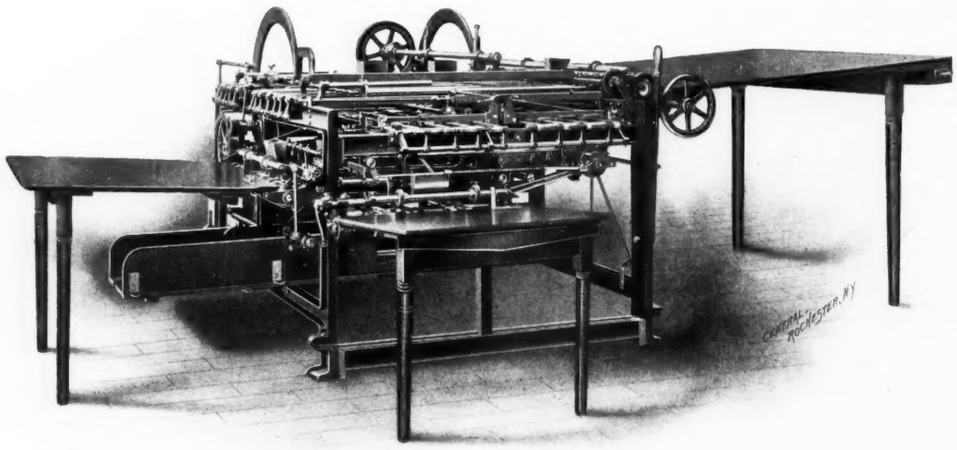
Artistic :: Simple :: Durable

NO TOOLS, PUNCHING OR STITCHING—YOUR HANDS THE ONLY TOOLS

THE "ARNOLD SECURITY BINDER" is the modern method of keeping your magazines together and in good condition. It has the finished appearance of a bound book and is the ideal magazine cabinet, keeping the magazines fresh and in consecutive order. It can be used as a permanent binding or emptied and refilled as the magazines become out of date. A magazine can be inserted or removed at any time without disturbing the others.

Binder for One Volume, six issues, $1.00 Two Binders, covering full year, $1.80

Address, THE INLAND PRINTER . . . . . 120-130 Sherman Street, CHICAGO



All Around Periodical Folder

8, 16, 20, 24, 28, 32 and 36 pages

No! We do not employ a corps of 32 nurses to sell, erect and *correct* our product. It is not necessary.

No! We do not keep parts that can be assembled like a hay rake or mowing machine. Our machines are built complete and *tested before shipping*. All parts are interchangeable.

No! We are not imitators. We are original. We were first in the field *28 years ago*. Our machines are guaranteed.

Brown Folding Machine Company

Erie, Pennsylvania

Fastest Presses in the World!

HIGH-SPEED GOSS STRAIGHTLINE

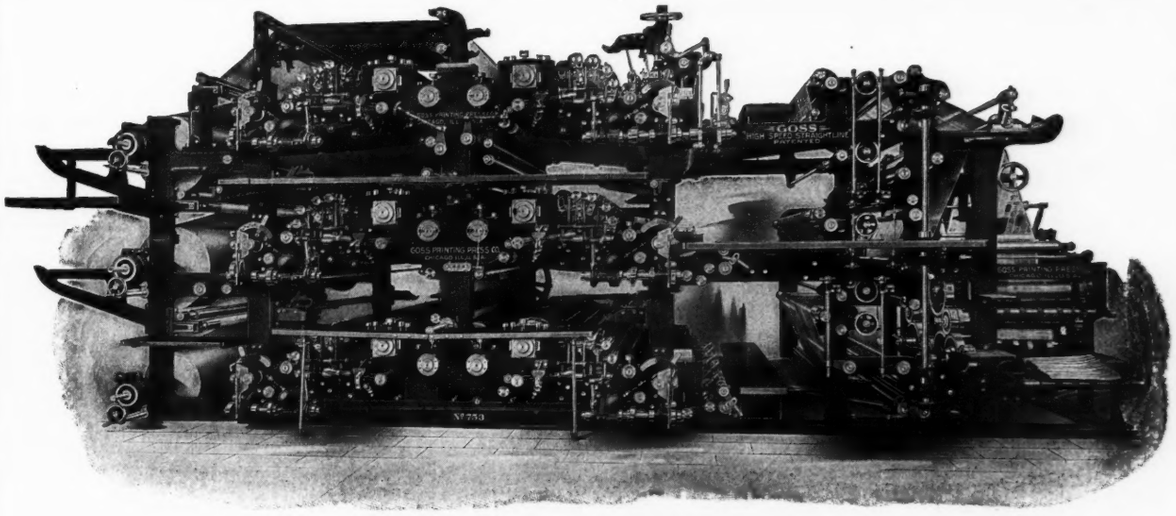
Patented

Go and see them at the *Times-Star*, Cincinnati, Ohio.

Cutting and folding at marvelous speed accomplished by entirely new folding devices lately *patented* and *solely owned* by THE GOSS PRINTING PRESS CO.

These valuable improvements in addition to speed:

Press can be plated without removing rollers.
Patented Ink Fountain, adjusting screws all at end of fountain.
All Roller Sockets automatically locked.
Positively can not cut ribbons upon collecting.
Design and Construction positively prevent breaking of webs.



HIGH-SPEED "GOSS" SEXTUPLE STRAIGHTLINE

Not merely an advertisement, but demonstrated daily by presses in actual operation at the Cincinnati *Times-Star*.

THE ONLY SEXTUPLE PRESSES IN THE WORLD PRINTING A DAILY NEWSPAPER AT THE FOLLOWING MARVELOUS SPEED

72,000 papers per hour of four, six, eight, ten or twelve pages.
54,000 papers per hour of sixteen pages.
36,000 papers per hour of fourteen, eighteen, twenty, twenty-two or twenty-four pages.
18,000 papers per hour of twenty-eight or thirty-two pages.

PATENTED AND MANUFACTURED BY

THE GOSS PRINTING PRESS CO.

CHICAGO
Main Office and Factory, 16th St. and Ashland Ave.

NEW YORK CITY
Metropolitan Building, No. 1 Madison Avenue

LONDON — 90 Fleet Street

Every Good Quality you seek in Printing Inks
is found in

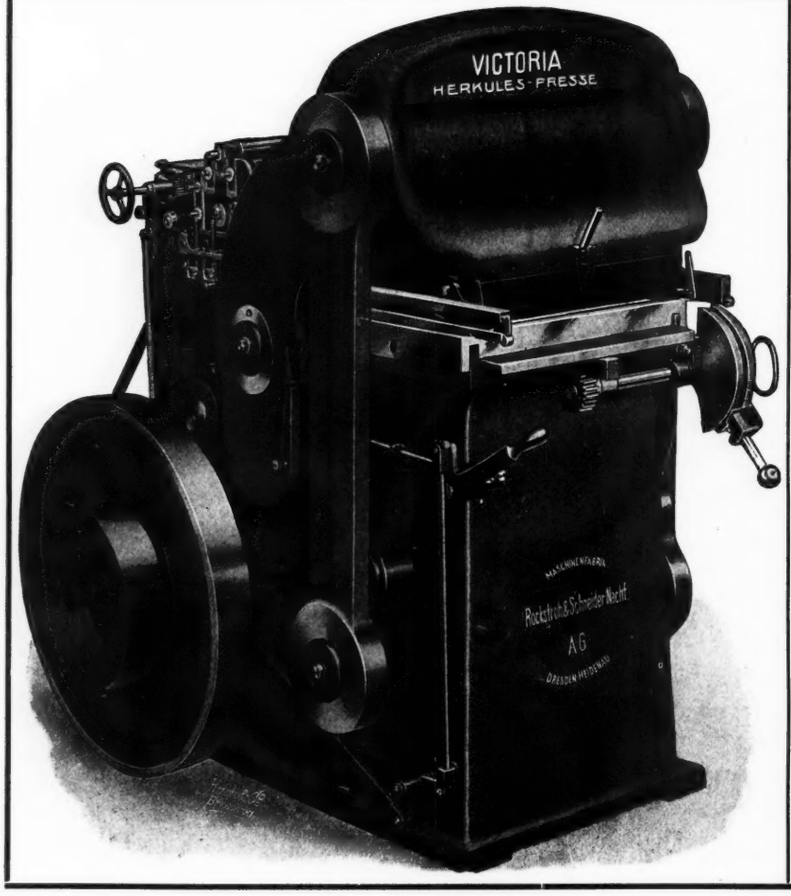
Jaenecke's
Incomparable
Printing Inks

The quality is always right. *The price is right.*

THE JAENECKE PRINTING INK CO.

Main Office and Works, NEWARK, N. J. **CHICAGO OFFICE, 351 Dearborn Street**

NEW YORK **PHILADELPHIA** **ST. LOUIS**



VICTORIA-HERKULES PRESS

For heaviest Embossing or Color Prints.

Enormous power of pressure.
Excellent Inking Gear.
Swinging head, fixed table.

THE VICTORIA PLATEN PRESS MFG. CO.

ROCKSTROH & SCHNEIDER, NACHF, A. G. DRESDEN-HEIDENAU.

For particulars apply to the

MEISEL PRESS & MFG. CO.

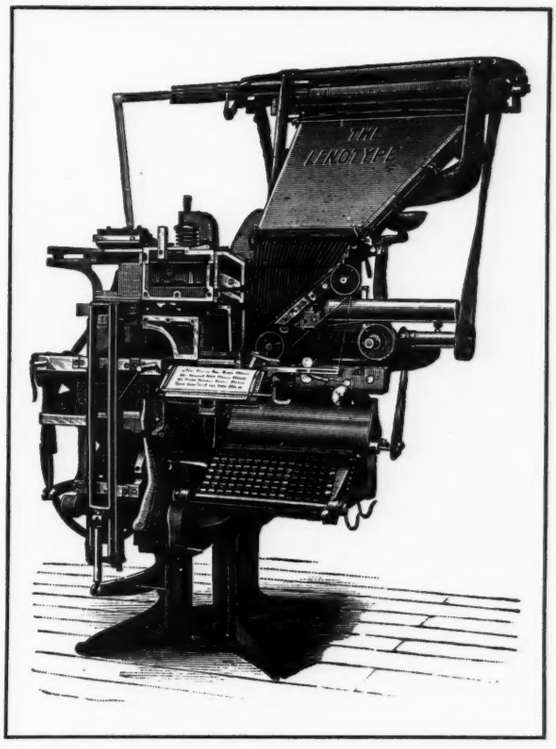
944-948 Dorchester Avenue, BOSTON, MASS.

ALL sizes of matrices from **5 pt.** to **11 pt.,** inclusive,

ALL sizes of bodies from **5 pt.** to **14 pt.,** inclusive,

ALL measures from **5 ems** Pica to **30 ems** Pica, inclusive,

Can be used in the



Two-Letter Rebuilt Model 1 Linotype Machines

SOLD BY THIS COMPANY

All machines rebuilt and sold by us are guaranteed to do as good and as much work as when new.

New matrices sent with all machines.

We use genuine Linotype parts purchased from the Mergenthaler Linotype Company in rebuilding machines.

All parts used are standard and can be duplicated from the Linotype Company.

Machines ready to ship. Write for prices and terms.

Gutenberg Machine Company

WILL S. MENAMIN,
President and General Manager

545-547-549 Wabash Ave., CHICAGO, ILL.

PROGRESSIVE
HALF-TONE
BLACK

THE BLACK INK
OF QUALITY
Without an Equal

Thalmann Printing Ink Co.

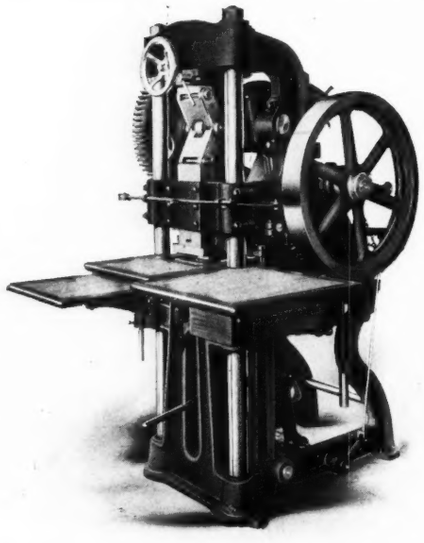
Main Office and Factory, ST. LOUIS

DEPOTS

415 Dearborn Street, . . . CHICAGO, ILL. **1509 Jackson Street, ... OMAHA, NEB.**
400 Broadway, ... KANSAS CITY, MO. **222 North Second Street, . NASHVILLE, TENN.**

The Carver Automatic Die Presses

Are the Most ECONOMICAL



Easiest and quickest made ready.
Cost of repairs is the minimum.
Output not excelled for quantity or quality.
No other press is as strong and durable.
Our press guarantee is a hair-line register.
Most economical in use of wiping paper and ink.
Investigate our claims.
Can not be excelled for operating steel plates.
Adaptable for a greater variety of work than any other press.
Longest to stand the test of the trade.

We make the following sizes:
4½ x 9, 3½ x 8, 2½ x 8, 2½ x 4 Inches.

C. R. Carver Company
N. E. Cor. 15th Street and Lehigh Avenue
PHILADELPHIA, PA.

CANADIAN AGENTS:
MILLER & RICHARDS, Toronto and Winnipeg.

AUSTRALIAN AND MEXICAN AGENTS:
PARSONS TRADING CO., Sydney, Mexico City and New York.

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
316-318 South Canal Street

PITTSBURG
First Avenue and Ross Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
507-509 Broadway

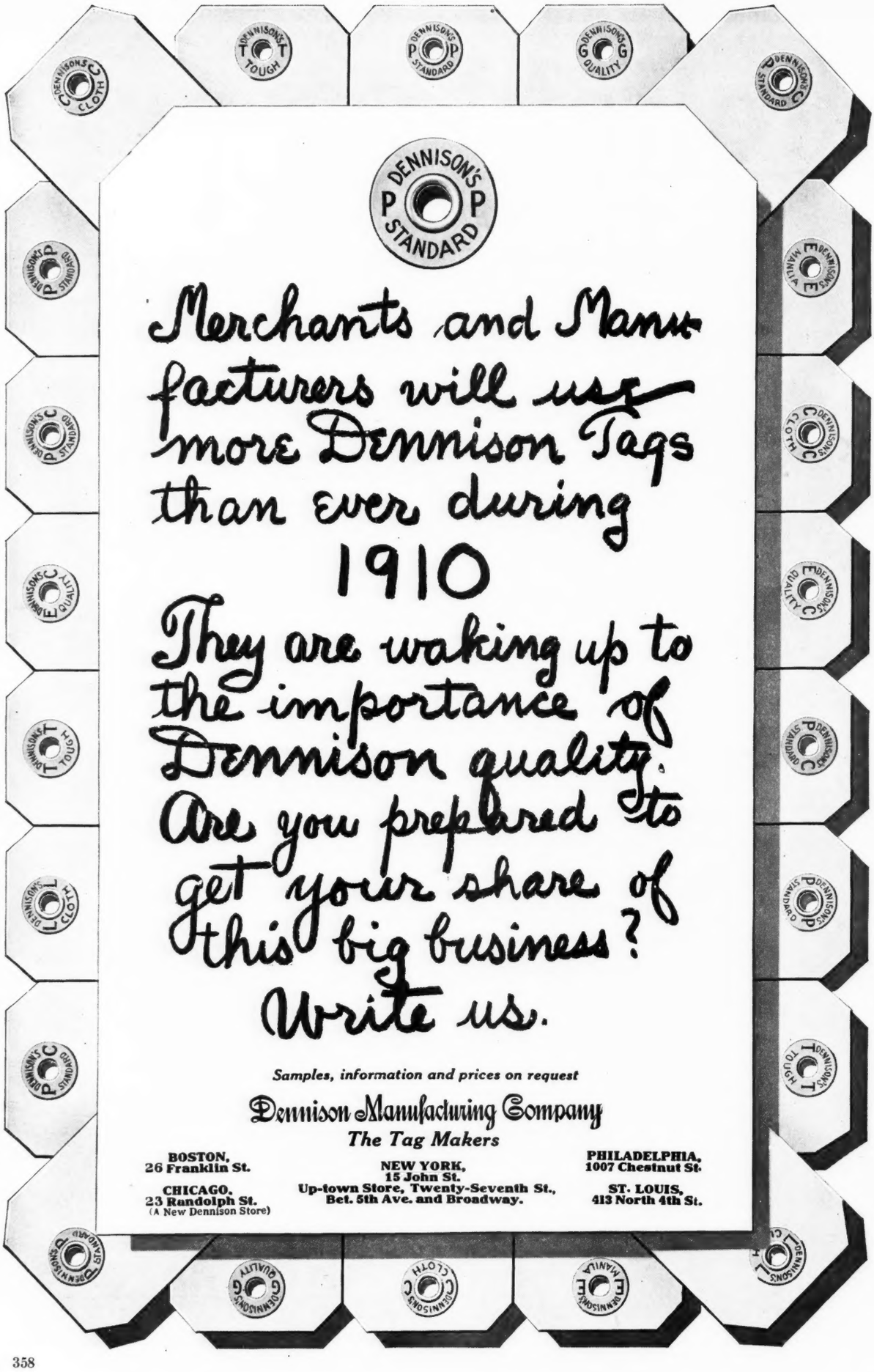
ATLANTA
52-54 So. Forsyth Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
675 Elm Street

MILWAUKEE
133-135 Michigan Street

MINNEAPOLIS
719-721 Fourth St., So.


DENNISON'S P STANDARD P
Merchants and Manufacturers will use more Dennison Tags than ever during
1910
They are waking up to the importance of Dennison quality.
Are you prepared to get your share of this big business?
Write us.
Samples, information and prices on request
Dennison Manufacturing Company
The Tag Makers
BOSTON, 26 Franklin St.
CHICAGO, 23 Randolph St. (A New Dennison Store)
NEW YORK, 15 John St. Up-town Store, Twenty-Seventh St., Bet. 5th Ave. and Broadway.
PHILADELPHIA, 1007 Chestnut St.
ST. LOUIS, 413 North 4th St.

The BARR Combination Motor Equipment

Inexpensive and simple to install; operator of press at all times in full control without change of position.

BASE, MOTOR, SPEED-REGULATOR, SWITCH AND FUSES, ALL IN ONE.

U.S. Patent No. 796,637.



Made in ¼, ½, 1 H. P., 110, 220, 500 Volts, D. C.; ¼, ⅓, ½ H. P., Single Phase, 25 or 60 Cycle, 110, 220 Volts, A. C. Our equipment gives you many variations of speed.

ROBINSON-SIDLEY COMPANY

12 SHERMAN STREET, CHICAGO

STANDARD OF EXCELLENCE

TIPO DE EXCELENCIA

CARAVEL

貨質超常

THE MARK OF QUALITY

TRADE MARK
REGISTERED NO 57921 DEC 4 1906

MADE IN U.S.A.

See that this label is on each ream

TUB-SIZED **No. 630** LOFT-DRIED

"Lisbon Extra Strong"

A high water-mark in the art of papermaking.
An excellent correspondence paper.
Finish suitable for printing or lithography.

Taking a Good Impression,
It Makes a Good Impression.

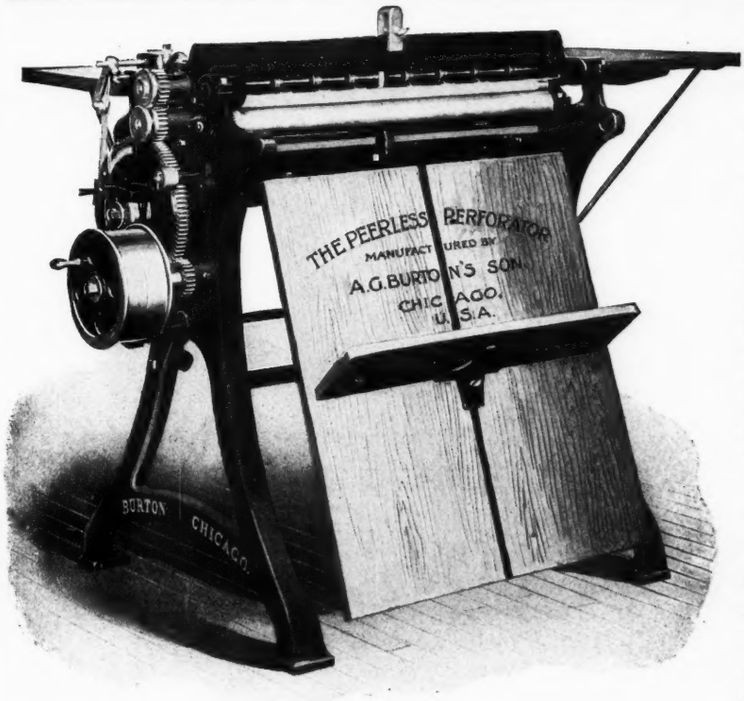
PARSONS TRADING COMPANY

20 Vesey Street . . . . . NEW YORK

London, Sydney, Melbourne, Wellington, Havana, Mexico, D. F., Buenos Aires, Bombay, Cape Town.

Cable Address for all Offices—" PARTRACOM."

THE PEERLESS PERFORATOR



IT is distinguished for the rapidity and perfection of its work, makes a clean and thorough perforation at a high rate of speed, and is adjustable to a wide range in the thickness of the stock it will perforate.

SELLING AGENTS

E. C. FULLER CO. . . . . NEW YORK, N. Y.
GANE BROS. & CO. . . . . CHICAGO, ILL.
T. W. & C. B. SHERIDAN . . . . CHICAGO, ILL.
THE J. L. MORRISON CO. . . . TORONTO, ONT.
T. W. & C. B. SHERIDAN . . . . LONDON, ENG.
S. KOCHANSKI . . . . . BERLIN, GERMANY
MIDDOWS BROS. . . . . SYDNEY, N. S. W.
JOHN DICKINSON & CO., CAPE TOWN, S. AFRICA

Manufactured by

A.G.BURTON'S SON

133 to 139 South Clinton Street

CHICAGO, ILL., U.S.A.

E. C. FULLER CO., 28 Reade St., NEW YORK } Sole Eastern Agents
THE J. L. MORRISON CO., Sole Agents for Canada
JOHN DICKINSON & CO., Agents for South Africa and India

THE PAY-ROLL PAYS FOR

The Falcon Automatic Platen Press

Will automatically feed, print and deliver any weight of stock from onion-skin to cardboard.

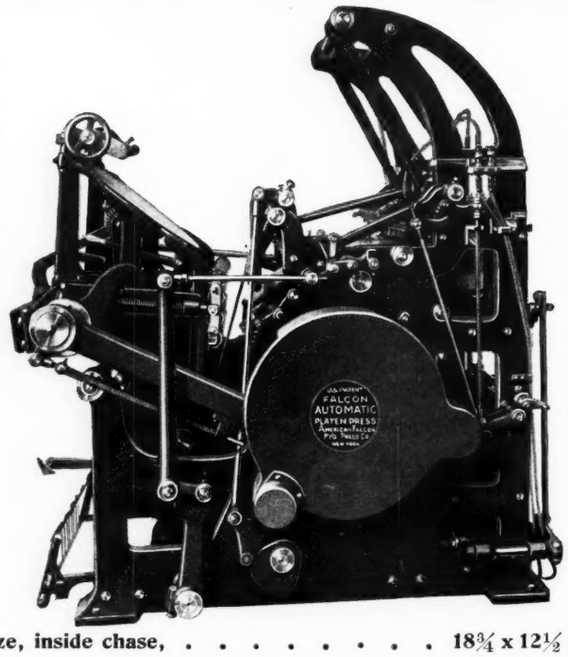
Feeds from the top of the pile.

Speed, 3,500 per hour.

Prints from flat forms.

No expert required.

Absolute register.



Some of the Users

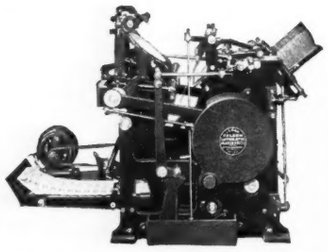
ASHBY PRINTING CO. . . . Erie, Pa.
WILBERT GARRISON CO., New York
BRACELAND BROS. . . . Philadelphia
BAKER-VAWTER CO., Benton Harbor
LONGAKER, PRENTICE CO., Philadelphia
CHAMBERLAIN MEDICINE CO., Des Moines
UNITED DRUG CO. . . . . Boston
E. RUGG & CO. . . . . Winnipeg
GEO. RICE & SONS . Los Angeles
KINGSLEY, MOLES & COLLINS CO., Los Angeles
SPEAKER-HINES PRINTING CO., Detroit
FRANK PICKUP . . . . . New York
G. W. ENGLER . . Mount Vernon

Size, inside chase, ... 18¾ x 12½ inches.

The Express Falcon Platen Press

This press with Automatic Envelope Feed and Delivery is the fastest and most economical press for printing envelopes that has yet been produced. Speed, 4,500 envelopes per hour. The Automatic Envelope Feed Attachment can be removed and the Hand-feed Board substituted in five minutes, when flat sheets can be fed at the speed of 3,000 to 3,500 per hour.

Size, inside chase, ... 10⅝ x 7⅝ inches.

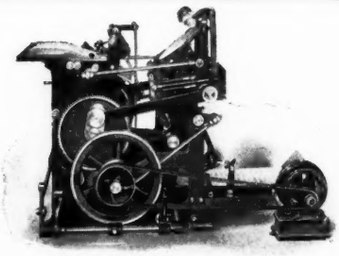


WITH AUTOMATIC FEED AND DELIVERY FOR ENVELOPES

COLLIERS
THE NATIONAL WEEKLY
416 West 13th Street
NEW YORK

Gentlemen,—We have had your Express Falcon Press in our place now about six months, and so far it has been entirely satisfactory to us. We are running envelopes from 3,500 to 5,000 per hour on it and getting very satisfactory results, and also find that it can be hand fed at least 3,000 per hour. The press is particularly adaptable to this sort of work as it has all the advantage of high speed and forms may still be changed on it as quickly as on an ordinary job press. So far we are very much pleased with its work.

(Signed) FLOYD E. WILDER,
Ass't Sup't.



WITH HAND FEED AND AUTOMATIC DELIVERY FOR FLAT STOCK

FURTHER PARTICULARS ON APPLICATION TO

Auto Falcon & Waite Die Press Company, Limited

(*Successors to* AMERICAN FALCON PRINTING PRESS COMPANY)

OFFICES AND SHOWROOMS
Rand-McNally Building, 160 Adams Street, Chicago
FACTORY—DOVER, N. H.

GENERAL WESTERN SELLING AGENT
D. H. CHAMPLIN, 342 Rand-McNally Building, CHICAGO, ILLINOIS.

PACIFIC COAST SELLING AGENTS
GEO. RICE & SONS, 350 Los Angeles St., LOS ANGELES, CALIFORNIA.

Spokane
Public Library

The Waite Die and Plate Press

THE SAVING

The "Waite" saves the cost of WIPING PAPER as it only requires 40-lb. paper. No other die press uses less than 60-lb. paper, just 50% heavier.

The "Waite" saves the cost of INK, as it will wipe a thinner coating than is possible on ordinary die presses.

The "Waite" saves the DIE or PLATE by reducing the wear to a minimum.

THE REASON

THE WIPER on the "WAITE" IS ABSOLUTELY PERFECT. It has a curved surface and rocks while passing over the die, or plate, wiping with an efficiency similar to, and only equaled by, the hand-work of the expert plate-printer.

The "Waite" gives hair-line register at full speed.

A NEW ONE—Size 6x10 inches

This press is immensely superior in strength to all other die presses. It will print in the middle of an 18-inch sheet. It embodies all the refinements of the smaller "Waites," including the absolutely perfect wiper, and has additional advantages making the press one which will fulfil every requirement of the most exacting die and plate press printer.

WRITE US FOR FULL PARTICULARS

Auto Falcon & Waite Die Press Company, Ltd.

(Successors to American Falcon Printing Press Co.)

OFFICES AND SHOWROOMS

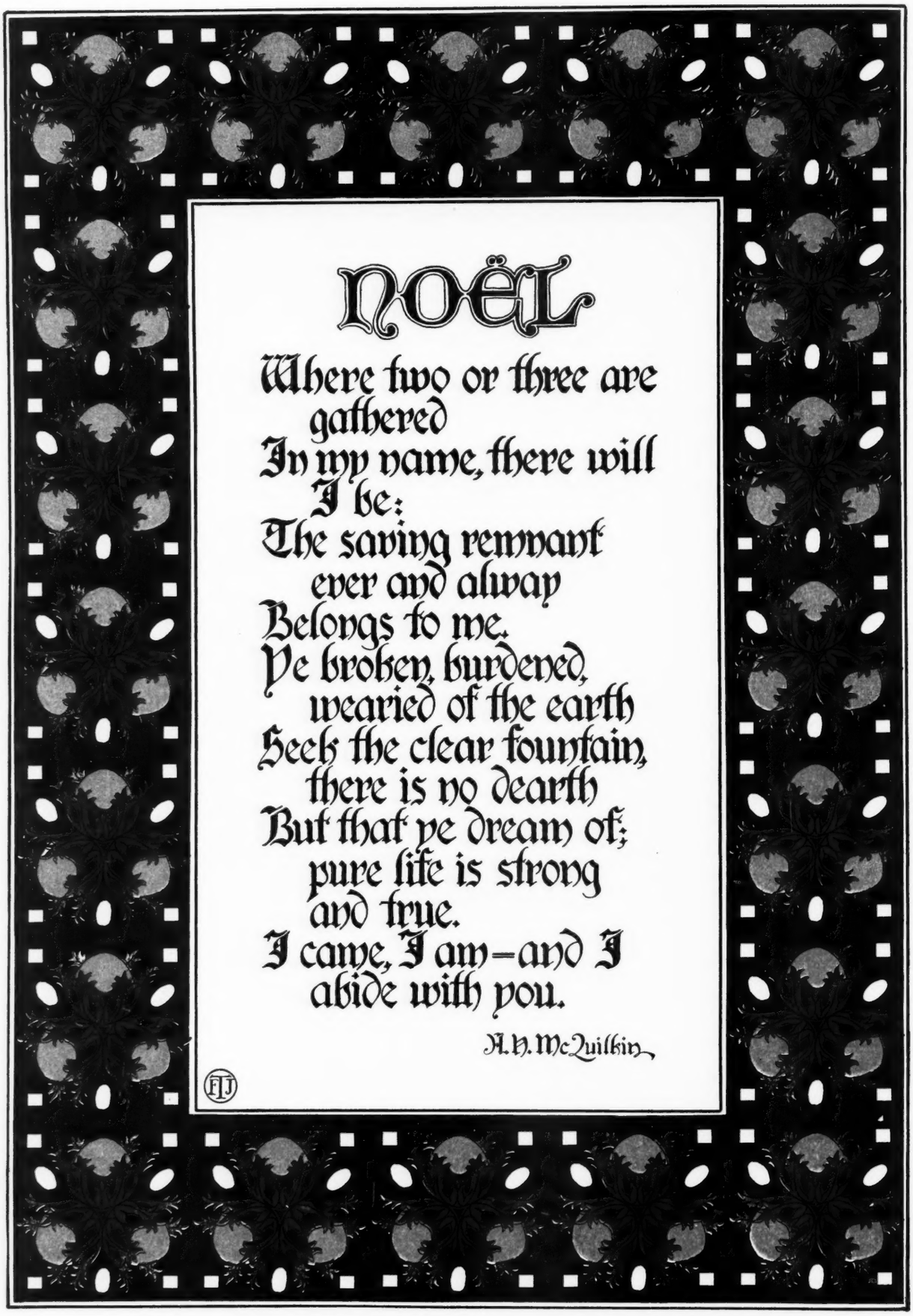
Rand-McNally Building, 160 Adams Street, Chicago

Factory at Dover, N. H.

Western Selling Agent
D. H. CHAMPLIN, Rand-McNally Building, Chicago

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THE COGITATIONS OF A CONTENTED COMPOSITOR.

BY "OLD DOC."

BY way of introduction let me define what I am by stating what I am not. I am neither an artist, nor a typotect (whatever that is), nor an ad. man, nor yet am I an all-around good old useful man Friday, who can run the engine, or the typewriter (machine), or the web press, and run one about as well as he can the other. Nor am I able to construct home-made type cabinets and furniture racks out of old packing-cases, and I couldn't collect a bill or solicit an order if my life depended on it. In other words, I am just the plain ordinary every day garden variety compositor of commerce — the kind that comes in bunches like asparagus, but are unlike asparagus in that they are in the market at all seasons of the year, whether work is slack or not.

The reason why I have never risen to the proud estate of foreman, with all the attendant insignia of a flat-topped desk on a raised platform, during office hours, and an official grouch at all hours, is a mystery you are welcome to solve. While we are speaking of foremen, I am really mildly anxious to know why this particular branch of the human family is, as a rule, so grouchy. We all expect the ticket-seller and the street-car conductor and the janitor to contract the grouchitis — that's part of their job. Possibly the editor might be induced to start a symposium.

In my time I've noticed several pretty good chaps who caught the grouchitis the minute they quit hanging their coats behind the frame and started to sit at the desk and wear cuffs and shave every day. I've seen many a nice pleasant boy pass through the period of type-lice and italic spaces to journeyman's estate, and I have seen the desk job and the raised platform handed to him as a reward of merit. Then almost invariably I've watched the growth of the official grouch, and the development of the foreman face. Some, of course, are attacked more violently than others, but all are infected to a certain degree. Possibly the grouch microbe lurks in the time-slips or in the desk-drawers.

I recall the especially virulent case of a lad who used to be glad to come around to my stand to borrow sorts. In my experience I have found it mighty convenient and a great time-saver to keep an unofficial sort-bin in a couple of blank cases under my frame. I can reach in and get what I want without the necessity of getting off my stool, and all these little modern conveniences help in these days of machine composition. I also keep a good rackful of well-filled cases on hand, for I have always remembered the words of my first instructor, who was certainly old enough to have worked in the alley with Ben Franklin. He was an economist, also, as is shown by the fact that he only had one eye and wore glasses. Occasionally he cleaned the lens over the good eye, but over the bad one, never! why waste the time and effort? His precept, that I have always lived up to, was this: "When you see a full case or a box of sorts, carry them off to your frame. You may not need them to-day, but you never can tell when they'll come in handy." Now, to get back to the youngster I was telling about. As I said, he always used to borrow of me, when he found the regular sort-bins were empty. After he became a foreman and had been stung by the grouchitis microbe, his disposition changed completely, and he made me shin down off my stool in a hurry and clean out my entire stock of precious sorts and full cases and put them all back where they belonged. Why, it

had taken me six months to accumulate the stock he confiscated. Can you beat that for base ingratitude and high-handed arrogance? I soon accumulated another stock, but my faith in him has never recovered from the blow.

I believe the printing business offers a soft snap to the man who wants to take life easy, and I am equally certain that no business offers a better opportunity to lead the strenuous life, if one cares to look for trouble. No foreman's job for mine. I'm having too good a time as it is. Financially I'm rather weak perhaps, but thankful it's no worse. My motto is, "Strenuosity for the Strenuous, but Restfulness for the Ruminative."

How annoying it would be, for instance, to be tied up to a desk job and have a nice warm spring day come along and not be able to get off with my old cane pole and roam along the river bank and catch a mess of catfish. No modern split bamboo for mine. Just the plain old cane pole, fifteen feet long, with a cork for a float, an em quad for a sinker, and a good fat worm for bait. Why should I desire the duty of placating some peeved customer and trying to explain how it was he didn't get his handbills on time, or how it was his name happened to be spelled wrong, when outside the sun is shining bright and the breeze is swaying the feathery meadowgrass? By the exercise of a little tact and persuasion the afternoon is mine, to suck my old cob pipe under the willow trees and to watch the muskrats and the blackbirds busy over their own little affairs, while I wait for the catfish to bite. A nesting blackbird can talk just as mad as a disappointed customer, but the beauty of it is that, in the case of the bird, you don't have to answer back or explain anything.

Fishing may not enlarge one's bank account, but it certainly develops one's good nature, patience and tolerance, and mellows and sweetens one's point of view. I can confidently and heartily recommend it for this purpose to any one, be he printer or just plain citizen. In fact, if I ever get time and money enough, I think I shall float a company and advertise fishing as a sovereign remedy. "Old Doc Comp's Piscine Cure. Guaranteed to soften and sweeten the hardest and sourest viewpoint; not harmless to the complexion, but very, very soothing to the disposition."

Some of us must bear the heat and burden of the day, and some of us, in order that the strenuous ones may shine by comparison, must be content to pose as horrible examples. Having chosen the latter rôle, the flat desk and platform appeal not to me. Well content to leave that honor to the younger and more ambitious generation, let me set my galleys of plain matter; when I'm not too busy watching my float, or encouraging the office baseball nine to wallop the nine from the rolling-mill. There's something mighty inspiring in watching the youngsters gallop around the bases; I couldn't do it in a million years.

I've been sticking type so long that I can't remember when I haven't been fussing around the printing-office. The smell of benzine and damp paper and tobacco-painted steam-pipes has been with me from my earliest recollection. As soon as I was big enough to climb up on a stool, I learned to set type, and I've been at it ever since. Some of the boys who started in when I did, corrected their last revise years ago, and laid down their stick and rolled up their apron for the last time. I am certain of a few friends in either place; with a few I should have to classify as "Destination Uncertain." Of the survivors, some of the boys have plants of their own to-day, with rows of typesetting machines half a mile long and rows of perfecting presses half as long again. They come down to the office in gasoline go-carts, make speeches at the Typothetæ dinners, and maintain elaborate cost systems that tell them to a cent how much they lose on each job. Some of the boys are spending the twilight of life's day playing checkers and pinocle at the Printers' Home, and one of the boys still works in the same alley with me, and when his rheumatism isn't too bad will sometimes hobble off with me for an afternoon's fishing.

I never married, though I came pretty near it once; that is, I was willing, but the girl wasn't. She used to work in the next alley and I just remember her now as a vision of coppery hair and brown eyes and a blue checkered pinafore apron. She could set type to beat the band, and seemed to know just what the proofreader was going to expect in the matter of punctuation. I merely mention this in passing — the interesting fact that one compositor in my experience has been able to guess what a proofreader was going to do. Typographically speaking, I certainly thought she was the original double-leaded wide-measure brevier poetry, and I bankrupted myself buying candy and fruit for her from the apple woman who brought a basket around every morning.

Sad to relate, there was a wrong-font somewhere in my lock-up, and I pied the job before I got it completed and delivered to the matrimonial bindery. I never was much on lock-up anyhow. She finally exchanged typesetting for homemaking with a more successful rival, and now they live in a house with three bathrooms, and all the rest of the fixings to match. I sometimes wonder if she remembers the days when she used to munch caramels and rattle up solid long primer at the rate of a thousand an hour, with scarcely a mark to correct in her galley-proof. I wonder about it when

I see her big six-cylinder limousine glide past. I couldn't buy her one of those if I worked on double-leaded poetry for a million years.

Printing, as I said before, is not necessarily a strenuous occupation. It may be made as dreamy and contemplative as one could wish. I've dreamed all my life — in fact, I sometimes wonder if it's the dreams or the rest of life that is real. I'm fairly wide awake when we are hustling on a rush job. I'm awake then because I'm usually in the make-up, and nothing I can think of at the present time disturbs one's poise more than that. It's annoying, to use a mild word, to be in the make-up, with every one standing around and waiting for you to finish your take, and the blamed old case down to the boards. This is a painful subject, upon which I do not care to dwell. Let us assume rather that the take is finished and the pressure is over. Then comes recompense in the ruminative joys of distribution.



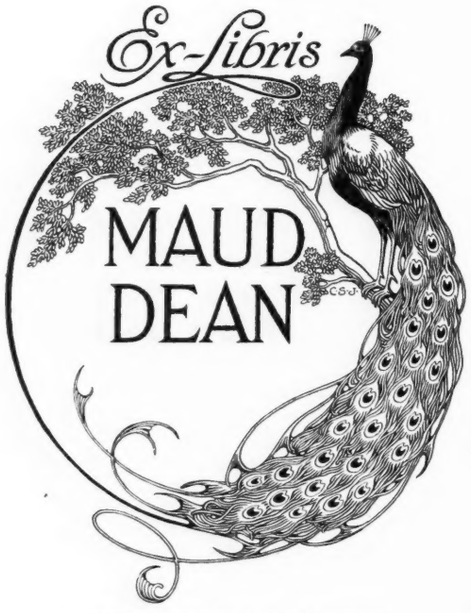
PROOF.
Half-tone from a steel engraving by W. W. Dawson.

Get perched comfortably on the rickety old stool, with a good handful of solid type held before you, and then, while you rattle it into the boxes with the sound of a heavy shower on a tin roof, your thoughts are free to roam. You have every appearance of industry combined with ample leisure for contemplation. I used to know a man who loved to sift ashes, for, he used to say, it gave him leisure to meditate on his soul. Too bad he wasn't a printer, for plain distribution affords the same opportunity, without being one-half as dusty.

Speaking of dreamers, do you remember Mark Twain's character of "Colonel Mulberry Sellers"? There was a man to envy. Always down and out, judged by ordinary standards, never half fed or clothed, he still was happy, for he lived in the pleasant land of imagination and of enthusiasm. Always just ahead of him was a plan with "millions in it." Real enthusiasms are altogether too rare an article. What chance does the average enthusiasm stand in the frigid atmosphere of daily life? Suppose you have some splendid scheme. To you it seems nothing short of a burst of inspiration. In a moment of confidence you dilate upon it to some casual friend. Does he respond? A hundred chances to one he doesn't. Rather, he fixes you with his fishy eye, exactly as the "Ancient Mariner" treated the wedding-guest, and then, with two or three miserable practical bombshells of objections, he shatters your air-castles to atoms. He belongs to what one writer has referred to as "that vast army of men whose business it is to go through life, their arms laden with wet blankets, smothering enthusiasms."

Happy the man who has enthusiasms, and doubly happy he who, having them, has found a friend to share them with him. My old printer chum who goes fishing with me is such a one and he is a priceless possession. We have worked out some glorious schemes as we have sat together under the willows. Business enterprises that make the biggest efforts of the captains of industry look like peanut-selling schemes, magazines that have had international fame, newspapers that have in circulation far surpassed any yet published. We have even schemed a universal religion that has made converts by the million. And then, after one of our enthusiastic successes, we have knocked the ashes from our

pipes and trudged home together through the lengthening shadows, for twilight air is bad for Billy's rheumatism, and, furthermore, rheumatism is not imaginary, whether our schemes are so or not. Happy the lot of the man who has enthusiasms and a friend who is willing and able to roam with him through their land of golden dreams. I think that will be about all for the present, except to add that all well-regulated stories should have a moral; at least a moral was considered necessary when I was a boy. So, if the editor will let me, I'll tack a moral to this. Moral: Be a printer, but don't take yourself too seriously.



BOOK-PLATE BY CARL S. JUNGE, CHICAGO.

NEW PROCESS FOR DEVELOPING PHOTOGRAPHS IN DAYLIGHT.

If an ordinary dry plate, after it has been exposed in the camera, is placed in a bath of potassium iodid, the silver bromid is converted into the nonsensitive iodid, and the latter can then be developed in daylight with a suitable developer. It is recommended to carry out the process as follows:

The plate is laid for two minutes in an actinal solution (that is, four per cent potassium iodid). This can be done in a suitable cloth bag. After this the development may be carried out in subdued daylight, using equal parts of the solutions A and B.

A

Water	600 grams.
Anhydrous sodium sulphite	20 grams.
Metol	1 gram.
Hydroquinone	8 grams.
Potassium bromid	40 grams.

B

A three per cent caustic potash solution.

The plate should, of course, be rinsed before developing. The latter operation takes about five minutes. The fixing is carried out as usual, except that it takes a little longer. The exposure should be ample. The potassium iodid solution may be used over and over, but the developer should be mixed fresh for every plate.— *Chemiker-Zeitung.*

Written for THE INLAND PRINTER.

ADVERTISING THE PRINT-SHOP.

BY COSTELLO.

THE season now approaches when the printerman is engaged during slack intervals in producing his annual piece of advertising — the time-honored calendar. This and an occasional blotter seem to represent the limit of the printer's ingenuity with regard to the one science which renders possible the job-printer's existence — advertising. That the field is expansive for advertising the printing business in towns, small cities and local communities through the medium of novelties producible in ordinary job-offices, is appreciated by printers. The subjoined suggestions, therefore, may act as an inspiration in this connection.

An unusually serviceable, economical and lasting advertising medium is a fire-alarm guide. This consists simply of a heavy scarlet card about 9 by 12 inches, to be hung conspicuously in business places. Its utility will be readily recognized from the known confusion which prevails in case of fire from the inability of any one to locate either a fire-box or fire-key. These placards should bear the following:

FIRE-ALARM GUIDE.

IN CASE OF FIRE

The nearest box to this building is at the corner of .....
..... street.

In case you need up-to-date printing the best shop is at.....
..... street.

RULES AND REGULATIONS.

Hotel regulations have always been in demand, and all States have laws governing inns and those who patronize them. Hotel stationery is quite an item, and the printer who evolves a tasty card, to be placed in each room, will eventually secure the bill of fare and sundry other jobs, whose value as fillers can not be computed. Copy of this matter may be had from any county court clerk for the asking.

REMINDERS.

When fairs, conventions, Chautauquas and other public gatherings are about to materialize business is always to be had, and, by anticipating the wants of the visitor and letting him know you have what he desires, trade is boomed. The business man will — must — advertise, and he needs printer's ink.

A suggestive card calling attention to conventions or similar affairs, seizing upon timeliness to

let people know that you can turn out up-to-date matter that will be productive of results, is a sure way to secure trade. Incidentally remind them that they should start a campaign and the battle is half won. Good printing does the balance.

VEST-POCKET BUSINESS DIRECTORY.

Outside of the metropolis the business directory is practically unknown. In a small community it would be of little value to any one but a visitor. Its compilation would be of little moment, and a printer who displayed sufficient public spirit to shoulder the expense of its publication could at least gain an *entree* to the most exclusive business men in his community, through the necessity of a consultation regarding the various headings under which their houses should be mentioned.

Time-tables are of value, and as gentle reminders they bring results. In some towns a handy booklet of the vest-pocket size is of aid in this day of publicity. City officials, population of the town, politics, number of churches, denominations, pastors, who and where, library and parks should form the basis of the copy. As such matters are of general interest, the medium is in demand, and the hustling printer also.

MODERN ADVERTISING.

Get that little postal we slipped over to you last week?

Snappy, wasn't it, hey? Some class to that, hey? I guess we're pretty poor, hey?

That's the way we do printing. Write your copy, design it, and deliver the goods. All you have to do is to lean back in your whirling chair, trim your finger-nails and watch the clock.

That *different* look — did you notice it? — that personal touch — that's what we get.

We make type holler. A fellow who gets a bit of our work doesn't throw it into his waste-basket. Not much.

He closes his office and telephones the health department.



THE ARRIVAL OF A ROADSTER — PANHANDLING THE SHOP.
Drawn for THE INLAND PRINTER by J. T. Nolf.

Come now, old scout, and get busy. Start something. We'll finish it.

Or drop us a postal.

The Twent. Cent. Lim. will bring us to your feet in a minute.

We know your time is valuable, but look at ours.

Our Mr. Wilbur gets $50,000 a minute — and for what? For what?

And he's paid extra when he does any work.

Our staff costs a little more, but it looks cheapest.

Think it over, bo, think it over!

Yours for orders,

YE DAISY PRYNTE SHOPPE
(At Ye Sygne of Ye Inke Balle).

[We suspect that the foregoing "puller" was written by Mr. P. Nutt, the Apostle of Piff.] — "*Line-o' Type*," *Chicago Tribune*.

Written for THE INLAND PRINTER.

INCUNABULA AMERICANA.

BY S. H. HORGAN.

THE article in THE INLAND PRINTER for January of this year, page 530, on the "First Book Printed in North America," has attracted much attention both here and in Europe, for it was not generally known that this country possessed incunabula, or books printed prior to the year 1550, the almanac and psalm-book printed at Cambridge in 1639 having heretofore been credited with being the first books printed in America.

Now that attention has been called to the fact that the first books printed on this continent were from presses in Mexico and Peru, one hundred years before a press was introduced into New England, there is much searching of old bookshops and libraries for works in Spanish, as some of these books are literally worth their weight in gold.

no nos echamos luego los xpianos en tierra y la adorẽmos ssi por cierto. Pues de vdad que seria mas razõ que acatalsemos y reverencialsemos en estos sanctos libros la vida ỏ Jesuchris to y su spũ que siempre alli tiene vida: y como la tiene assi tambien la da. Y estas sanctas escripturas nos representan la biua ymagẽ de Jesu christo y ỏ su sacratissima anima: sanando enfermos: resucitando muertos: y en fin assi le ponẽ a el en presencia de todos: q̃ aun te digo que mucho menos le verias cõlos ojos corporales aun q̃ delante le tuuieras: que alli le puedes ver. Plega a su immensa bõdad abrir nos de tal manera los ojos ỏ nuestras animas: que pues todas las cosas nos manifiestan su sciencia bõdad y en todas ellas le veamos: y viendole le creamos: y creyẽdole le amemos tan entrañablemente q̃ ninguna otra cosa queramos ni desseemos: sino a solo el: pues solo es vida del anima: al qual sea gloria por siempre jamas. Amẽ.

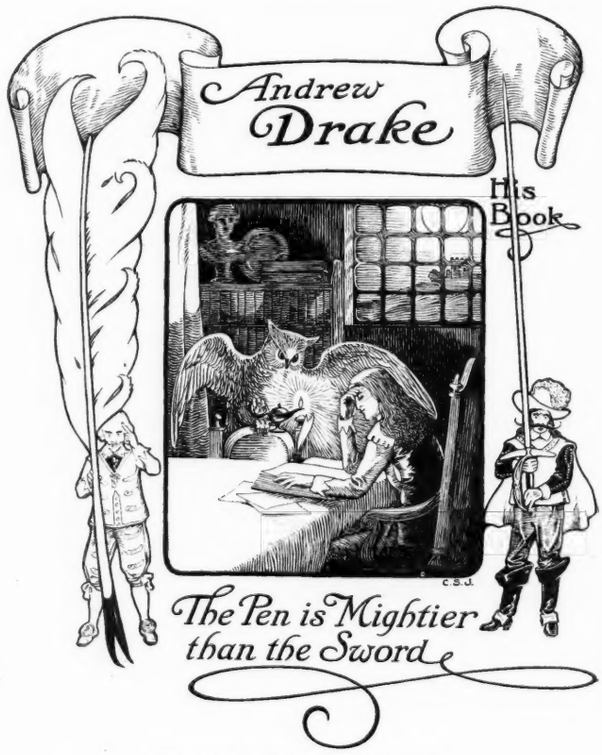
¶ Al hõra y alabança de nro señor Jesu xpo y dela gloriosa virgẽ sancta Maria su madre: aq̃ se acaba el presente tratado. El qual fue visto y examinado y corregido por mãdado dl. S. Dõ fray Juan Çumarraga: primer ỏbispo de Mexico y del cõsejo ỏ su Magestad. &c. Imprimiose eñsta grãciudad ỏ Tenuchtitlã Mexico desta nueua España: en casa de Juã cröberger por mãdado ỏl mismo señor obpo Dõ fray Juã Çumarraga y a su costa Acabo se de imprimir a. xiiij. dias del mes de Junio: del año de. M.D.quarẽta y ẽtro años.

COLOPHON OF "DOCTRINA CHRISTIANA," PRINTED IN MEXICO IN 1544.
Hispanic Society Library, New York.

To give one an idea of the typographical appearance of these early Spanish-American books, the last page of "Doctrina Christiana" is reproduced here for the first time. The reproduction is about one-half the size of the original page. The lower half is given, as was customary at that period, to the colophon, which is interesting on account of its Spanish grandiloquence. A free translation is as follows:

¶ To the honor and praise of our Lord Jesus Christ, and of the glorious Virgin, Holy Mary, His Mother. That is for which the present treatise is finished. The which was seen and examined and corrected by order of the Rev. Senor Don Fray Juan Zummuraga, first bishop of Mexico, and of the council of His Majesty. It was printed in the great city of Tenochtitlan, of Mexico, of the New Spain. And in the house of Juan Cronberger by command of the same Senor Bishop Don Fray Juan Zummuraga, and at his cost. The printing was finished on the fourteenth day of the month of June of the year M. D. forty and four years.
(1544)

This first printer, Juan Cronberger, left some valuable hints to his successors in this colophon. He placed the responsibility for all theological and typographical errors in his work on the Lord Bishop, and then he flatters the same dignitary by giving him public credit for paying the printer's bill. If the names of the philanthropists who would assume the cost of publishing books were but printed on present title-pages, many of our struggling authors would find willing publishers.



BOOK-PLATE BY CARL S. JUNGE, CHICAGO.

Written for THE INLAND PRINTER.

LETTERING AND DESIGNING FOR COMPOSITORS.

BY WALTER B. GRESS.

STEADILY growing interest is being manifested by compositors throughout the country in lettering and designing as an adjunct to printing, which can not fail to result in better work and higher ideals in the composing-room. This study is one of the most interesting to which the student typographer could devote his spare time, opening up, as it does, vast possibilities for original type treatment, and causing the type he handles to take on a new significance — of individual letters possessing characteristics all their own, instead of mere pieces of type-metal.

The awakening in men of a love of art — of things harmonious and beautiful — creates in them not only the desire to look on beautiful things and to possess some of them, but they are moved to produce similar ones with their own hands.

To the ambitious compositor especially does this craving for art apply. He sees good examples of hand-lettering and designing and realizes his utter unfitness to accomplish work of a similar kind without preparation, so begins at once by devoting his spare time to study and practice.

The evenings spent at home on the drawing-board soon become so filled with interest, he finds it necessary to restrain himself and limit the time spent in practice, that he may not be unfitted to discharge his duties in the composing-room.

As the weeks go by, work at the case ceases to be monotonous, for the worker's interest is aroused and he takes especial care in selecting type and is judicious about the manner in which it is placed together. He begins to realize the value of tone in a type-page more than ever before. The transposition of a lead here and there changes effects — and he knows *why*. The possibilities and limitations of type treatment — things he had never considered — are dawning upon him.

He sees the years slipping by — years that may be productive of much good work or barren through lack of ambition and effort — and feels that he has arrived at a time in his life when he wants to accomplish something worth while before nature casts his worn-out body in the hell-box.

The average compositor is quite content to be a thick space in the type-case of life, and congratulates himself that he is allowed to remain in the case at all. It is the man who is ambitious to climb to greater heights — the discontented one — who develops a shoulder and eventually a face with which to make an impression.

For most men this evolution is a hard problem and requires strength of will and a determination to overcome all obstacles, to evolve from the space condition to a more advanced stage.

In beginning this new work, it is absolutely necessary that the beginner should feel a keen sense of delight in its every development, for where there is no pleasure in work done surely no art can obtain. Delight is the soul of art, and is as necessary as the pen and brush in making letters and designs.

The starting point will prove to be a new epoch in the compositor's life, awakening in him a long-dormant desire to elevate himself to a higher plane, both commercial and social. As he progresses, he feels that the bonds which have held him to the four walls of the composing-room are growing thinner and weaker, and sees the time not far distant when he shall, with a final effort, sever the last strand and be a creator and not a mere imitator in the printing world.

The average mechanic has come to look upon art as a thing apart — as a gift bestowed by nature on some of his more fortunate fellows — and gets the idea firmly fixed in his mind that he shall never be able to create beautiful work, owing to this lack of inherited art instinct.

His life stretches out into an indeterminate line of gray, with an overplus of shadows crowding out any small spots of sunshine which may appear. It is the lack of a proper appreciation of art, more than anything else, that is responsible for this condition. No power on earth can so lighten the burden of the worker at the case as a craving for art. The desire once awakened, it transforms the dull, commonplace existence of the composing-room into tasks filled with pleasure and ambition.

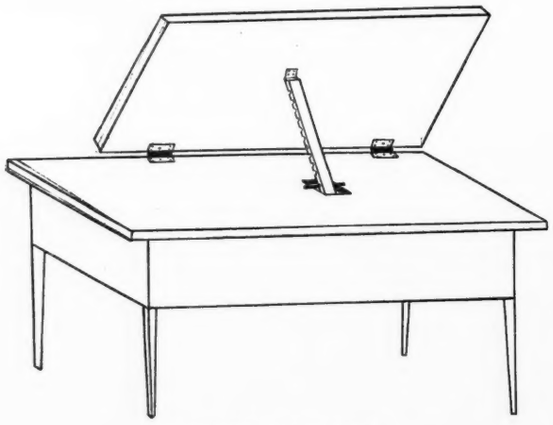
The man whose soul sings at his work is usually the last one to be affected by petty dissensions, for he is so filled with his labor joys he has no desire to supplant them for little troubles, and turns a deaf ear to the arguments of discontent. Sure of himself, he can demand his due, for his labor is in request.

It requires no great amount of worry to do small things well — to work by ourselves independently of others and be called original — but it seems so hard to combine our efforts with those of others, to so subordinate self as to produce the best there is in all of us. We fear the other fellow may gain a modicum of praise rightly belonging to us.

The human mind is governed by suggestion alone, and everything is possible to the man who has a firm grip on his convictions. Each thought, as it grows into an idea, influences the individual in his progress, and it remains only to say to one's self, "*I shall succeed*," and no power on earth can turn him aside or lessen his measure of success.

EQUIPMENT.

In taking up this interesting study, the student's first need is a good book on lettering. There are a number of books treating on the subject, of which Brown's, Day's or Strange's are to be preferred. It is advisable to devote several weeks to the reading of the history of letters before beginning actual practice. It brings the student to a



HOME-MADE DRAWING-TABLE.

better understanding of their origin and progress and the causes of certain peculiarities each possess.

After gaining an insight into the history of lettermaking, the first lesson on the subject is taken up in the I. T. U. Course, wherein the beginner is provided with the necessary working equipment and several practice sheets to be filled in and returned for criticism.

An important element in the preparation for advancement in this chosen field is the drawing-board, upon which the beginner commences to work out his destiny.

It is impossible to do good pen or brush work comfortably on a flat surface. The standard of work turned out usually depends upon conditions surrounding its production, and by eliminating the factor of discomfort better work will obtain.

Some beginners prefer a small portable board placed temporarily on a table to a more expensive one, but the comparatively low cost of the drawing-board here shown (which did not exceed $2) will place at the student's disposal as good a working base as could be desired.

The table and hinged board were purchased in a department store, the board being an ordinary baking-board with cross-strips at both ends to prevent warping. The dimensions of the table are 3 feet long by 20 inches wide, the hinged board being 8 inches shorter on the right side, leaving a convenient place on which to lay pens, brushes, inks, etc.

The supporting arm is made by sawing notches in a strip of wood 18 by 2 by ¾ inches and hinging it to the center of the back of the drawing-board. A large wire nail with the head removed is used as a supporting pin, being placed in any desired notch to hold the board at a given angle.

The board can be raised or lowered by reaching beneath the table, raising the arm slightly to disengage the pin and readjusting same as desired.

The entire table is then stained with weathered oak stain and a piece of green burlap eighteen inches wide fastened around the upper portion of the table legs, leaving an opening in front to allow the student to sit close to the table.

The general appearance of the drawing-board is pleasing and quite in keeping with the Mission style of furniture now in vogue.



MONASTERY ENTRANCE, MONTSERRAT, SPAIN.
From water-color by Dudley C. Watson.

"GOETHE."

You may have noticed that the conductors in calling off "Goethe" street, lend an infinite variety to the pronunciation of the name. Here are a few we have jotted down:

Gerthy,	Go-eth-ee,	Goth,	Goat,
Go-thee,	Gothy,	Goatee,	Go-eth.
Go-the,	Gothe,	Goathe,	

You will have to put the little marks over the o's. Our machine doesn't carry them.—*"Line-o'-Type," Chicago Tribune.*

Written for THE INLAND PRINTER.

UTILITY OF ART.

BY ANNA M. DENNISTON.

EVERY man has his "castle in Spain." To be dreaming a castle is to have the gift of vision; to be building one — concrete and real — is to be a worker; to have completed and left them, monuments to future years, is to be an inspiration to the world. There are crossroads, where the paths of the dreamer, the worker, and the two combined — namely, the artist — intersect, and it seems to be the business of some one to stand where the ways divide and analyze, for his own benefit and for the benefit of his kind. Dreamers, pure and simple, do little except to let the too matter-of-fact world know that there is a fabric of beauty somewhere outside the ken of plodders. It may lend a little glow of inspiration to humdrum rounds of mere drudgery to have shed upon them the far-off radiance that appears when dreamers tell their dreams.

Workers dream a little always, but the mere worker usually "plans." That is something very matter-of-fact, quite easy to be understood and to be made tangible, because the plan is speedily "executed." The world would not know what to do without the workers. Artists? What of them? They dream, and plan, and — hardest of all — they work. It is quite a simple thing to execute a plan, for both plan and execution seem on a level, but to execute a dream, to bring it into the concrete and tangible, is not infrequently, as one sense of the word indicates, its execution. Half its radiance disappears in the materializing process and half its glory seems forever to remain only in the conception. This is the excuse for the existence of so many mere dreamers. They have tried a few times to picture their thought and then have abandoned the project. However, a many-domed, sun-touched "castle in Spain" is never builded except by the one who has the courage to persist in recording his dream as sensibly and as rationally as he can, day by day, not regarding the fact that thereby is demolished much of the beautiful model he holds in mind.



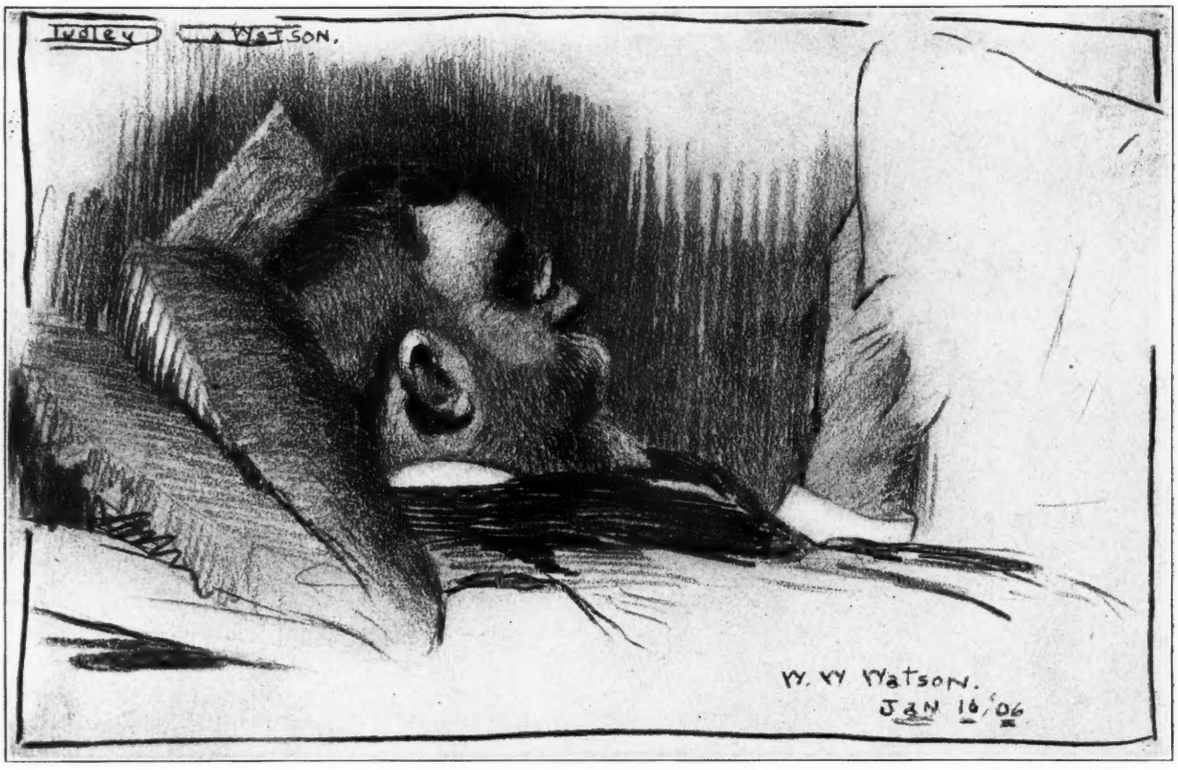
THE GRAY OF THE NORTH ATLANTIC.
From water-color by Dudley C. Watson.

The successful artist is the one that becomes coherent — he has a tale to tell and tells it from beginning to end. It seems that this is really all there is of art, namely, to speak a clear word and tell a true story. The story may be a very simple one, perhaps merely that the old lady whose portrait is painted is kind and motherly. Many an artist fails to grasp this idea, and so just strikes a color-note and expects applause, or makes a

"line harmony," and rests content. These are well, but should be merely part of his mode of expression. No artist, or musician, or writer, ever fails so utterly to interest the people he addresses as when he allows himself the, to him, great pleasure of doing something purely to show technic. The average mind can grasp technic if it follows upon the wake of the story, but if it leads, it is lost upon its audience, and good technic is admirable and should not suffer such a fate. Even the expert, who realizes the value of good handling, is not satisfied if this is all a work has to present.

A man who has recently come from Europe — masterpieces, which in the days of Raphael and Michael Angelo were a part of the structure in city building, and in the time of Praxiteles the very backbone and corner-stone of the City of Athens itself, to-day are not called forth as a part of any municipality or structure. The municipality and structure come first and then some one finds a place, maybe several places, that should be decorated, and an artist is introduced into the scene and asked to add his touch to the already planned whole.

Mr. Watson, who is a teacher of his subject — water-color — speaks of the large number of stu-



"PORTRAIT OF MY FATHER."
Pencil sketch, by Dudley C. Watson.

from a sojourn in Spain, the land that inspires many a dream — has a few words of useful analysis to give of the relation of American art and art-teaching in academic ways, as well as suggestions which are profitable to the business public and the illustrators. Dudley Crafts Watson, first of all, demonstrates his right to speak by showing his understanding of both an artistic and a commercial situation. He declares it to be his opinion that the art of the time — especially in America — has but passed the youth of its present epoch and is only about to become "of age," so that it may speak of its own affairs in its own name. It is expanding, but at present, with certain exceptions, offers financial support to its utility art only. The dents who begin an artistic career in America each year, and remarks that this speaks well for the esthetic opening up of the spirit of the age; but at present it seems evident that the development is not symmetrical, that the part of the world which uses and applies art is open to the artist only in spots. It follows again that with great good sense American art schools are taking note of the tendency, apparent in foreign schools, which eliminates the sturdy influence of commerce from art and produces a large number of parasites — people who have an "ideal" without knowledge of how to apply it to practical purposes. Consequently, the wise instructors are teaching the ideal to the extent that the minds of the students are

receptive to it, and, at the same time, are emphasizing the fact that every artist, or every individual who attempts art, must apply it practically, and, first of all, be a business man or woman successfully making a living. If the student's talent or opportunity does not prove equal to his financial success, he shall consider himself in duty bound to be practical first and apply his knowledge, if to no greater extent, at least to spreading the spirit of idealism with an intelligent interpretation of it, in the vicinity in which he may eventually make his home. So, while it is plain that the schools and the cities of the Old World furnish an emotional, poetic, and, even a better understanding of what art is than do those of the New, between them the balance is being struck, making the worker and dreamer one, and so producing the best order of artist. This, in part, accounts for the importance that commercial art is assuming to-day, and for the fact that the most marvelous dreamers of dreams — men like Alphonse Mucha, for instance — do not refuse to put the touch of an inspired pencil to the advertisement of a piece of dry-goods or a cup of cocoa. The intensely practical spirit also shows in an extreme when a very great talent is sacrificed to a mere matter of creature-comfort, and a modern Corot, for instance, buries himself for life as a stone-etcher in a lithographing establishment. This usually occurs to people who have talent, but do not persist against obstacles and rise to the freedom which great height brings. The desire of the average artist to grow is what confers upon commercial art its ideality and dignity, and commerce, on the other hand, gives it practical value. If an artist is not in a position to grow out of commercial art into a more ideal field, he will grow where he stands — in the doing of his present task.

With so clear an understanding of existing conditions in the minds of our American art-teachers, there is every hope that the high and commercial art of America will reach its best as well as its most rational development, and that every subject to which it is applied will be more and more benefited.

Symphonies are not alone played upon ivory keys; they come stealing out of the land of dreams and tell us their gentle, soul-stirring messages on paper and canvas. Mr. Watson's "Moonlight on the Atlantic" shows this quality of highest expression. A few brush-strokes picture a wave of the ocean, its mottled crest broken under the moon, and here is seen another feature, the decorative. Spanish streets and castles show the pictorial feeling so dear to all the world. Human and sympathetic qualities are expressed in a "Study of My Father," in pencil. These give suggestions of the thought he holds — that all along the way it is necessary that the ideal should reach out and infuse itself into the utilitarian, and that the practical should give strength to the cause of true artistic progress. And so, the broad concept of



A NOCTURNE.
From water-color by Dudley C. Watson.

the subject held, even by men who specialize, confirms us in the assurance of a strong and ever developing art, both for commercial and purely pictorial uses.

INCOMPETENT.

"Father," asked the small boy of an editor, "is Jupiter inhabited?" "I don't know, my son," was the truthful answer. Presently he was interrupted again. "Father, are there any sea serpents?" "I don't know, my son." The little fellow was manifestly cast down, but presently rallied and again approached the great source of information. "Father, what does the North Pole look like?" But, alas! again the answer, "I don't know, my son." At last, in desperation, he inquired, with withering emphasis: "Father, how did you get to be an editor?" — *Zion's Herald.*

AWFUL PLACE TO BE BITTEN.

The thirteen-year-old schoolboy put up such a fight with the maddened animal that the girl was able to escape, but the youth was badly bitten in the tussle.— *Chicago Daily News.*

Written for THE INLAND PRINTER.

LANGUAGE WHIMS AND FALLACIES.

BY F. HORACE TEALL.

ALMOST every writer has some whimsical notions, and some writers insist on having their most whimsical forms, whether of expression or merely of punctuation, spelling, etc., unchanged in printing. Each person, especially of those who pay for the work, has an unquestionable right to make his own choice. This is especially true with regard to the matters which may be correctly decided in either of two or more ways, as where different modes of spelling are equally authorized. It would hardly be profitable for us to consider these things from a merely theoretical standpoint, although the theories involved might be subjects of interesting discussion elsewhere. The general subject is of practical importance to proofreaders, mainly in the problem of deciding practice in cases of clashing personal opinions and in determining how far to go in suggesting changes to authors.

Proofreaders are as well entitled as any other persons not only to have opinions, but to keep on having them until they change; but many proofreaders, as well as many other people, need to learn that their opinion is not always the most important thing in the world. When a proofreader writes anything and has it printed, particularly if he pays for the printing, then he may have his way undisputed. When he is simply reading the work of others, however, the others are the ones to be pleased, even if they are whimsical or their reasoning fallacious.

A lesson on how not to do it occurred on a large book made by many writers. This book contained much history. The printers employed a proofreader who had extensive historical knowledge, particularly that of our civil war. Hardly an article on a civil-war subject failed to elicit from this reader a criticism on the margin of the proof, often longer than the article itself. His criticisms were always examined carefully by the editor of the department concerned, and usually effected no change. He was not satisfied with one rejection, but often repeated his notes on another proof. Such work by any proofreader is simply outrageous. It is beyond understanding how either his employers or the editors could tolerate it, for it robbed all of them, besides preventing his correction of real errors, for which correction his wages was paid.

Very often no one can tell whether something that seems wrong, or even something that certainly is wrong, is so because of whim, or fallacious reasoning, or mere ignorance on the part of the writer. In such a case, when there is time, a proofreader should suggest a correction to author or editor, with reasons for changing when it seems that statement of reasons will be helpful. Every good proofreader knows this, of course; but too many readers are persistent beyond proper bounds. An author's deliberate rejection of a suggested change should be sufficient; the query should not be repeated unless so directed, except when, by not being answered either way, it seems not to have been noticed.

So much has been said here about the proofreader to lead up to the fact, apparently not recognized by some, and too much emphasized by others, that the reader is not commonly employed as a literary or language critic, or faultfinder, except as far as such function may be involved in the correction of errors made by compositors. He may often find little appreciation even of really good suggestions, and yet he should make them on proper occasion, but even more he may better refrain from doing so under some conditions.

Whim and fallacy have played no small part in the establishment of many of the present universally used forms, both in spelling and in locution, just as they have in most human affairs. Every one has a pretty good idea of what whim is, and of what fallacy is; but not all are willing to acknowledge the actual extent of their personal whimsicality or the fallaciousness of much of their reasoning. Again, these qualities are not always so patent to some people as they are to others. As long as the world lasts there will be differences in the results of learning, even from the same actual basic facts, so that what is learned and held as fact by one person will be held by others to be untrue. And varying opinions will always be adhered to by one and protested against by another, with the persistency that is considered as proper firmness by one and as mere obstinacy by the other.

What we wish to impress here is thus noted in the history of Cyrus the Great, by Jacob Abbott: "Even at the present day we shall all, if we closely scrutinize our mental habits, find ourselves continuing to take for granted, in our maturer years, what we inconsiderately imbibed or were erroneously taught in infancy, and that, often, in cases where the most obvious dictates of reason, or even the plain testimony of our senses, might show us that our notions are false." But we do not often, in fact, closely scrutinize our own mental habits. We are much more given to scrutiny of others, and to the decision that the others are wrong, as undoubtedly they sometimes are, but not always.

An advantageous qualification for a proof-

reader is ability to distinguish between merely innocuous whim and accidental error on the part of those for whom they work. An example of innocent whim was shown by Charles A. Dana when he invited me to "help him read his proofs," as he expressed it. The one desire that he expressed, besides the general one that errors should be corrected, was to have short break-lines avoided by change of wording. Objection to this would have been silly, notwithstanding the fact that my own whim would be exactly opposite, as I think an occasional short break-line an embellishment rather than a blemish.

This reminds me of another whimsical practice of the same paper, long ago abandoned almost everywhere else. It is the printing of personal names in small capitals in editorial articles, though not so in news columns. I can think of no reason why this should ever have been done, nor why the names of ships should be in italics, nor why anything else so purely useless ever should have been. Happily, we are rapidly dropping these customs. But another distinction is made in the paper spoken of that is even more nonsensical. While it speaks of Mr. BAILEY and Mr. BRYAN, in the very next line it calls certain people "Bailey bloodhounds." Now the man's name is the same in both instances, notwithstanding the fact that the second time it is used as an adjective. But matters like these are entirely subject to the personal choice of those who pay for the work.

Many matters that seem to be whimsically or fallaciously decided may be shown to rest their accepted decision on a basis of real reason and analogy. Many others may be shown plainly to be reasonably susceptible of decision in either of two or three ways. In not a few instances forms almost universally adopted may be shown to have arisen from specious premises that have no truly reasonable foundation. It is our intention in succeeding articles to inquire into some of these matters specifically, pointing out the varying decisions, with the amount of authorization of each that is really authorized, and with statement of the fact when we hold that no worthy authorization exists.



Photograph by Wm. F. James. WINTER IN THE CITY.

SAFE.

A kind old gentleman, seeing a very small boy carrying a lot of newspapers under his arm, was moved to pity. "Don't all those papers make you tired, my boy?" "Nope," the mite cheerfully replied. "I can't read!"—*Youth's Companion.*



CRYSTAL.

Photograph by Eugene R. Hutchinson, Chicago.

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RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
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EDITORIAL NOTES.

CAPACITY for infinite pains — which some one has defined as the mother of genius — was recognized when the jury of awards at the Dresden Photographic Exposition awarded the honor-prize to N. S. Amstutz. Our readers who are interested in Mr. Amstutz's specialty will concede him a master of detail, and be pleased to know that one who has accomplished so much for craftsmanship through an eternity of drudgery is rewarded in so appropriate a manner. It will help to sustain the fires of cheerful optimism that burn so brightly in the mentality of this particular graphic arts honorman.

PATENT, trade-mark and copyright laws are frequently used as a cover under which enterprise is stifled. It is a comparatively easy matter to secure a patent, and many are issued which would not stand the test of the courts. The owners are well aware of this, and utilize protection of the Government for the purpose of preventing others from competing in their line. There is a pretty good thing exploited in the craft press, and some person files an application for a patent or copyright, to which he has no more right than thousands of others, and the initiated know the patentee has no moral right to the magic papers. But the patent announcement is made, and those who might enter the field are deterred by fear of litigation. Here is work for one of our organizations. They should adopt some means whereby those who obtain patents or copyrights fraudulently should be prevented from reaping rich rewards at the expense of others equally enterprising and deserving, though not so vulpine.

AS THE trade is squaring itself off for a good time — is getting down to businesslike business — that philosopher and friend of the craft, David Gibson, assures us every man will be his own printer within a short time. He is issuing a house-organ which, with charming audacity, he calls "The Layman Printer," and tells us that printing is being transformed "from an exclusive to a universal art." The booklet is printed on a multigraph. All things considered, the "presswork" is well done; oodles on oodles of printers do worse, we are constrained to confess. The multigraph will do better, and some printers will have to anticipate that betterment, else they will realize the fears of the timid and be driven from the business by the "new-fangled office jimcrack, by heck." We do not minimize the effect these inventions will have on the trade. For a time, work may be withdrawn from the market, but printing begets printing, and the office near-printing machine will ulti-

mately produce a demand for more printing. If Mr. Gibson's world-enlightener does drive any out of the business, they will be the doers of indifferent work, for real quality printing will still need the care and skill which are the peculiar talents of the typographer who gives satisfaction.

IN Great Britain they are becoming very practical in "driving heathenism out of business," to quote a slogan of one of New York's reforming campaigns. An evidence of it is found in the action of the Institute of Journalists providing for out-of-work benefits for the unfortunate. We are not informed as to who composes the institute, but Harry Lawson, one of London's great publishers, was prominent in furthering the unemployment feature. Thus, the stress of competition and the leveling processes of industrialism are affecting the so-called professions in countries where commercialism has reached a high state of development. A quarter of a century and more ago journalists would have scoffed at the idea of their adopting such measures; and, least of all, would they expect that a great publisher would be in the forefront of the movement. The urgency of the claims of victims of society's progress is awakening men to their social duties and responsibilities, which explains the activities of the Lawsons in strange fields.

A CRAFT chronicler, whose name is unknown to fame and who writes under a Minneapolis "date," has been in the habit of making some acrid remarks about the printers of St. Paul. Minneapolitans tell us that their Franklin Club does things — vital things — it raised prices. It is alleged by this chronicler that wicked St. Paul printers have been jumping on the interurban, going to the sister city, buttonholing buyers of printing, expatiating on the iniquities of trustification, and taking jobs for less than the wiser home printer would ask for them. This was a disagreeable, and, perhaps, menacing situation. It was useless for the printers of the big twin to rail at their fellows of the smaller twin, and to send a punitive expedition against them is not within the realm of sensible commercial diplomacy, for to cut prices in St. Paul would be to sacrifice the structure which the Minneapolis Franklin Club had built. Its members took counsel together and demonstrated that in a multitude there is wisdom, because they did the right thing and the only thing to do under such conditions, but which is generally the last thing we think of when so harassed. They decided to have an informal dinner at one of Minneapolis' finest refectories and invited their St. Paul brethren, for the purpose of telling them what the Franklin Club had done and was intending to do. The Minneapolitans told the St. Paul people they were invited because the former wanted a sympathetic audience, and had heard some whispers of a yearning to form a Franklin Club in St. Paul, and declared they would be on the anxious seat until the rumor was confirmed. In treating conditions in this manner, our friends showed discretion and are surely on the road to success, for the result can not help but prove beneficial to the craft of Minneapolis as well as of St. Paul.

SERVICE is a quality we all prate about, but there is a danger that we do not realize to the full what an important factor it plays in securing and retaining customers. The buying public insists on service. It has become so much a part of business of to-day that great newspapers pay much attention to the subject. An eminently successful assistant manager — one who keeps expenses to zero-mark and otherwise a jewel — was thrown among the discards because of his inability or disinclination to cater to the whims or gratify the idiosyncrasies of advertising men. He was keen on maintaining the dignity of the paper, possibly, and resented the "dictation" of outsiders. That was the conventional attitude in the not-long-since past. Those were the days when the "rules" of this or that publisher or manager were enforced to the last letter, and it was deemed a mark of business excellence to turn away a prospective advertiser with a check for untold thousands, because he wanted to use a font of type that was objectionable to the paper on account of its popularity in other newspaper offices. Stories of that description are few and far between in these days, and credit therefor is due to our recognition of the simple and logical idea that the man who is buying space is entitled to the best service that can be secured. If failure to appreciate changed conditions militates against an otherwise successful newspaper man, a similar defect must count heavily against a commercial printer. Not to make service — having the job on time and otherwise pleasing the customer — a feature of office practice, is to argue one's self behind the times.

MEMBERS of the typographical union are busily discussing the expediency of establishing a new feature by the international organization — a graduated insurance scheme. The official title is "mortuary benefit," and provision is made for payment on the death of members of from $75 to $400. The heirs of any member are entitled to the minimum benefit, but it requires a continuous membership of more than fifteen years to attain the maxi-

mum. Not so many years ago the idea of the international union disbursing benefits on this scale would not have been entertained for a moment, but now those who should be acquainted with the drift of opinion in the big organization are inclined to think that when the popular vote is taken on the pending proposition it will be indorsed by a very large majority. Those opposed to the measure lay emphasis on the fact that the plan is unscientific and, therefore, the insurance must necessarily cost members more than they would have to pay old-line companies. The burden of the argument advanced by advocates of the measure is that it will tend to strengthen the union, especially in the case of married men, by holding out to the women folk the assurance of a neat sum should the bread-winner be taken away. The revenue for this benefit is to be derived from a tax of one-half of one per cent on the earnings of members, and those advocating the change maintain that this method of payment insures against the injustice of compelling members to abandon insurance in which they may be interested; for, argue these gentlemen, those receiving the lowest wages are not carrying much insurance, while if those receiving higher wages are, they are better able to stand the comparatively slight tax which the new benefit will impose. The unscientific argument is met by the declaration that if the members are really in favor of establishing this benefit they will assure its success. There is much strength in that view, because, after all, the great impelling force behind this and the old-age pension funds is sentiment—perhaps the most potent influence in trade-unionism; indeed, the fraternal sentiment is growing among employers, and it is really that element which justifies the hope of those interested in employers' organizations.

THE International Cost Congress at Chicago was an unprecedented success, and the concrete result of its deliberations as seen in the articles, or code, it adopted, is altogether good. Every employer should read and reread the congress' dicta till he knows them offhand. These statements are not the result of two days' deliberation. They are the best judgment of scores of successful printers, who have experimented for years, and who spent two days in discussing with erudition and exceptional clarity how best to express the sum of the knowledge they had gained. While much was said about what was wrong with the industry, the majority of those assembled knew very well what was and is the matter. In plain English, it is ignorance of the elements of business law that is bothering the trade. We are not among those who



THE ROBIN REDBREAST.
Photograph by Charles Reid, Wishaw, North Britain.

think that an acquirement of the needed knowledge will lead to the development of a class of millionaires. Perhaps we would not be so heartily in favor of the revival that is now permeating the craft if we thought that would ensue. There is danger that such a change would precipitate a craft cataclysm; at least, an epidemic of appendicitis. But there is little need to fear the corroding influence of congested wealth. Barring a revolution in methods of production, the printing trade will be among the competitive industries for many years to come, and real competition taboos large fortunes. Adherence to the articles of the International Cost Congress will do much to remove the evils of senseless and suicidal competition. If the principles are generally adhered to, printers will not be bidding for an opportunity to give away their substance. There is no longer excuse for the man fresh from the case or press to plead ignorance about depreciation; nor is he required to take a course in the fool's school — experience — to learn that ink should be charged for or that it costs money to handle and store stock. The trend of discussion in craft papers is keeping those subjects to the fore. Some will read without heeding, while others will know and understand, but be slow to profit by what they have read or by the proved experience of others. These are the weak brothers and their name is numerous. They lack the backbone to see a job leave them. These constitute the craft's great problem from now on. How to reach and treat the erring ones are among the subjects that will probably engage the attention of the permanent commission. Some there will be favoring using harsh measures; others will raise their voices on behalf of a pacific attitude coupled with a persistent educational campaign. We hope advocates of the mild power will prevail, not only because they are right, but we are of the opinion that the converse method will defeat the purpose it has in view. It is conceded that persuasion is a slow and tiresome procedure. Changes in method come slowly; the awakening of a comparatively small percentage to the folly of conditions that have become hallowed by age is the beginning of the end, as was remarked at the congress. It is not the end. The ignorant must be enlightened and the spineless strengthened, and, in doing so, the teachers should remember the slow weary way they traveled before they realized — reluctantly, perhaps — that their dearly beloved business methods were haphazard and wantonly wasteful. Evils are persistent, and their roots run deep, so those with a flourishing growth of generations behind them are not eradicated in a day or a year. We must be content with seeing the trade's energies slowly diverted into the most useful channels.

ALL the speeches of the labor-organization chiefs at the Printers' League conference, in New York, rang with pæans to the virtues of conciliation and arbitration. It is what might have been expected of men who know what a strike means in misery, hard work and money. But there is another side to the big-stick method of doing business. It was referred to by President Glockling, of the bookbinders' union. He said union officials were often commissioned to make demands on employers which the officers knew to be unjust or bordering on the impossible. The men who instructed them did not intend to be unjust or ask the impossible, but they were ignorant of conditions. Mr. Glockling deplored this state of affairs, and, in doing so, he tacitly reprobated the practice of scales being made by one of the interested parties. If it is inherently wrong for an employer to set a price on labor without consulting the laborer, it is equally wrong for a group of laborers to arbitrarily set the price without conferring with employers. It is not that the employer is constitutionally unfitted to deal fairly that he so often does that which is unjust when looked at from the wage-earner's viewpoint. It is because he doesn't know. And a hundred or a thousand men in a union meeting suffer from the same limitation. What we now know as the labor issue has its origin in just this sort of ignorance — the employers of tens, hundreds and thousands of men in large cities can not understand their needs and aspirations as do employers of three or four men in villages and small towns. To reëstablish the old relationship is impossible. It is equally impossible for present conditions to continue, for in them there inheres too much that is unjust. A Chicago manufacturer set forth conditions in his establishment to show that a ten-hour law is a wrong and a hardship. He is proud of his factory, and the treatment accorded his employees, yet his statement moves the *Saturday Evening Post* to say that it proves the need of a ten-hour law. An Eastern manufacturer makes a conciliatory proposition to striking employees, which *he* regards as magnanimous, but it provokes President Taft to publicly declare he has no patience with employers who are so narrow and unfair as to take such a position. When conditions move the President and a paper to speak thus, there is no need to be surprised if those directly affected resent them with some degree of fierceness. In this day, it is not feasible for one to know understandingly the conditions controlling both parties, hence the value of settling disputes between employer and employee through conference and by arbitration if necessary. We may admit it is a crude method, falling far from being ideal, but it is workable. Critics among employers

should show us a better plan that is practical; employee critics are under the same obligation, and, the added one, of proving that strikes and other methods are productive of greater earning capacity than the milder plan.

THE first article in the first issue of THE INLAND PRINTER was an appeal for better treatment of apprentices. Since that time, we have endeavored to be faithful to the cause. That steadfastness is among the things which have caused us to be denounced as demagogic in catering to the men in shirtsleeves. A conviction that we were absolutely right is urged in justification of our seeming partisanship. Some allege that circumstances, rather than logic or reason, lead men to act or change their conclusions. It is conceded now that the period is almost on us when incompetency is seriously affecting employers and the craft. Recognition is also being given the fact that a great portion of this incompetency is due to past neglect of apprentices, for, at one time, that was not so generally admitted as it is at present. The *Bulletin of the United Typothetæ* — which will not be accused of demagogy or of undue solicitation for the welfare of the wage-earners — asks its readers, "What are you doing with the boys?" and says the printer owes it to himself to give apprentices thorough and painstaking instruction. Our contemporary places this advice on a business basis, and is sure proper treatment will bring ample reward in the shape of an efficient, profit-earning force. The *Bulletin* adjures employers to satisfy themselves that the boy selected is the right kind, and then "see that he is given instruction in all branches of the work; don't try to make a specialist of him. Specialists are supposed to be the most expert in various lines, but their expertness is more imaginary than real. In fact, it consists mainly in knowing just where to lay hands on the exact materials needed, an accomplishment any man working constantly at one thing will quickly acquire. The most valuable man is the one who can make good in any capacity." Which is good advice from all standpoints, and prompts us to suggest that a good rule to follow when dealing with apprentices is to treat them, not as you would like your boy to be treated, but as you would like to be treated yourself.



A STAND-OFF.
Photograph by Charles Reid, Wishaw, North Britain.

JUST LIKE A PRINTER.

Little Ted, seven years old, was sent to the bathroom for a "good scrub" before dinner, but returned so quickly that his mother declared he couldn't possibly have washed himself. He replied: "Truly, I did, mother, and if you don't believe it, you can just go and look at the towel." — *The Delineator.*



Photograph by Wm. F. James.

WAITING.

Written for THE INLAND PRINTER.

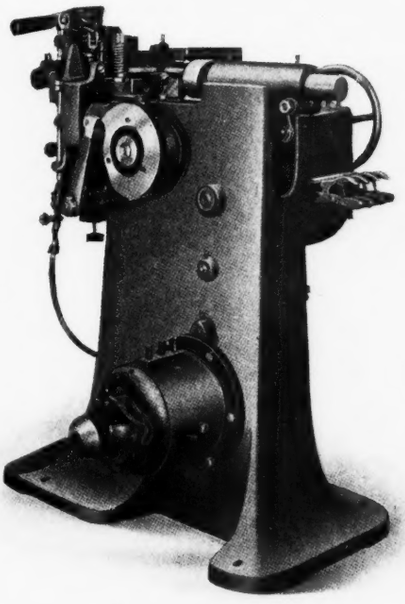
TALKS ON TYPECASTING.

NO. II.— BY ALFRED MC CUE.

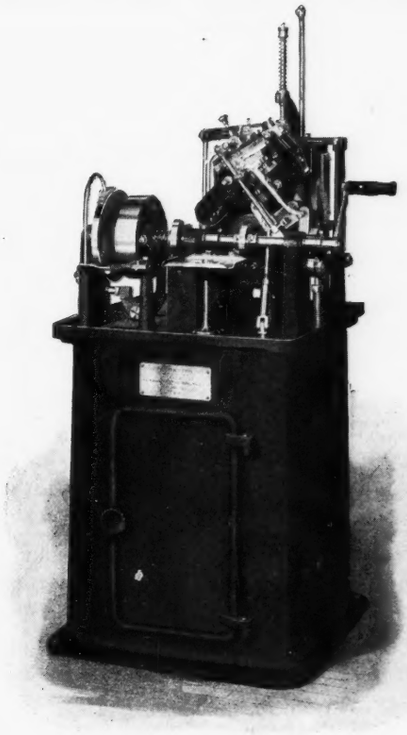
THE typecasting-machine field is no exception to the law of supply and demand. A decade ago, the printer could not purchase a typecaster for love or money, as none was for sale. And had he one, the matrices were lacking. To-day he has the choice of several, and matrices knock at his very door. Typefounding has existed for more than four hundred years, and its practice has settled along certain well-established lines. It is fair to presume that no radical changes can be made in the methods. Type will, in all probability, be cast one at a time for many years to come. Not that there have been no attempts to do otherwise. The patent records are replete with many brilliantly conceived schemes to cast whole alphabets at one operation, or groups of characters, or even two types at once, but commercially the ways of Bruce and of Barth still prevail. True, in England there is the Wicks machine, which spouts out type in a continuous stream, whole alphabets in succession, but this machine is confined to the smaller bodies and really casts but one letter at a time.

The first attempt to usher in the new order of things was made in Baltimore, Maryland, by the manufacturers of the Compositype machine. Printers did not for a long time take kindly to the innovation. The venture was unfortunate in other ways. The machine was designed on novel lines, the mold being radically different from what had been settled upon by many years of experience and experiment. It might be called a combination of the Bruce and Barth principles. The mold was an opening and closing affair, but the type was ejected by a sliding body-piece onto a stick, the mold parts closing together with a wedging action. The excessive wear of the mold parts and lack of means for adjustment soon destroyed its accuracy. The fact that the jet opening, through which the metal entered the mold, could not be enlarged when casting the larger bodies of type, caused these to be cast more or less hollow, and as a result the type was crushed when subjected to the pressure of the printing-press. No means for lubrication or water-cooling of the mold were provided, and the speed of the machine was, therefore, painfully slow. The limit of this machine was from six to thirty-six point type. Separate mold sections were required for each body size, but low quads and spaces could also be cast in the letter-molds. Notwithstanding all the drawbacks and the opposition of antagonists, several hundred machines were placed in this country. Many of them are running to-day. The company had practically exhausted its resources in 1907, and its factory in Baltimore has not been in operation for the past few years.

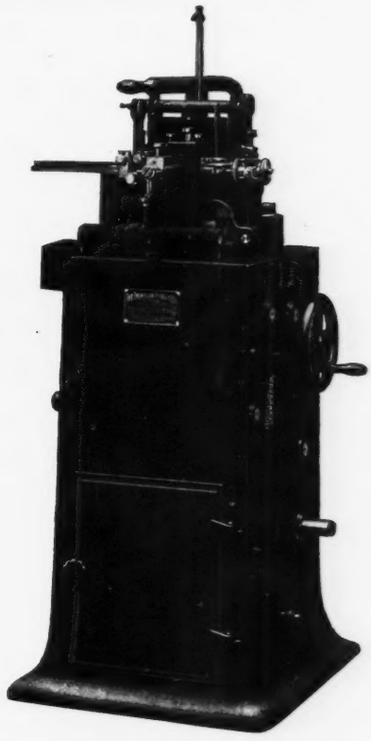
One great benefit done by this company was the making and stocking of thousands of fonts of elec-



THE COMPOSITYPE AUTOMATIC TYPECASTER.



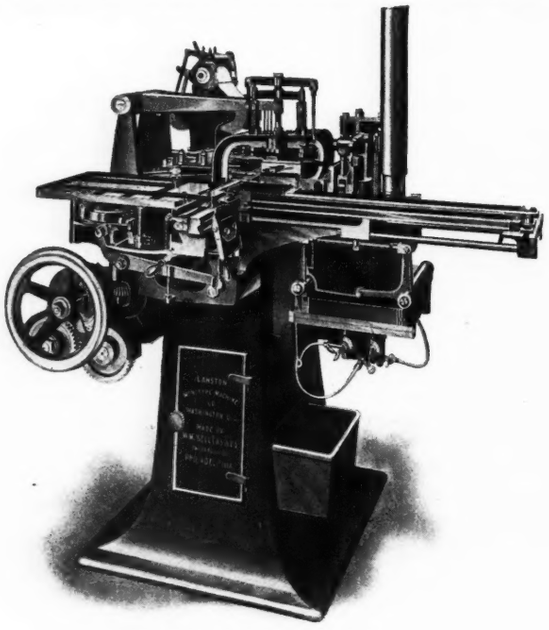
NUERNBERGER-RETTIG TYPECASTER.



THE THOMPSON TYPECASTER.

trotyped matrices, which were rented to its customers at a nominal daily rental. It demonstrated to the satisfaction of the printers of the country that the matrix, at least, no longer was an obstacle to their becoming their own typefounders.

The next typecaster to make its bow to the printing world was the Nuernberger-Rettig machine, made in Chicago. The lines of this machine follow closely those of the Bruce machine. Indeed, the main point of variance is that the jet is separated from the type before it leaves the mold, thus



THE LANSTON MONOTYPE CASTER.

doing away with the handwork of breaking the jets. As the point of separation extends upward into the body of the type, no tooling of the foot of the type is necessary. Otherwise, the machine is virtually a power-driven Bruce machine. Nothing smaller than six-point is cast and nothing larger than thirty-six-point. As with its progenitor, separate and complete molds are required for each body-size of type, and another set of molds is also necessary to cast low quads and spaces. These molds can be quickly taken from the machine and changed, as can also the matrices. The latter are copper-driven, similar to the regular foundry matrices, the company operating a large punchcutting and matrixmaking department. A number of these machines have been installed in printing-offices in various parts of the country, and are substantial evidence of the fact that printers are eager to return to first principles when the opportunity is offered.

As the Compositype machine was a composite of the Bruce and Barth, and the Nuernberger-Rettig a regenerated Bruce, we look for the successor of the Barth machine, and find it in the Thompson typecaster, another Chicago man's invention. Here we have the Barth style of mold, universally adjustable to cast all sizes from five to forty-eight point type, and, by using a special matrix, low quads and spaces are cast in the same mold. The type is ejected in a continuous line and dressed and trimmed by cutting-tools, as in the Barth machine. But, perhaps, the greatest stride in the direction of gaining the printer's favor is found in the fact that this machine employs the ordinary Linotype matrix from which to cast its type. These matrices cost but 3 cents each, and can be had in over three hundred fonts and faces, for English as well as foreign languages. Logotypes can be also cast from Linotype matrices. Electrotype matrices are used for the faces above the Linotype range (fourteen-point) and, as matrices of the Compositype machine can also be used interchangeably with those made for the Thompson machine, the resources of its predecessors are at its command. The Thompson Type Machine Company also manufactures electrotype matrices in all sizes up to forty-eight point, which it rents to its customers.

That the manufacturers anticipate a demand from not only the larger city printers, but also the country printers, is shown by the manner of constructing a speed-changing device within the machine base, so that the machine can be run by belt with connection from a line-shaft, where direct or alternating current motors are not used. Gas, gasoline or coal-oil burners have also been developed to heat the metal-pot in districts where there is no choice. These machines have been in commercial use for nearly two years, some having been shipped to Oriental countries.

Another typecasting machine which is dedicated to the printing world is one which, while older than either of the others, has only recently been offered as a typefounding machine — the Monotype. This is the well-known typecasting machine, stripped of its typesetting complications, and adapted to cast type from, not only its copper, punch-driven body matrices, but also the larger sizes of job type, the latter being electrotypes. As this typecaster is convertible into a typesetting machine, it serves a double purpose. Separate molds are employed for each size up to twelve-point. Above that the molds are adjustable within certain limits, three sizes being employed to cast the sizes up to thirty-six-point. Low quads and spaces require a separate set of molds. Quads above one em in size can be cast in bodies above twelve-point. The mechanism of this machine, of course, is peculiar to the requirements of a typesetting machine, but in so far as the mold is concerned, it is a direct descendant of the Barth.

Written for THE INLAND PRINTER.

THE LADY LINOTYPIST AND HER RESOURCES.

BY LEON IVAN.

THE operator on No. 4 went to Dakota to spend her vacation with her brother, who had recently married and settled down on a farm there. Everything was strange in that district of magnificent distances and she had a succession of adventures. In a letter to the little blonde copy-holder, No. 4 said: "Am having a fine time up here, but it is rather dull with everybody busy harvesting. We seldom see a daily unless we go to town for it. After I read everything in the house and corrected proof on it twice over, I was thirsty for more and inquired if I couldn't take the pony and drive over for the mail. Molly, that's Jim's wife, said I might go if I would be sure and keep to the road, because I might get lost if I tried to hit the trail across the prairie. I promised that I would, but the drive out was so long and lonesome that, after I had got the mail and finished my shopping, I decided to take a chance on the short-cut home. Everything went all right for quite a distance, because the pony seemed to know its way home all right, and everything was lovely till we came to the creek. It didn't seem to be any trouble for Jim to get across there when he was manipulating the machine, but I confess I was terrified when I got to it by myself, so I had to trust to the pony to make good, and we started down the bank. We had scarcely hit the drink before we collided with a rock as well — the clutch slipped and I went into the pi-channel when the buckboard tipped. I was stung for fair, and the pony, frightened at the splash I was making, began to fuss around like a regular machinist on publication day, 'til it broke loose and made for the other shore. I didn't dare let the motor get away from me like that, as I knew I could never get home without horse-power, so I rushed after the animal and captured it in a hair-line finish before it could get away from the bank.

"I tied it up to a bush, and yelled 'No. 4'; but nix machinist came to the rescue, so I knew it was up to me to push the button myself, if I wanted to get the wheels spinning. I sat down on the bank to cry, but that didn't do much good that I could see; my shoes were full of water and sloshed around every move I made, so I took them off to dump them out; my stockings were next wrung out and spread on the gravel to dry, and, little by little, all the rest of my cover-stock followed, till I was in a regular Garden of Eden costume minus the foliage, with my washing all hung on the bushes. I knew I could never mount the wretched little pony and ride without a saddle so, my only hope was to assemble the outfit and get it into working order myself. The water wasn't very deep, so I had no trouble in wading back across the stream to the buckboard, and, by dint of tugging and hauling, eventually pulled it over by hand to one side. One never realizes what a hard world this is till you fall down on it two or three times over the slippery rocks, as I did when I was playing horse with that rig, and I lost some of my binding in the tussle. Fortunately, there was no one around with a camera, and the pony was of the lady variety, so I was spared some embarrassment on that score; but the flies and grasshoppers seemed to imagine I had opened a free-lunch counter and were awful bold. I finally got the rig across to where the pony was, but was unable to get the connections to work, as the front finger was badly bent to begin with, and the only tools I could find to adjust it with were a few pebbles, which appeared to be the only carriage-shop 'chinery lying around. I beat it into shape with a rock, and, to make it stay, spliced a piece of stick to it with a pair of shoe-strings. It was still pretty wabbly, so I strengthened it by adding my corset-laces, which helped to brace it up quite a bit. The harness was also busted in several places, so I had to get busy and fix that next — for I hadn't worked around a machine all these years without seeing how the machinist wired his belts together when they parted. I used a hatpin for an awl and hairpins for wire till I made a job of that which I thought would hold till I got home. All this time my clothes were drying, and I was resuming them piece by piece, till, by the time I was ready to put the power on, I was nearly all dressed, barring my shoes and stockings, but as I wasn't afraid of meeting anyone on the trail that didn't matter. On a final survey, the harness seemed all right, except a piece that went under the horse's stomach, which was dangling about, so I secured that with my garters. Then I helped the miserable little beast to pull the outfit up the bank and I drove home without any further disaster. As soon as I struck the barnyard I fairly aviated into my room, and, having sworn Molly to eternal secrecy, told her what had happened. Of course, she told Jim as soon as he came in from the field, but he only laughed and said they couldn't stump a Linotype machinist, whatever happened."

KEEPING CUPID ON THE JOB.

"That widow is a good manager, isn't she?"

"Manager? I should say so. She got that house of hers practically fixed up like new for nothing."

"How did she manage it?"

"She was engaged to the carpenter till all the woodwork was finished, and then she broke it off and married the plumber." — *Baltimore American.*



HALF-TONE FROM PENCIL DRAWING BY EARL H. REED, CHICAGO.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE CHELTENHAM "R."

To the Editor: NEW YORK, N. Y., Nov. 4, 1909.

The Cheltenham job-type family has two casts of lowercase r's, familiar to job compositors, but their rightful placing seems to be a matter of little concern to many followers of the art preservative, if one may judge by reading advertisements in monthly magazines and promiscuous jobwork set in this font. One of these casts (which will be termed the "extended," for lack of a technical name) is meant only for use as the final letter in words ending with the r consonant. When the extended r is otherwise used there is too much space between it and the succeeding letter. This space is eliminated by the use of the "condensed" (likewise for lack of a technical name) r, which is its proper and only place in correct typography. When two r's appear together in a word the condensed letters should always be used. The two casts are rarely seen together in print, but when this occurs the extended r has the appearance of a wrong-font. Proofreaders, however, seldom overlook this latter incongruity. A saving of time in correcting and better work will result by placing a partition in the r box and separating the two casts when laying the font. It is then up to the distributor to keep them separated. The following examples will fully illustrate the points mentioned:

CORRECT FORM.

War. Error. Stranger.

INCORRECT FORM.

War. Error. Stranger.

VINCENT W. BRADY.

IS YOUR NAME IN THIS LIST?

In a volume recently issued by the Census Bureau at Washington, entitled "A Century of Population Growth in the United States, 1790-1900," the New York *Sun* finds much matter that is entertaining as well as instructive. "This first deviation of the Census Bureau from the straight path of its proper functions" consists of an enumeration with some attempt at a classification of the surnames of white Americans in the year 1790. After calling attention to the fact that almost all the surnames were of British origin, and that the place of honor was held by "33,245 persons of the name of Smith," followed at some distance by 19,175 Browns, the *Sun* remarks:

Some classification of the names according to meaning was necessary, and that adopted is, perhaps, as serviceable as any. In a footnote a great many of these names are arranged methodically, and some curious samples of these we offer for inspection:

From Food and Eating: Soup, Oyster, Pork, Stew, Gravy, Tripe, Liver, Hash, Goodbread, Mush, Tea, Hunger, Lard.

Drink: Brandy, Goodrum, Grapewine, Negus, Punch, Freshwater, Booze.

Clothing: Petticoat, Frill, Shoe, Shirts, Jumpers, Overall, Socks, Whitecotton.

Human Characteristics: Landmiser, Pettyfool, Fakes, Kicker, Cusser, Gump, Madsavage, Daft, Thirst, Smell, Fuss, Fury, Gushing, Literal, Naughty; Coldbath, Towel, Soap; Fatyouwant, Measles, Gripe, Blister; Wrists, Gullets; Grunts, Yells, Smacks.

Property: Gutters, Lath, Shelf, Snuffer, Forks, Spoons, Mug, Tubs, Husks, Gum.

Nature: Ditch, Taterfield, Woodendyke, Soot, Caraway, Barnthistle, Toadvine, Rottenberry, Damp, Dismal, Slush, Coldair, Redheifer, Pup, Middecalf, Geese, Hoofs.

Death and Time: Vaults, Mummy, Demon; Tewday, Lunch, Supper.

Many of these names have clearly degenerated from nobler forms, which would remove them from the categories in which they are placed, but the census has not turned to derivation as yet. Among the unusual names and queer combinations many must have been a burden to their bearers in life:

Beersticker, Cathole, Coldflesh, Fryover, Goosehorn, Hogmire, Hungerpealer, Huntsucker, Lookinbill, Partneck, Spitsnoggle, Stophell, Sydebottom, Tallowback and Willibother.

It would be a pity if some of these should wholly die. Among the Americans enumerated in the 1700 census were:

Peter Wentup, Barbary Staggers, Preserved Taft, Wanton Bump, Sermon Coffin, Boston Frog, Jemima Crysick, Anguish Lemmon, Thomas Gabtale, Booze Still, Over Jordan, Cutlip Hoof, Hannah Cheese and Mercy Pepper.

CHICAGO EMPLOYERS "KICK" TO SCHOOL BOARD.

The following communication, which was received by the Chicago School Board and printed in its minutes, is self-explanatory:

CHICAGO, October 19, 1909.

To the Honorable President and Members of the Board of Education of the City of Chicago:

The employing printers of Chicago are paying large taxes for the support of the public institutions of this city and are employing thousands of its citizens at generous wages. Upon the solid industry and sober thrift of intelligent, law-abiding citizens like these rest the foundation of the industrial and commercial prosperity of our city. We buy our supplies exclusively of Chicago merchants, thus adding volume to the business of the city and increasing its taxable wealth.

The Board of Education is frequently placing large contracts outside of the corporate limits of the city with printers who in no way contribute to the support of our public institutions; their employees are not citizens; their supplies are bought of merchants outside of our city. These printers are able to offer a very slight reduction on our price only because of the low wage scale and low rents and taxes prevailing.

The printers of Chicago are doing their share to the furtherance of the public weal; let the public institutions of this city, to whom they contribute, recognize this fact by placing their work at home. We, of the printing and allied trades of Chicago, composed of forty thousand citizens, respectfully petition the board that in future it confine its business, wherever practicable, to its Chicago merchants.

Yours respectfully,

BEN FRANKLIN CLUB, OF CHICAGO.
WILLIAM C. HOLLISTER,
EDWIN W. BEEDLE,
JOHN J. MILLER,
Of Legislative Committee.

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

THE old story of bad trade among printers is still being told over here, and in London alone hundreds of men are idle and unable to find employment, and this applies to all branches of the trade. Some politicians advocate protection as a remedy for this state of things, but the men themselves are looking to the eight-hour day to help them in the matter, and their perfect unanimity is shown by the recent vote of over sixty-five thousand of the members of the various trade societies, the officials of which joined in subscribing the following memorial, which has been sent to the employers: "In every branch of industry in the country a growing feeling has been manifested during recent years in favor of a reduction of the working hours, the maximum number of which should be forty-eight. We assume it will be at once recognized that the duties of those employed in the printing and kindred industries are onerous, arduous and often monotonous, frequently taxing to the utmost their mental and physical energies, and that in many cases the work is carried on in an atmosphere both depressing and injurious to health; therefore, under these circumstances, it is not at all unreasonable that extra time should be sought for recreation and mental improvement, as well as for physical recuperation, so that each day's work may be entered upon with greater vigor and freshness. Were the reduction granted, we are of opinion that it would not in any sense be a disadvantage to employers, but would tend to the production of better work. We would also draw attention to the fact that, owing to the introduction of new and improved machinery, which has largely increased the output, a greater strain is placed upon the men so employed, and it may be pointed out — as proved by experience — that an accelerated output has produced an increase in the number of men thrown out of employment. Doubtless, you are aware that a number of employers in various parts of the country, many of whom are engaged in the printing trades, have already granted this concession, and, after having given the experiment a fair trial, they have pronounced it a success and an advantage to all concerned." The Master Printers' Federation have, however, so far shown no signs of acceding to the request of the men for an eight-hour day.

THE process engravers of London seem to have lost all sense of business in the matter of prices, and are cutting against each other in a suicidal manner. As an instance of this, one of the metropolitan firms has just issued a circular to printers, in which, while claiming to be the "best, cheapest and fastest process-block makers in the world," they offer to supply half-tone blocks at 5 cents per square inch, and linework at 3 cents, the best work guaranteed, and no waiting, "orders being sent out by the first possible passenger train after receipt." A short time ago an expert worked out the actual cost of production for line and half-tone work, and he put it at a considerably higher figure than this firm is charging for the work, with the hope of making a profit. Such price-cutting may put money in the pocket of the customer, but tends to put the producer on the path that leads to poverty.

IT is rumored that an American firm of printers' engineers, the Goss Printing Press Company, of Chicago, intends to erect large works in the outskirts of London, for the construction of their newspaper rotaries and other machines. The Goss presses have been appreciated in this country, and in London alone they have been installed in the offices of the *Daily Mail, Daily Mirror, Daily Express* and the *Times*. Recent patents, it is understood, have been taken out for embodying in the Goss presses improvements which will make them, it is claimed, the fastest and most economical in existence. The demand for the machines here, and the fact that the American works are now overtaxed, has led to the decision to construct the new works. It is anticipated that an English company will be formed to work the concern on this side, and a capital of a million dollars is spoken of.

THE recent death of Mr. Robert Hoe, the head of the firm of R. Hoe & Co., printing-machine manufacturers, and the retirement of the commercial manager of the London works, has not affected the business on this side, as it is being carried on as usual, the works being under the supervision of Mr. George F. Read, who has been connected with the Hoe organization for thirty-five years, during the greater part of the time as one of the chief designers in the New York works, and for the last two and a half years as the responsible head of the London works. Mr. Johnson has been succeeded as commercial manager by Mr. Henry H. Trimmer, who has been with the firm for thirty-five years, and who was for many years assistant commercial manager. There is a large and well-trained staff in the London works, and under the control of Messrs. Read and Trimmer the progressive policy and traditions of the firm should be well maintained.

THE south polar expedition of Lieutenant Shackleton possesses a certain interest for printers, from the fact that a small printing outfit was taken out on the Nimrod, the vessel in which the farthest-south explorers made their voyage. The Nimrod has been on view to the public in London, and while moored at the Thames embankment was a great source of attraction and was visited by thousands of people. In an adjoining hall the various articles used by the expedition were shown, together with a great number of photographs brought back from the antarctic regions, and the printing outfit above referred to, which consisted of a neat little press of the Columbian style, printing about an octavo sheet, and several cases of type. This outfit was used in printing a little magazine while the explorers were in the ice, and possesses the distinction of having been the farthest-south printing-plant in the world.

THE London *Times*, which has always been very conservative in the matter of introducing new machinery, is now waking up to the fact, under its new management, that it pays to be up to date. A short time ago an installation of Lanston Monotypes was put in, and now a new double octuple rotary, built by Messrs. R. Hoe & Co., has been installed, fitted with all the newest devices for speedy output, and having two folding mechanisms that allow of two sixteen-page papers being produced at one time, or a single thirty-two page, inserted. It is also fitted with a stitcher, and is capable of producing the *Weekly Times* complete, as well as the daily. Two Junior Autoplates are now in the *Times* office, and altogether the "Thunderer" seems to be waking up in its mechanical departments.

THE Postmaster-General's annual report, just issued, shows that a decline has set in in the picture post-card business, and this will be bad news to many firms of printers and publishers who have sunk large amounts of capital in the business. For some years now everybody has sent picture post-cards to everybody else, and, while a serious few lamented the passing away of private correspondence, the Postmaster-General harvested cents by the hundredweight. But he realized, if the world did not, that this must have an end, for a rather sinister insight into the ways of

mankind is given to those who watch its postal habits. The post-card figures for the year show that the saturation-point has already been reached. In the matter of 12-cent postal orders for newspaper "limerick" competitions, the fall has been more precipitous. Some ten million fewer of these were sold in the year. Of more solid importance is the fact that the extension of the 2-cent post to the United States has already brought about an increase of twenty-five per cent in the number of letters passing, and the full effect of the change will not be felt for a few years yet.

THE Manchester Guild of Typographers is still going ahead and promises to be a very useful item in furthering the technical interests of the trade. The financial year of the guild has just closed, and the annual report shows a very satisfactory state of affairs, the treasurer having a satisfactory balance in hand. The year's work has included lectures on technical subjects, an exhibition of printing, visits to paper mills and other places. Among the subjects arranged for the winter session are: "The Influence of Photography in the Graphic Arts," "Motive Power for Printers," "Drawing and Designs," "The Why and Wherefore of Display Composition," "Commercial Bookbinding" and "Practical Papermaking." The guild is doing good work.

AMERICAN NEWSPAPERS REFLEX OF THE NATION.

James Edward Rogers furnishes a readable book in "The American Newspaper" (The University of Chicago Press). It is a study based on an examination of fifteen thousand newspapers from all parts of the country. Lord Northcliffe's statement, "American newspapers are getting worse and worse every year — most of them," is cited. Charles Whibley's opinion in *Blackwood's*, "no civilized country in the world has been content with newspapers so grossly contemptible as those which are read from New York to the Pacific coast" is kept in mind. An American's notion that the newspapers are "not as accurate as they were fifty years ago," and another observation on the subject of Sunday papers, "nothing new has been discovered for fifteen years. Since that time we have had only copies of copies. All you can say is that some of them are worse than others," are quoted.

Taking these criticisms, some foreign, some domestic, examining certain essays on the general theme, and making the extensive investigation mentioned, the author reaches his own conclusion. That is, that the nature of the American press is essentially sensational and commercial, with only a secondary place given to the cultural aspects of human thought, and that, as a result, its influence on the morals of the community tends in the direction of stimulating love of sensation and interest in purely material things. But it is further shown that if the American newspapers are to be condemned if they have failed to attain their highest possibilities as an educative force, this is due to the fact that the average newspaper is a reflex of the nation rather than a leader of it.

There are five chapters in the little book, the first one being a historical review showing the evolution of the modern newspaper. The other four are filled with data of great interest about the nature of the American newspaper, the influence it has, and the causes of this influence, some consideration also being given to the effect of urban development upon the press. The style is attractive. The book has two hundred small pages, easily read in an evening. Its conclusions may not be accepted by every one who reads, but its perusal will well repay any one who is following the movements of thought in modern times.— *Elia W. Peattie, in Chicago Tribune.*

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GERMANY.

A NUMBER of German printers' societies have joined in purchasing a bust of Gutenberg, executed in marble by Professor Dietz, of Dresden, which will be placed in the Hall of Honor of the Germanic Museum at Munich.

ROBERT NOSKE, a printer at Borna, in Saxony, on the occasion of his twenty-fifth anniversary as proprietor, recently donated 5,000 marks to a fund, the interest of which is to be expended in assisting his older employees to enjoy vacations.

THE production of playing-cards in Germany, which amounted to 4,681,481 packs in 1892, has reached 7,000,514 packs in 1907. On the other hand, the number of playing-card manufacturers in the same period has shrunk from sixty to twenty-six.

THE German Postoffice Department does not permit the use of "window-envelopes" (envelopes with cut-outs or transparent face-sections) for mailing to foreign countries; in fact, it appears to be prejudiced against them even for domestic use, as being a hindrance to the rapid sorting of mail.

THE Binner-Wells Company, of Chicago; the Eclipse Electro & Engraving Company, of Cleveland, and the Republican Printing Company, of Hamilton, Ohio, received silver medals for exhibits in reproductive technic at the International Photographic Exposition, which was held this summer and fall at Dresden. Mr. N. S. Amstutz, of Valparaiso, Indiana, received an honor-prize.

THE average rate of wages of lithographic engravers in Germany has increased 9.69 per cent from 1903 to 1908, that is, from 27.56 marks to 30.22 marks ($7.20) per week. The average weekly wage of lithographic pressmen has increased 8.21 per cent in the same period, or from 26.30 marks to 28.47 marks ($6.78). The average hour rate of these craftsmen is now 15 and 13 cents, respectively.

PRINTERS and money are proverbially strangers to one another, hence it is somewhat surprising to find that Gutenberg's picture has been used to ornament two bank or currency bills, which, however, are out of print and to be found only in collections. A German exchange makes mention of the discovery of a note for 10 thalers of the Kurhessische Leih- und Commerzbank, issued May 1, 1855, and a bill of the treasury of Württemberg, issued December 1, 1871, both having well executed portraits of the inventor of printing.

THE German Book Trades Association celebrated its twenty-fifth anniversary, this fall, by holding an exposition of the evolution of their products during the last quarter century. The display, which was made in the organization's own building *(Das Buchgewerbehaus)*, in Leipsic, was divided into sections, each comprising the work of five years, closing with the years 1884, 1889, 1894, 1899, 1904 and 1909, and showing examples of the various styles, indicating taste and fashion tendencies, characteristic of the printed matter of these periods. The exposition lasted from October 29 to November 30.

THE Royal Library, at Berlin, was augmented by 48,151 volumes in 1908-09 — 14,446 by purchase, 13,050 by gifts and 14,743 by copyright obligation. The fund expended for books was greater than in the previous year, yet 3,643 fewer volumes were purchased — this by reason of the constant increase in the prices of books. A number of incunabula and prints of the sixteenth century were also

obtained, and the manuscript section was enriched by a number of noteworthy works. Particular mention may be made of a Latin evangel of the first half of the ninth century, from the monastery of Brüm in the Eifel. The elegant script, partly in gold and silver on a purple background, is decorated with magnificent initials.

THE newly revised laws of Germany, relating to improper competition, in effect October 1 last, hit advertisers rather hard. Under penalty of not more than one year's imprisonment and fine of not over 5,000 marks for each offense, no untruthful statements are permitted concerning business conditions; the reasons or causes of special sales and prices; the quality, quantity, mode of manufacture or source of wares offered; one's manufacturing capability or capacity; comparisons of the prices of articles, etc. This prohibition is directed primarily against advertisements in periodicals, placards and posters, hangers and signs, circulars, prospectuses, etc., and covers pictures which might be used instead of words to convey an untruthful statement regarding things offered for sale. Where employees or agents are guilty of disobeying these laws, their principals are punishable, if the offense is committed with their knowledge or consent. If a competitor's business is injured as a result of unlawful advertising, he may recover damages from the offender through civil suit.

BOHEMIA.

THE printing trade school at Prague was obliged, at the beginning of the new school year, to institute duplicate classes, as the number of pupils had increased to over three hundred.

DOCTOR SIEGL, city archivist, of Eger, recently had an article in the *Mitteilungen des Vereins für Geschichte der Deutschen in Böhmen*, concerning Johannes Sensenschmidt, a noted early printer. This pioneer, who was born at Eger, in 1425, started the first printing-office in Nuremburg, in 1470, next settled in Bamberg, and died in 1490 or 1491. The productions of his presses are noted as being among the most magnificent and best gotten up of the cradle-prints. Specially renowned was he for the care he devoted to proofreading. Doctor Siegl has listed his works, adding to those found in the catalogues of the British Museum and other large libraries two hitherto unrecorded ones, now in the Eger municipal archives. These two incunabula are invitations to archery meets on July 9, 1483, and July 23, 1488.

SWITZERLAND.

A MEMBER of the Swiss Typographical Union was expelled for "ratting" during a recent strike at Aarau. He then sued the union in the courts, to compel it to return to him the dues he had paid into the sick and out-of-work fund. The superior court at Berne, however, rendered a unanimous decision against him, giving the opinion that expulsion from the union carries with it a loss of all rights in the benefit funds.

FRANCE.

THE students at the Paris School for Compositors *(L'Ecole Municipale Professionelle Estienne)* recently took a trip to Munich and Vienna, visiting a number of graphic establishments, as well as the famous art galleries and museums of these cities.

HUNGARY.

THE printing foremen's union of Budapest is promoting a plan to establish a trade school for apprentices to the graphic arts. Preliminarily, classes for compositors and pressmen are in contemplation. Instruction in other branches of the reproductive industry will follow in courses to be organized later. In behalf of this object, a petition for assistance has been made to the ministry of commerce of Hungary.

ANTARCTICA.

IT is, perhaps, not generally known that the ship Nimrod, used by Lieutenant Shackleton in his south-pole expedition and antarctic explorations, has on board a print-shop — one quite diminutive, of course. In the months of April to June, 1908, while in south latitude 77° 32′ a book was printed in this shop. Owing to the climatic conditions, a lamp had to be placed under the ink-disk to keep the ink in a workable state. At present the Nimrod is anchored in the harbor of London, where it and the book are on exhibition.

JAPAN.

ACCORDING to a new ruling of the minister of finance of Japan, every person who wishes to enter bids on printed matter, books, etc., to be furnished the Government, must be the possessor of a printing-office or bindery which uses steam, electric or gas motor power and employs more than thirty workmen. His evidence of such proprietorship must have been certified to at least three months before the advertisement for tenders is made.

RUSSIA.

THE Graphic Society, of Riga, in Livonia, purposes having an international exhibition of newspapers, at the close of this year.

A MONUMENT has been erected and recently unveiled, at Moscow, in honor of the first Russian printer, Ivan Fedorow. There was also inaugurated in the same city an exposition of the books printed by Fedorow, as well as books printed previously in other countries and works produced in Russia since his day.

ONE VIEW OF THE MAGAZINES.

Almost without exception, the magazines and periodicals of this country are publishing attacks on newspapers, belittling their influence, their accuracy, and their motives.

This is not surprising. Magazine-makers have long been envious of the commanding position American journalists have ever occupied in national affairs. Our great editors, Benjamin Franklin, Thurlow Weed, Horace Greeley, Charles A. Dana, Wilbur F. Story and Joseph Medill, who have passed to their rewards, and Joseph Pulitzer, James Gordon Bennett, Clark Howell, Henry Watterson and scores who yet remain, are classed among the world's real statesmen. They are beyond the reach of calumny and envy. Their names are known throughout the republic and the world. Their fame is secure.

Nobody knows who edits the magazines. Nobody cares. They are merely moneymaking things, without personality, without conscience, without soul. Most of them are adjuncts of big printing-houses that also issue schoolbooks and filch dishonest pennies from the pockets of half-starved children.

In every great crisis arising in our national life, the newspaper press has been an inspiration to patriotism. All of our own great Presidents, and particularly those who came after Abraham Lincoln, followed his wise custom and sought advice at frequent intervals from editors of newspapers.

While journalists devote themselves to affairs of state, magazine-makers now, as ever, keep their eye on the cash-register and take no part in the work of the world.

That is why they are destined to remain in obscurity, like the makers of our shoe-laces and our axle-grease.—*Chicago Journal.*

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

AD.-SETTING CONTEST No. 28.— Some months ago the readers of this department were requested to send in ads. which they considered would make good subjects for competition. Among these was the copy which is to be used for our twenty-eighth contest. It was submitted by John B. Grosskopf, of the Petoskey (Mich.) *Record*, requesting that the ad. be set in the same size and shape as the original, which was two columns wide and two and a half inches deep. It is gratifying to note how the interest in these contests continues to increase, although they have been conducted continuously for over twelve years. Every contest brings letters of commendation from those who participate and also from others, although the former secure the greatest benefit, as every contestant receives a complete set of all the ads. submitted and it is only possible to publish a few in THE INLAND PRINTER. Compositors from all parts of the United States and Canada, and often from foreign countries, take part in the contest. All sizes and shapes of ads. have been used, but advertising copy varies so widely that it is very easy to find some new problem. The smaller ads. are always the most difficult, as it often requires considerable ingenuity to arrange the copy so that it will really attract attention. The ad. which is to be used this time is a small one, but there is ample opportunity for a display of talent on the part of those who enter the contest. The copy is as follows:

The Park Marble and Granite Works. R. S. Park, proprietor. Buy of us and save agents' commission. Good work and right prices. All work guaranteed. Foreign and Domestic Granite and Marble Monuments. Iron Fences, Coping, Building Stone, etc. 444 Lake street, Petoskey, Michigan.

The same rules which have so successfully governed previous contests will apply to this:

1. Set 26½ ems pica (two columns) wide by 2½ inches deep.
2. Each contestant may enter two specimens.
3. The compositor is at liberty to change the arrangement of the copy, but must neither add nor omit any portion or words.
4. No illustrative cuts allowed. Material used to be limited to type, border, rule and such cuts and ornaments as are furnished by typefoundries in series or as parts of border and ornament fonts.
5. Two hundred printed slips of each ad. to be mailed to "O. F. Byxbee, 4727 Malden street, Chicago."
6. Use black ink on white paper, 6 inches wide by 4½ inches deep, *exactly*.
7. Write plainly or print name of compositor on one slip only, which should be enclosed in the package.
8. Each contestant must enclose 20 cents in two-cent stamps or coin, to cover the cost of mailing to him a complete set of the specimens submitted. Canadian dimes may be used, but not Canadian stamps. If two designs are entered, no extra stamps will be required.
9. Each contestant will be given an opportunity to select the three best ads. A penalty of three points will be inflicted on leading contestants where a selection is not made.
10. All specimens must reach me not later than January 15, 1910.

The sheet with the compositor's name and address, and the stamps or coin, should be enclosed in the package of ads. and not sent in a letter; in fact, it is better not to write a letter at all. The usual plan of designating the best ads. will be followed: A complete set of all the specimens submitted will be mailed to each compositor within a few days after the close of the contest, and the compositors themselves will act as judges, each being requested to select which, in his judgment, are the best three ads., and those receiving the largest number of points will be reproduced in THE INLAND PRINTER, together with the photographs and brief biographical sketches of the compositors who set them. Three points will be accorded each ad. selected for first place, two points for each second choice, and one point for each third. Contestants should read the rules very carefully and see that each provision is fully complied with, as failure to meet the conditions may debar their work. Special care should be taken to have the size of the paper correct, as one ad. on paper too long or too wide would make every set inconvenient to handle, and any such will be thrown out. Particular note should also be made of the date of closing, as ads. received too late can not be accepted. Where a compositor enters two ads., each set of specimens should be wrapped separately and the two enclosed in one package. THE INLAND PRINTER is able to reproduce only a limited number of the ads. submitted, so that those who do not participate are missing much of the benefit to be derived from a study of the various styles of display in a complete set. There will be two hundred sets of ads., and should the number of contestants be unusually large the sets will be given to the first two hundred who enter, so that the advisability of submitting specimens early is apparent.

PASTED ADDRESSES.— Publishers who use the Dick mailer, and paste the addresses of subscribers directly on the newspaper, frequently receive complaints that the address always covers up the most important bit of news that the subscriber wishes to read. This difficulty has been overcome by *Le Courier*, Salem, Massachusetts. It uses an "ear" on the left of its title, the right "ear" being left blank to receive the clipping from the mailing machine.

"WHAT'S IN A NAME?"—A new sixteen-page monthly has just been started at Rocky Mount, North Carolina, called the Edhanawinocausa *Standard*. The publishers explain that the name is secured by using the first two letters of four counties in North Carolina — Edgecombe, Halifax, Nash, Wilson — Rocky Mount being in about the center of the group. To these eight letters are added the first two of "North" and "Carolina," and to make it still more interesting the name is concluded with "U. S. A."

CONTESTS THE CHEAPEST MEANS OF COLLECTION.— Recently the *Coos County Democrat*, Lancaster, New Hampshire, closed a very successful contest, in which pianos were the leading prizes. D. M. White, the publisher, writes interestingly of the results of his experience, dwelling particularly on the value of a contest in the collection of money due on subscriptions. He says:

I consider contests the best method and the cheapest for collections in a widely scattered territory. The three essentials are: a good newspaper, good prizes and good contestants. A contest is an injury if run with but one year in view, but the ultimate good of the publication should be considered. It is, therefore, essential that the publisher produce first a newspaper which will be satisfactory to a reader. Good prizes should be given as an inducement to contestants to give all of their time to soliciting, and provisions should be made whereby every contestant will get some return for work actually done. I am accustomed to give two pianos, and, although a weekly newspaper, at no time has the cost of collection been as high as twenty-five per cent, and far lower than any other means of collection. I favor the liberal use of printer's ink in announcing contests and in conducting them in order to arouse the interest of the readers, yet I believe in the selection of contestants by personal application, as this method affords you better contestants, and I also favor having just enough of them to make a real contest. No votes should be printed in the newspaper, for contestants might just as well spend their time

in chasing the dollars as in chasing coupons. A successful contest will bring in enough new subscriptions to pay the cost of the contest. Contestants should not be permitted to buy up a contest, and should be advised to secure no new subscription which can not be retained for another year if the editor does his work well.

"CLOSE TO NATURE." — It is hardly possible there is another newspaper in the world situated in a similar way to the Quilcene (Wash.) *Megaphone*. The paper is published at the gateway of the Olympic National Park. On the one hand, within less than one hundred feet of the office, is a virgin forest extending back to Walker mountain, while on the other are the waves of the Pacific ocean, which pay their daily visits within an equal distance of the huge waterwheel driving the *Megaphone* press. The photograph shows the office of the *Megaphone*, together with the big wheel, which is almost as large as the office itself. The wheel is turned by a sparkling mountain stream that flows in front of the office and then empties into the bay. The editor can reach out of a window of his office and pick from the tree Early Transparent apples. Within twenty-five feet are other apples — Maiden's Blush, Golden Harvest, Gravenstein and King of Tompkins County — while a little farther along are Russets, Rhode Island Greenings, Baldwins and Red Astrachans, and pears, prunes, plums and cherries are but a few steps away. Of wild fruits there are blackberries and salmonberries within a twenty-two-rifle range of the editorial desk. Then he can go out on a wharf, two hundred feet from the office door, and catch salmon-trout, salmon, perch and rock-cod, while the beach is one vast spread of clam-beds. Fuel, in the shape of fir-bark, broken in proper lengths for the office stove, floats in on every tide, as it loosens from the log booms in tow to the mills. The *Megaphone* office nestles at the foot of Walker mountain, whose shadow in summer falls upon the spot at 4 o'clock in the afternoon, and where the morning sun, flashing across the Taraboo peninsula, casts its beams at an early hour. In winter the place is sheltered from the blasts of the "so'easters," which roar over the sound. From the *Megaphone* office can be seen the moonbeams glistening on the waters of Quilcene bay, and miles out on Hood canal. Every visitor is enthusiastic over the scenery here presented, declaring that a prettier view-spot can not be found. Can you match the picture?

PAID HIS SUBSCRIPTION PROMPTLY.— Under the caption, "The Farmer Found Out," the Horton (Kan.) *Headlight* publishes the following fable as a warning to its subscribers who are inclined to consider their subscription accounts too small to receive prompt attention:

Once a farmer had 1,800 bushels of wheat, which he sold, not to a grain merchant, but to 1,800 different dealers, a bushel each. A few of them paid cash, but far the greater number said, as it was not convenient then, they would pay later. A few months passed and the farmer's bank account ran low. "How is this?" he said. "My 1,800 bushels of grain should have kept me in affluence until another crop is raised, but I have parted with the grain, and, instead, have a vast number of accounts so small and scattered that I can not get around and collect fast enough to pay expenses." So he posted up a public notice and asked all those who owed him to pay quickly. But few came. The rest said, "Mine is only a small matter, and I will pay some other day," forgetting that, though each account was very small, when all were put together it meant a large sum to some man. Things went on thus. The man got to feeling so bad that he fell out of bed and awoke. Running to his granary, he found his 1,800 bushels of wheat still there. He had only been dreaming. Moral: The next day the man went to the publisher of his paper and said: "Here, sir, is the pay for your paper, and when next year's



"CLOSE TO NATURE."
Home of the Quilcene (Wash.) *Megaphone*.

subscription is due you can depend upon me to pay it promptly. I stood in the position of an editor last night, and I know how he feels to have one's honestly earned money scattered all over the country in small amounts."

OFFERS LARGEST PRIZES.— The St. Louis (Mo.) *Times* has apparently broken all records for generosity in the prizes it is offering in a subscription contest now well under way. There are four grand prizes, aggregating $14,250, besides ninety-four others, many of which are but slightly less in value. The first prize is a $7,000 house and lot, the second a $4,500 house and lot, the third a $1,750 touring car, and the fourth $1,000 in gold. This is pretty good evidence that the many big contests which have been conducted the past few years in different parts of the country have proven financial successes, as the *Times* certainly would not start an enterprise of such magnitude without being well informed as to the outcome of similar plans.

NOVEL RATE-CARD.— Something quite unusual in a rate-card is being used by the Emmitsburg (Md.) *Chronicle*, and it is reproduced herewith. It will be noticed that the advertiser can easily see just what each inch is going to cost him for a given length of time, and he can have just as many changes of copy as he is willing to pay for. While it is policy for most advertising to be changed every insertion, there are some classes which can be allowed to run for a month without serious consequences, and this card provides for all classes. At the same time there is nothing in it to encourage an advertiser to let the same copy run for longer than a month, as there is no further reduction.

Guaranteed Circulation at this date_____

THE EMMITSBURG CHRONICLE

ESTABLISHED OVER A QUARTER OF A CENTURY

PUBLISHED AT EMMITSBURG, FREDERICK COUNTY, MARYLAND, BY STERLING GALT

RATES TO ADVERTISERS

FOR ONE YEAR	5 inches or over, with the privilege of monthly change,	$2.50 per inch
	5 inches or over, with the privilege of bi-monthly change,	3.00 per inch
	5 inches or over, with the privilege of weekly change,	3.50 per inch
	Less than 5 inches, with the privilege of monthly change,	3.00 per inch
	Less than 5 inches, with the privilege of bi-monthly change,	3.50 per inch
	Less than 5 inches with the privilege of weekly change,	4.00 per inch
FOR SIX MONTHS	5 inches or over, with the privilege of monthly change,	$1.75 per inch
	5 inches or over, with the privilege of bi-monthly change,	2.25 per inch
	5 inches or over, with the privilege of weekly change,	2.75 per inch
FOR THREE MONTHS	5 inches or over, with the privilege of monthly change,	$1.25 per inch
	5 inches or over, with the privilege of bi-monthly change,	1.75 per inch
	5 inches or over, with the privilege of weekly change,	2.25 per inch
FOR TWO MONTHS	$1.00 per inch.	
FOR ONE MONTH	60 cents per inch.	

FOR ONE COLUMN	One Time	Two Times	Three Times	Four Times
	$5.00	$7.50	$8.75	$10.00

No contracts made for advertising any article of doubtful character. Advertising relating to medicines or cures known to science to be incurable **positively declined.** No contracts **at any price** accepted for the first page. The advertising rates of THE CHRONICLE are absolutely **uniform** and **unalterable. No discount.**

A NOVEL RATE-CARD.

REPORTING FOR A COUNTRY NEWSPAPER.— [BY E. W. HAYDEN.]— The better class of country weeklies regularly employ reporters to gather in personal and other items of a more or less important nature. Usually a bright young man or young lady is engaged to do this work, and is turned loose on the unsuspecting public with the mere instructions, "Get the news." In ninety-nine cases out of a hundred their copy is turned in to the composing-room without being scrutinized by the proprietor, who, ofttimes, is himself indifferent as to the way the news is served. Instead of being taken in hand and coached by the proprietors, they are left entirely to their own initiative. Usually there are enough events happening in even the smallest newspaper town to fill the local paper with interesting items if properly treated. Country editors could adopt metropolitan methods on a small scale in the handling of their news with appreciable results. The writer's attention was recently called to the laxity in which these matters are usually handled while reading the items in the "hum paper from a high-grass town." For convenience' sake other names than appeared in the original item have been substituted. The item read as follows:

Mrs. Fred Stephenson and children, of Belmont, Virginia, are the guests of Mrs. Edward Klein.

In this particular case the writer wishes to point out where the reporter omitted several facts which would have made the item of real news value. Some eight years ago Mr. Stephenson was a resident of the town in which his wife was visiting, and, since his departure, had made a noteworthy advancement, which would have been of interest to the readers of the paper chronicling Mrs. Stephenson's arrival. If the item had been given a head and treated along the following lines, it would have not only reflected credit upon the newspaper's enterprise, but would have made a life-long friend of the Stephenson family, and if their name was not in the subscription list they would have subscribed for the mere asking:

Mrs. Fred Stephenson and sons, Charles and Daryl, of Belmont, Virginia, are the guests of Mrs. Edward Klein, of Bellefontaine street. It has been eight years since Mr. and Mrs. Stephenson left Astoria. Mr. Stephenson is well known to many of our readers, having been associated with Henry Hamilton for two years as a half-owner of the Boston Store. It will be remembered that Mr. Stephenson, after disposing of his interest to his partner, went to Pittsburg to assume the position of assistant advertising manager of the Moneymaker Department Store. His natural business abilities, coupled with his ambitious nature, got the best of him within a couple of years and caused him to buy a small general store at Belmont, Virginia. We are pleased to report that he has built up a business that would be a credit to a city of twenty thousand population. Mr. Stephenson is now serving his second term as mayor of his city, and, during his administration, the principal business streets have been paved, and a sewerage system and water works built — the latter a municipal enterprise. The *Herald* takes pardonable pride in mentioning the achievements of this former Astorian.

Glaring discrepancies in reporting events in country newspapers may be found everywhere, and editors should see to it that every item contains as much real news value as possible. I predict a great change within ten years in coun-

try journalism. The installation of up-to-date mechanical facilities in many of the country printing-offices is hastening the improvement.

HIS BIRTHDAY.— Something unique in a birthday card was sent by C. E. Colwell, Middletown, Ohio, to his friends on the occasion of his forty-first birthday anniversary. The significance of the invitation in the lower corner will be appreciated.



Still at the Case

Spokane Public Library

C. E. COLWELL,
MIDDLETOWN, OHIO

October second
1868-1909



Will you?

MR. COLWELL'S BIRTHDAY ANNIVERSARY.

"HIAWATHA" UP TO DATE.— On the occasion of the celebration of the golden anniversary of the *Badger State Banner*, of Black River Falls, Wisconsin, one of its admirers broke into verse with a very clever adaptation of "Hiawatha." The first few lines ran as follows:

Do you want to take a paper,
Take a good instructive paper,
One that can not fail to please you,
One that certainly will help you,
Will instruct you, will direct you
In the things that interest you,
In the things that please and profit?
Then permit me to advise you,
To exhort you and advise you,
To exhort you and persuade you,
As a friend of push and progress,
As a friend of truth and virtue,
Send your name and send your money
To the office of the *Banner*,
For the best Wisconsin paper
That the Badger State can boast of,
For the choicest, brightest, cleanest
That the Badger State produces.

NEWSPAPER CRITICISMS.— The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Norton (Kan.) *Telegram*.—Another paper which is spoiled by having its first page filled with advertising; in fact, from the standpoint of reading-matter there is little that can be said in its favor, as there is scarcely five columns of reading in its four six-column pages. Ad. display is commendable.

Brodhead (Wis.) *Independent-Register*.— You have reason to be proud of the large amount of news in your paper, and particularly of the unusual number of small items. There are three defects which should be remedied: the running of ads. and display readers at the tops of local columns, the poor register, and the sameness of the first page. This latter can be easily overcome by using three or four larger headings at the tops of columns.

Woodbine (Iowa) *Chronicle*.— Possibly everybody knows what that twelve-point black rule means around "Northwest of Town," but there might be some readers who would appreciate being enlightened. If it is absolutely necessary to run a half-page advertisement on the first page, it should be placed at the bottom, leaving at least a few of the columns open for displaying the important news items. Presswork should be given attention, as the color is uneven and quads have been allowed to work up.

Horton (Kan.) *Headlight*.— You are to be commended for publishing a very neat paper. Aside from the arrangement of the first page there is little to criticize. If you can not avoid running the display advertising on this page at the tops of columns, even with its present arrangement, the page could be improved by always using one or possibly two of your double-column heads. It is well to keep the display in the advertising to light-faced type, so that it will not overshadow the reading-matter.

WITH THE AD. COMPOSITORS.— The best ads. this month come from the Journal Printing Company, Lansford, North Dakota, and W. W. Drummond, Odessa, Missouri. The ad. of C. C. Banks was set in the office of the Lansford *Journal*. Much of the detail is lost in the reproduction, as it is reduced from a full page, but the general arrangement is clear and shows what a pleasing effect is secured by reversing the usual custom and setting the reading-matter in panels and allowing these panels to form a frame for the cuts. Compositors will notice that there are but few lines displayed and that the contrast is marked. For example, under the heading "Dry Goods," the secondary display is much smaller and yet sufficiently distinctive. The line "Dry Goods" is also much smaller than the main display line, making the contrast all through very pleasing. The two cuts at the top are unnecessarily crowded, but aside from this there is nothing to criticize. Arthur S. McNay,



An example of good ad.-display, where the reading-matter instead of the cuts is in panels.

of the Galena (Kan.) *Republican*, will note how much his full-page ad. would have been improved if it had been set along these lines. Mr. Drummond's work is always well balanced, and he uses white space to good advantage. Ads. set by H. Emmet Green, Anthony, Kansas, and Rudolph Smith, Big Timber (Mont.) *Pioneer*, follow much the same style as Mr. Drummond's and clearly deserve commendation.

AWAKENING the interest of men by their boss will get more than commands.— *David Gibson.*

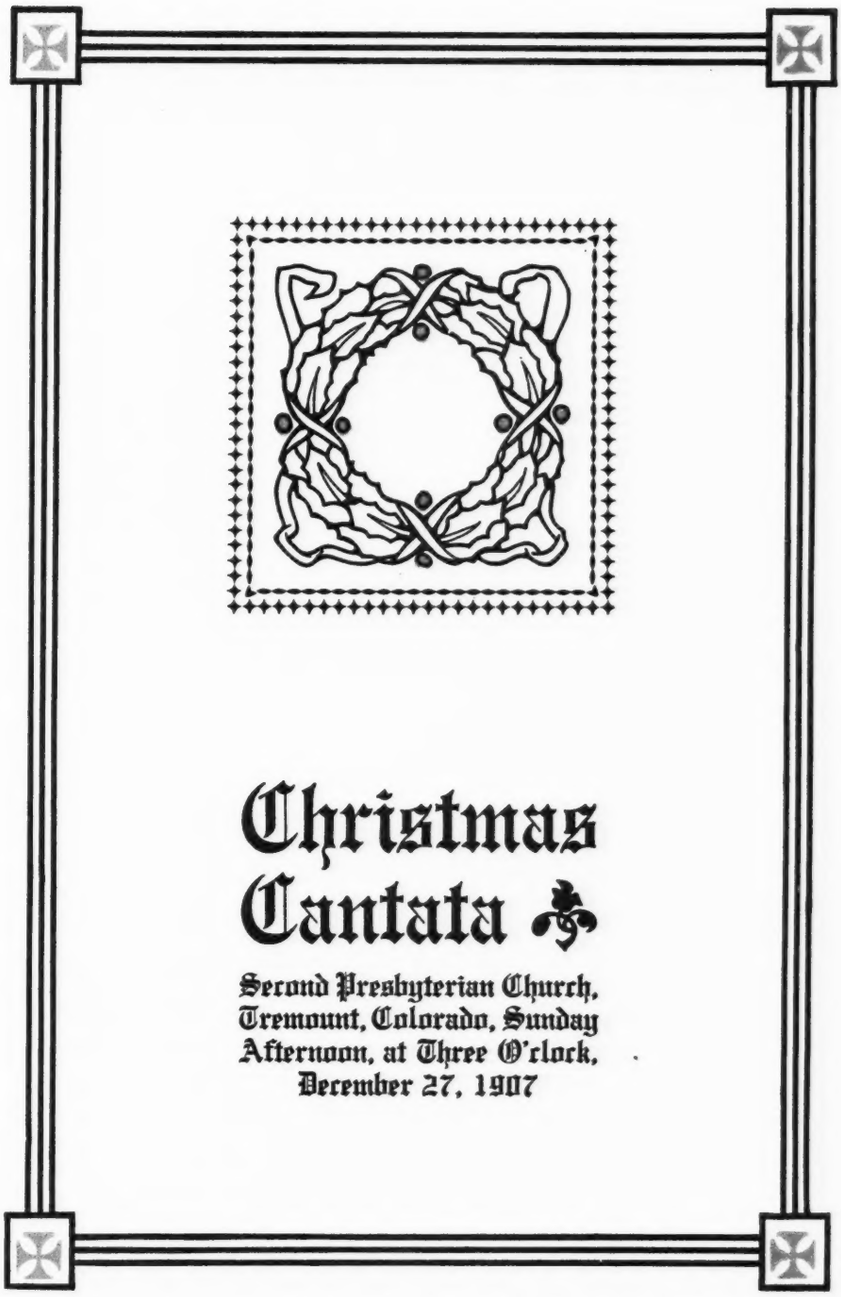


FIG. 1.— A title-page for a program. The crosses in the corners suggest the ecclesiastical, while the wreath lends the holiday effect.



The Nativity of Christ

And, lo, the angel of the Lord came upon them and the glory of the Lord shone round about them; and they were sore afraid.

And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

Being a Christmas Greeting from

The Gutenberg Press Co.

4 State Street, Chicago, Illinois.

Yule-tide Soiree

Given by the Club of Young Men of Belvidere, Texas, for the Benefit of the Poor Children of the County, at Burlington Hotel, on Christmas Eve December 24, 1907

A Special Dramatic Entertainment by the Aclois Club

Fig. 2.— A Christmas greeting and a title-page for a program.

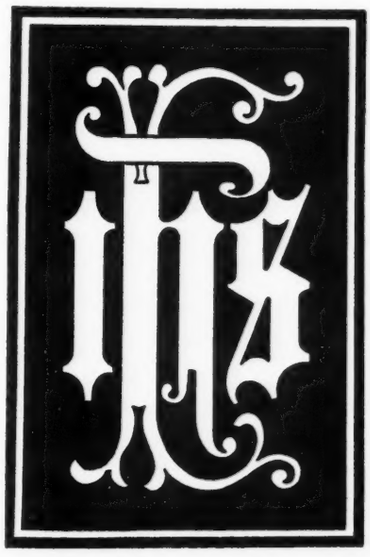
Fig. 2.— A Christmas greeting and a title-page for a program.

Christmas Services

Held in the First Presbyterian Church

Winchester, Iowa

Sunday, December Twenty-six



Rev. A. Hall, Minister

A Choir of Fifty Voices

To Those Who Have no Church Home, We Extend a Special Invitation

Bring the Children

Fig. 3.— Another suggestion for a title-page for a Christmas program, making use of the sacred monogram.

Spokane Public Library

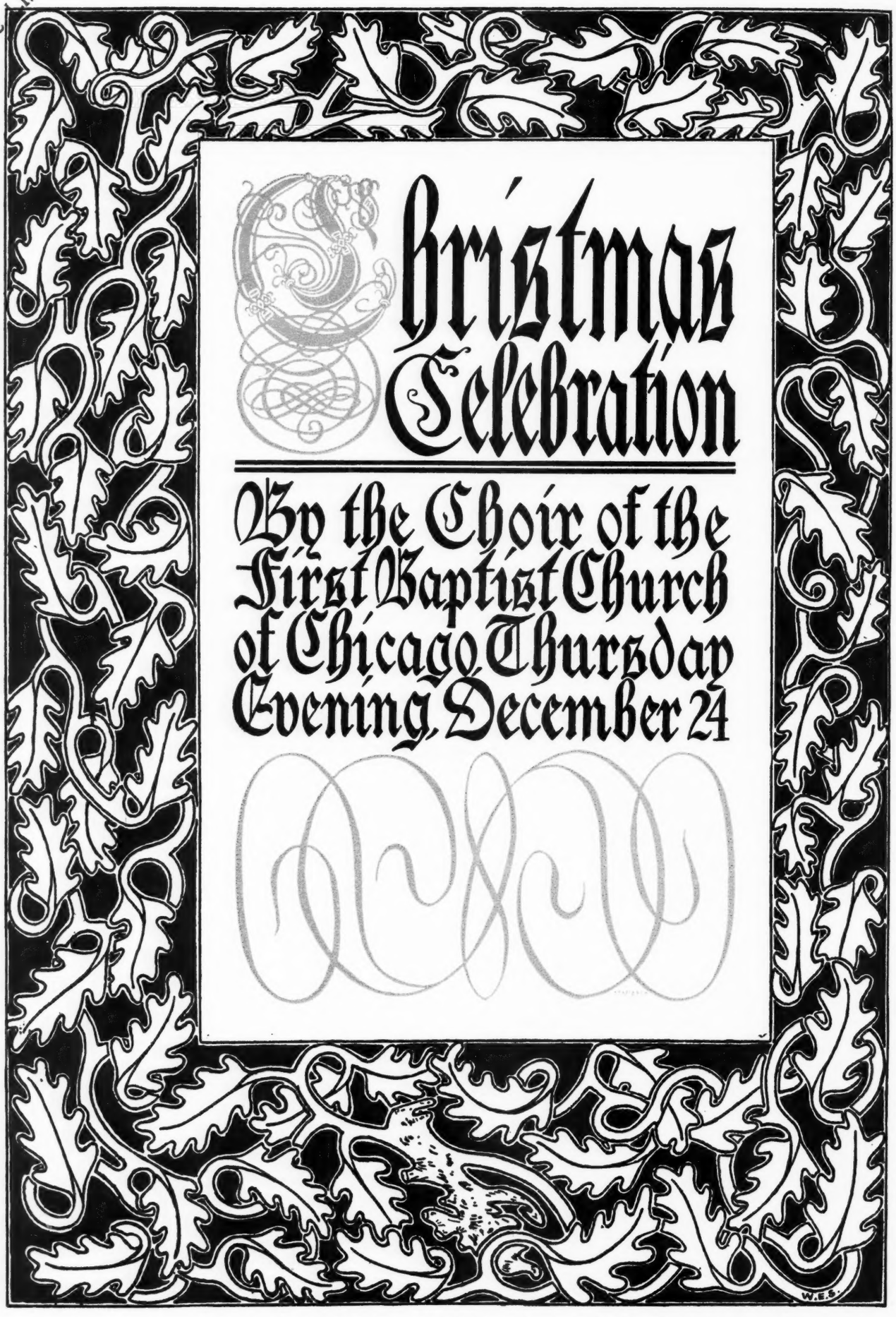


FIG. 4.— A strong page-design. Border by W. E. Stevens, lettering by John Stanesco.



AND there were in the same country shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them; and they were sore afraid. And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. And this shall be a sign unto you; Ye shall find the babe wrapped in swaddling clothes, lying in a manger. And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, Glory to God in the highest, and on earth peace, good will toward men. And it came to pass, as the angels were gone away from them into heaven, the shepherds said one to another, Let us now go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us. And they came with

Fig. 5.— Book-pages after the style of the early manuscripts.



Here's
to the man who
is on to his job!

Are you ON?

1910	JANUARY					1910
Sun	Mon	Tue	Wed	Thu	Fri	Sat
◈	◈	◈	◈	◈	◈	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31	◈	◈	◈	◈	◈

Distinctive printing impresses itself upon the mind and brings results.
ROGER PRESS CO., MACON, IA.

THE BOY'S CLUB BANQUET

MENU

Blue Points

Consomme en Tasse

Queen Olives — Ripe Olives

Salted Pecans

Striped Bass a l'Admiral

Sliced Cucumbers — Pommes Bignon

Tenderloin of Beef a la Financiere

Petits Pois

Punch Creme de Menthe

Squab Bardee

Coeur de Laitue

Ice Cream — Assorted Cakes

Coffee — Water Biscuits

Cheese — Fruit

Greetings

Mr. and Mrs.
Theodore N. Gilbert
send Hearty Greetings
and Sincere Wishes
for Christmas and the
New Year, 1909-10

Three One Four
Cherry Tree Road,
Romeo, Ind.

FIG. 6.— A calendar, a menu and a greeting, a stock cut being employed in the calendar.

JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Sometimes we think that if the printer could put himself in the customer's place and "stand off and watch himself go by," for a few minutes, it would be a most excellent thing for all concerned. Wrapped up in thoughts of mechanical execution, he is apt to forget the standpoint of the man who pays for the job. Delighting in working out new arrangements of type and other "stunts," he fails to see anything else. This is in a measure pardonable, for most printers are lovers of mechanical dexterity. But when in the admiration of this the practical side of the problem is lost sight of, then it is time for the printer to take stock of himself. An example of this was the rule-twisting fad of a few years since. In what amounted to almost a worship of mechanical skill, the job compositor twisted and turned rules into every conceivable squirm, and forced the result on the buying public, with the insistance that it was "the style." No consideration at all of whether or not the public liked it, or whether or not it was suitable to the work in hand. It was clever handling and that justified it as far as the compositor was concerned.

And the same thing is, in a great measure, true of the typography of to-day. With rule panels playing such an important part in modern work, many printers seem to think that they are necessary to good printing, and forthwith panels appear on everything they turn out. When given copy for a job, the question with them is not what style of composition will answer the ends of that particular piece of work; rather is it a question of whether that par-

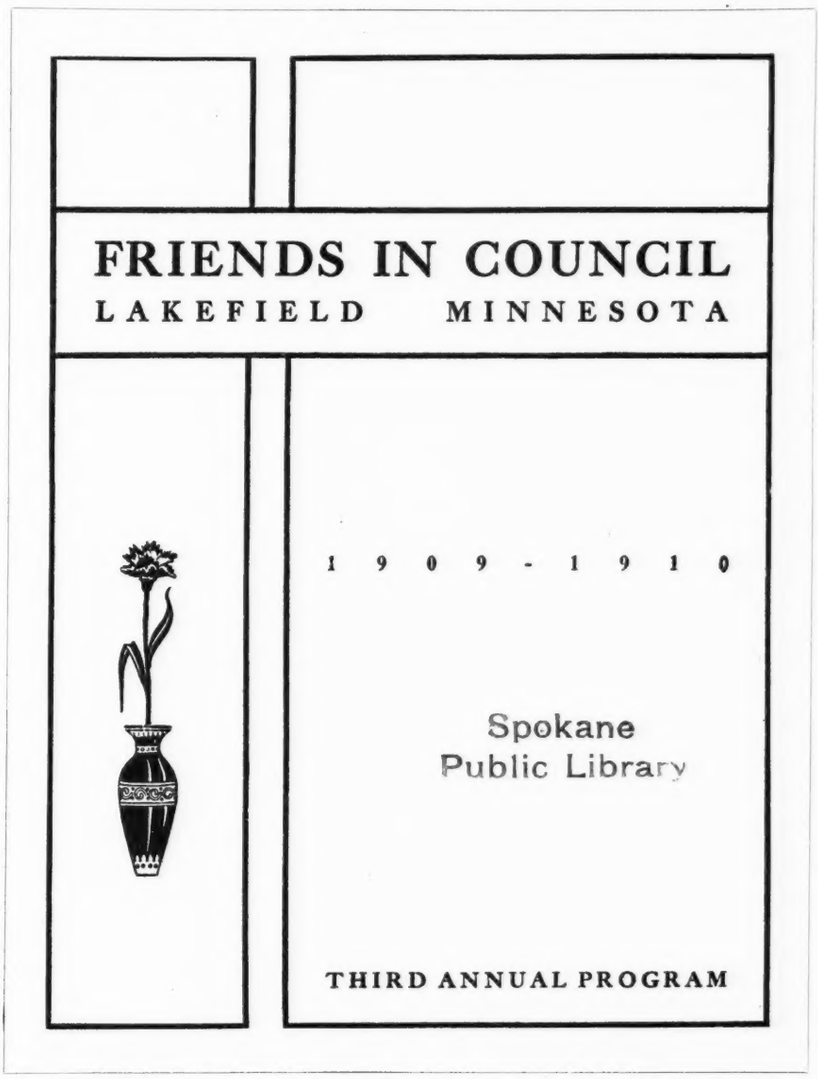


FIG. 1. An illustration of making the copy fit the design, instead of making a design to fit the copy.

ticular piece of work can be squeezed or spread out to fit some certain "stunt" which may at that time be in vogue.

As an illustration of this point, we show herewith, in Fig. 1, a reproduction of the cover-page of a program, set in the prevailing panel style. Evidently having in mind the use of this particular panel arrangement, rather than the most practical display of the copy, the compositor has built up a complicated design and then found himself at a loss for matter to fill the various panels. The panel design to carry a thought, and the design that obtrudes and places itself before the thought to be carried fails of its purpose.

Then, too, the typefounders' specimen-sheets and the reproduction of jobs shown in the trade journals have something to do with this desire for new things. The printer should, however, bear in mind that the typefounder and trade journals must of necessity show the new arrangements, in order to get any variety at all into their publications, and that unless the copy in hand lends itself readily

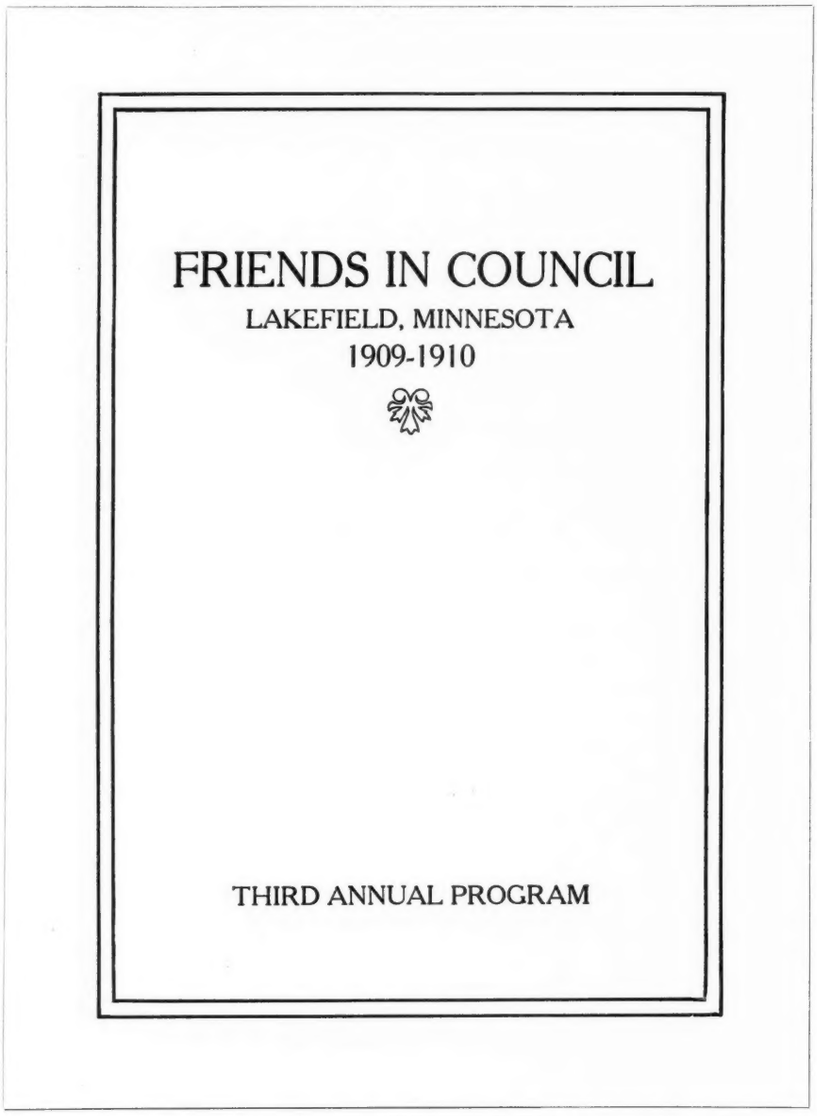


FIG. 2. A resetting of the page shown in Fig. 1, consuming much less time for composition and giving a better effect.

should be used as a means to an end — it should not be the end itself. One should never plan a panel arrangement and then be under the obvious necessity of padding out the matter and scattering it all over the page in an attempt to make it fill.

Of course, some of this kind of printing may possibly be charged to a mistaken application. Some of us write "design" and talk "design" until, perhaps, the printer thinks there is nothing else to it — "the design is the thing" — and makes it the paramount issue. This, of course, is a mistake. A design, at its best, is but a vehicle to these unusual arrangements they should not be considered. We have no desire to have everything kept plain to severity, and take, perhaps, as much delight in an elaborate or complicated job, well handled, as anyone, yet we can not help but feel that a great gain would be made if the printer realized that these "stunts" are for the exceptional job and not for all the work that comes into the shop. This is demonstrated in the use of the typography and decoration of Will Bradley. Excellent and very pleasing for an occasional piece of work, it becomes, with constant use or when applied to a certain job with apparent effort, monotonous.

Waiving all questions of simplicity of design and confining the proposition wholly to the question of practicability, the page under discussion is not a suitable one for the purpose. Considerable time has been spent on the rule arrangement, and, in the end, the result is not satisfactory — it does not convey the information to be given in a manner to be easily grasped by the eye.

In Fig. 2 we show a resetting of this page in what might be termed the most ordinary way — a plain, simple keeping strictly within the limits of the designs which can be easily and quickly set.

Too many printers devote their time to trying to do something original. To do a thing well is the main thing — and, if in doing it well originality manifests itself, so much the better. Put yourself in the place of the man buying the printing. What does he care about this design being different in arrangement from anything you have heretofore turned out, if it does not suit the job that he is buying and

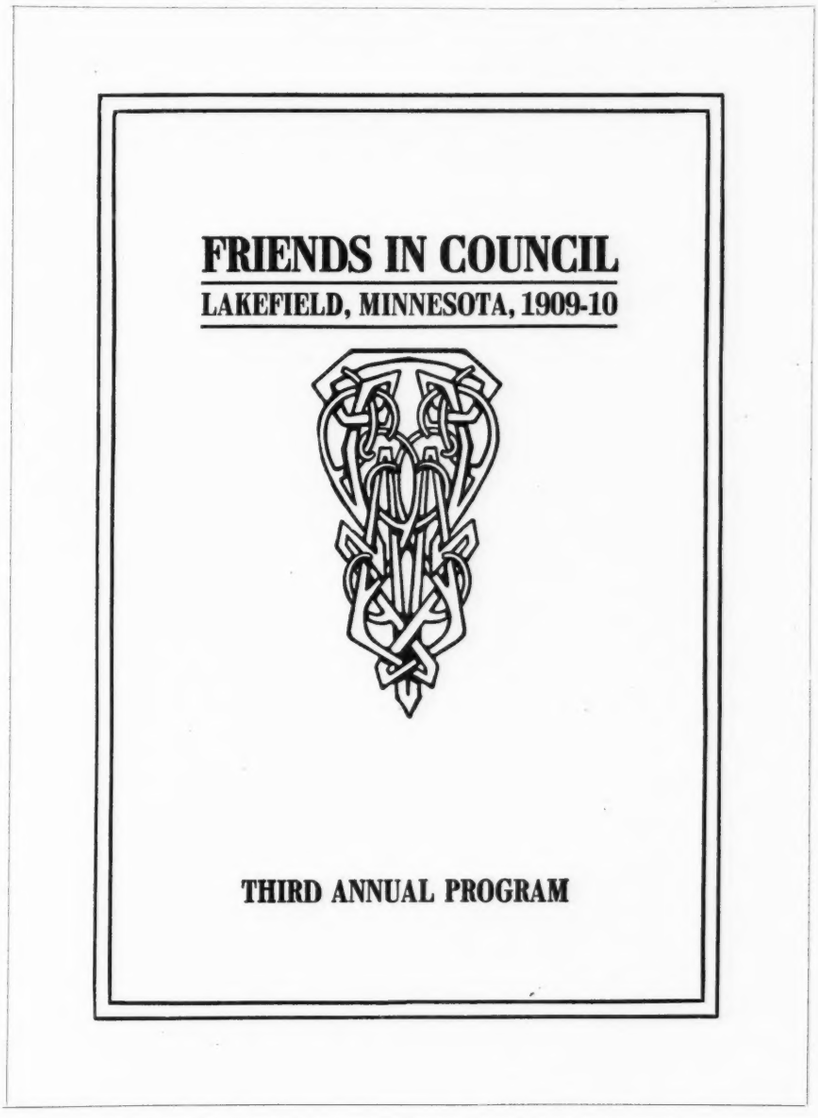


FIG. 3. Another arrangement, a little more decorative, of the same copy.

arrangement, and yet one that would probably appeal to the customer as being preferable to Fig. 1. It certainly could be gotten together in much less time and better answers the requirements of this particular piece of copy than does the original.

Fig. 3 shows a page of a more decorative nature, but one which would consume no more time in setting than Fig. 2. While one might take exception to Fig. 2 as being too plain and ordinary, the use of the stock ornament in Fig. 3 gives a certain amount of decoration to the page and takes it out of the "plain," although making it no more expensive.

Fig. 4 shows a still different arrangement, although paying for? The printer must take into account the fact that, although he himself sees countless jobs from other sources — and that this constant contact with a multiplicity of ideas tends to a striving for something different from them all — the customer is not surfeited with a maze of design. He, perhaps, doesn't know a panel design from any other kind — and he doesn't care. What he wants is a page that will fittingly present what he has to say.

Make the design fit the copy, instead of trying to make the copy fit the design.

The typographical insert for this month is devoted to a showing of seasonable suggestions for the printer. The

approaching holidays bring to the shop numerous orders for programs, greetings, etc., and in these specimens we have endeavored to show something that the printer may be able to adopt to his own use. In keeping with the centuries-old custom of printing things of an ecclesiastical nature in black and red-orange, we have used those colors.

Programs for Christmas entertainments forming such a large part of the printer's holiday work, we have placed a specimen of this class of work first. In Fig. 1 is shown a suggestion for a title-page for a Christmas cantata. The design is simple, and the page contains no special decoration whatever — just material to be had of the typefoundries.

Fig. 2 shows a Christmas greeting and a title-page for a program. Greetings of this kind are becoming very popular, and form an excellent method by which the printer can keep himself and his press before the public.

Fig. 3 shows another suggestion for a title-page for a Christmas entertainment program, in which the sacred monogram, I. H. S. — *Jesus Hominum Salvator*, meaning Jesus, Savior of Men — is a characteristic feature. This monogram, in the variations of the gothic letter, is especially appropriate in work of an ecclesiastical nature.

Fig. 4 shows a rich, black page for a Christmas program. The lettering modified from and possessing many of the characteristics of the old Caxton text, is by John Stanesco, and the border by W. E. Stevens.

In Fig. 5, we have a suggestion for pages of a Christmas book. The style is taken from one of the early manuscripts and the illustration is a reproduction of an early woodcut. An excellent harmony of tone is maintained between type-page and illustration.

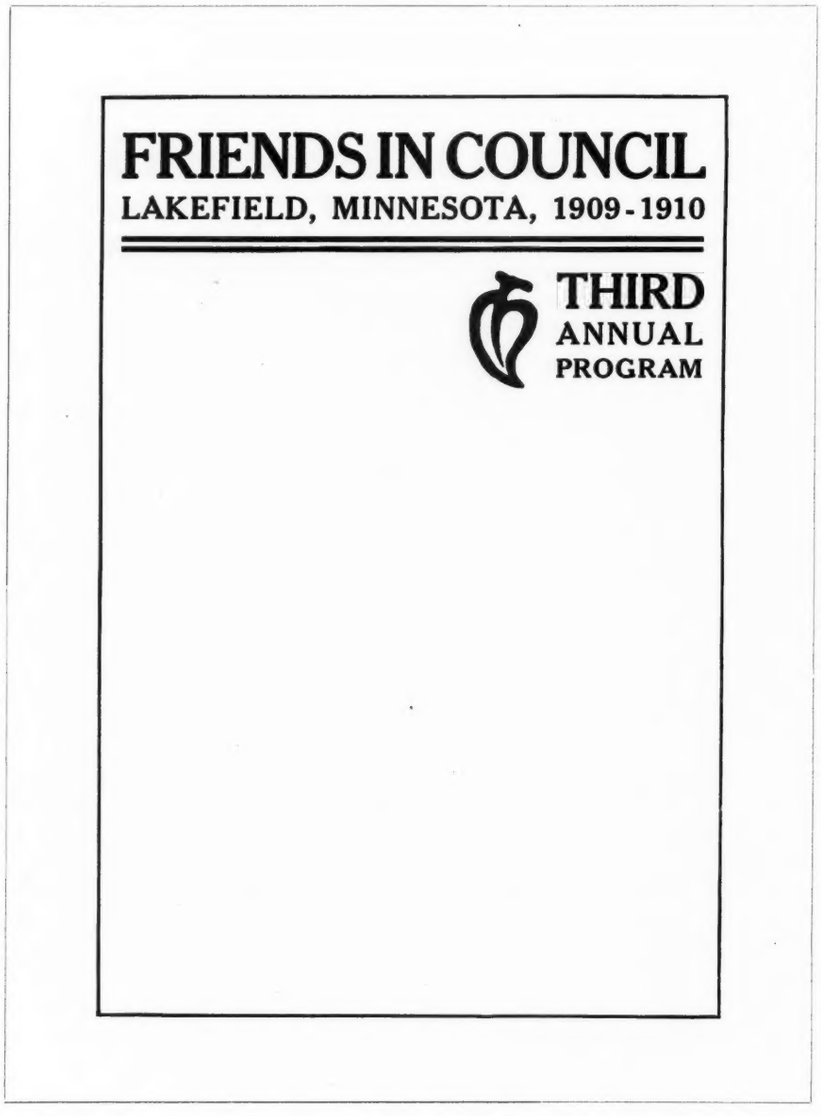


FIG. 4. Still another suggestion for the same page. This, too, could be set in a very short time.

In Fig. 6 are shown a calendar, a menu and a greeting. The calendar is shown as a suggestion for January, a stock cut of a rather humorous nature being used.

The announcement in Fig. 7 is a somewhat unusual treatment, and one which would attract attention. The ornament is a combination one, the holly wreath being combined with a typefoundry ornament.

Fig. 8 shows two suggestions for arrangements of the greetings and mottoes which are so popular at the present time.

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package.

JAMES A. MURRAY, Chicago, Illinois.— Both specimens are excellent, the draft being in the "something new" class.

FROM The Thomas G. Plant Company, Boston, we have received a copy of a handsome catalogue of "Queen Quality" shoes. The cover, a beautiful design in three colors and gold, is very attractive, as are also the inner pages, in black and light brown.

THE J. M. COE PRINTING COMPANY, Richmond, Indiana.— The memorial program is very neat and tasty in design, and we find nothing in it to criticize.

J. BURTON BROWN, East Weymouth, Massachusetts.— The current number of *Inklings* is very interesting indeed, and your article on "Personality" is to the point.

WILLIAM S. MANIES, Charlotte, North Carolina.— The card-design is original and clever, although it is not a practical proposition, and a plain, dignified arrangement would be much better.

THE MCCORMICK PRESS, Wichita, Kansas.— The October *Impressions* is up to the standard of the former numbers. The booklet for the Peerless Prophets is attractive, the cover being exceptionally clever.

O. F. JACKSON, Lansing, Michigan. — The booklet is very attractive in design, well printed, and certainly a credit to your plant. We can see no reason why it should not prove an effective business-bringer.

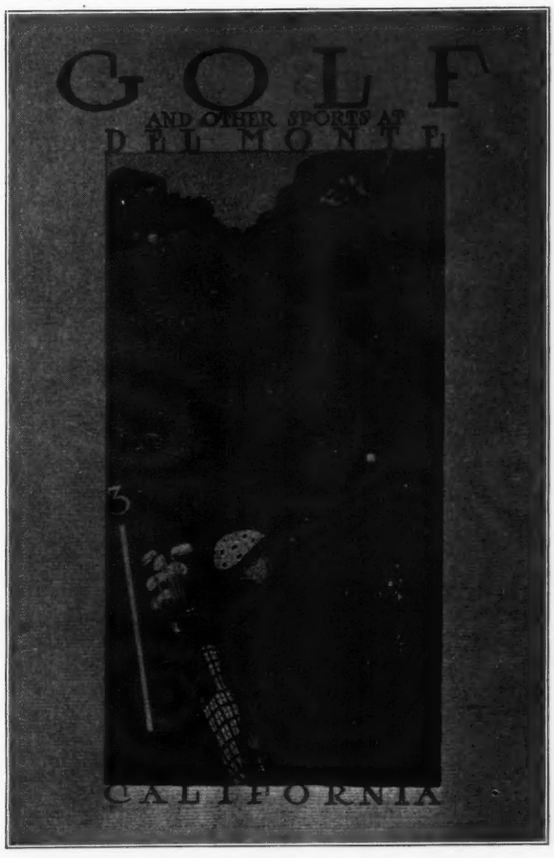
BLOTTER specimens from "Wright, the Electric Printer," Buffalo, New York, show faulty rule joints. Where rules are in such condition that good joints are difficult, panelwork should be dispensed with as much as possible.

THE October number of the *Winona Printer*, the journal of the Winona Technical Institute, Indianapolis, Indiana, is an excellent piece of printing and designing, although the stock is rather rough for the best results with the half-tones.

WINFRED ARTHUR WOODIS, Worcester, Massachusetts.— The program pages are excellent and fully up to the standard of the work which we have formerly received from you. Simple in design, although rich in detail, they exemplify the better class of practical type-design.

THE ART PRESS, Lakefield, Minnesota.— With the exception of the cover, the program is a very neat and tasty piece of work. The cover, however, is open to one or two suggestions. The rules are a trifle heavy for the type used and the letter-spacing detracts from the appearance of the page.

G. O. BALLINGER COMPANY, Richmond, Indiana.— The catalogue for the Starr pianos is very attractive and well printed. We rather think that some slight change in the colors used on the cover would be an improvement, as the present combination gives a glaring effect which is hard on the eyes.



A handsome resort booklet cover, by The Stanley-Taylor Company, San Francisco, California.

THE STANLEY-TAYLOR COMPANY, San Francisco, California.— Your catalogue for the White House is a most satisfactory piece of work and reflects credit on your ability to handle work of this kind in its entirety. The resort booklets are very tasty and effective. We reproduce the cover of one of them.

WM. C. MAGEE, Philadelphia, Pennsylvania.— You certainly should be congratulated on the excellent appearance of the copies of "The Master Printer" which you send for criticism. The arrangements, color-schemes, etc., are excellent, showing much originality and a gratifying appreciation of color harmony.

FROM the Corday & Gross Company, Cleveland, Ohio, we have received a handsome little folder, gotten up in the excellent manner which characterizes the work of this concern. Printed in colors on hand-made paper, with the illustrations in colors on coated paper and tipped on, it presents a handsome appearance.

THE initial number of *The Harvester World*, the house organ of the International Harvester Company, is at hand, and promises to be a bright and snappy publication. The cover is a very attractive design in three colors. The inner pages partake slightly of the "scrap-book" appearance, owing to a lack of uniformity in the style and arrangement of the various pages. This, however, will probably be overcome as the magazine grows older.

OF the work which has reached this department during the past month, a book of specimens issued by the Castle-Pierce Printing Company, Oshkosh, Wisconsin, easily takes the lead. Showing examples in black and colors of the work which has been turned out by this firm, it is a collection of specimens of the highest type of commercial printing. The book contains twenty-eight pages and cover, the pages being 10¼ by 13½ inches in size, with the cover overhanging and tied with silk cord. In design and mechanical execution it is well-nigh faultless.

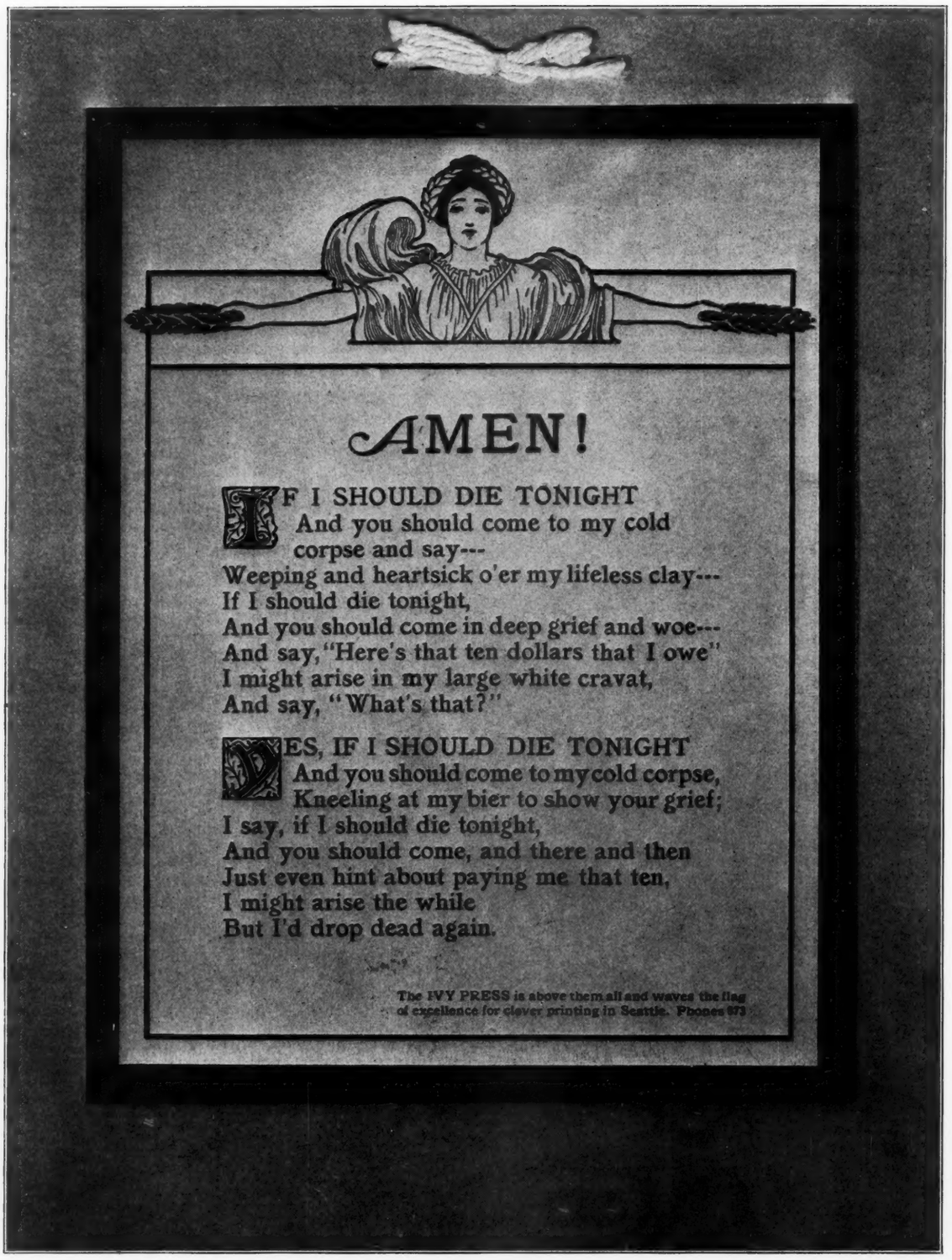
R. H. HUNTINGTON, Milton, Pennsylvania. We would suggest the use of fewer type-faces on the card for The Davis Paper Company. Two series instead of five would be quite an improvement. We would also suggest that you use a smaller size for the address line, and place it at the right of the card, with "Presented by" at the left. That is the custom, and as long as nothing is gained in appearance by reversing them we would suggest that the custom be followed. On the bill-head for Edw. F. Kline we would suggest that you put some of the unimportant words and lines in smaller type, as at present it is too nearly all of one size. The letterhead of E. Krauser & Bro. is a neat design, the best of all the specimens.

J. F. MCCLAVE, South Bend, Indiana.— The specimens are all excellent, the banquet folder being especially pleasing. We reproduce the title-page.

FROM Henry A. Anger, with The Ivy Press, Seattle, Washington, has recently come a package of cards and toes. The Ivy Press uses this form of advertising extensively and the manner in which these sentiments are arranged speaks volumes for Mr. Anger's ability. We reproduce three of them herewith, although, of course, the beauty of color of the originals is lost.

POSSIBLY we grow just a little prejudiced in our consideration of simplicity in typographical design, but it certainly is refreshing to discover, in the maze of "original" title-page designs which reach this department, one reflecting the dignified simplicity shown in the page reproduced herewith, taken from the catalogue of the Chandler & Price Company, Cleveland, Ohio. No "stunts" were employed on this page — just a simple piece of type arrangement, on good stock, in black ink, and with a delicate brown tint between the rules forming the border.

"TOO MANY different type-faces in the job" is a criticism that applies to much of the commercial work which we receive. Even a number of type-faces in a single piece of work is not so objectionable when they are of such shape and tone that they hold together. But a number of faces



Effective printers' advertising, by Henry Anger, with The Ivy Press, Seattle, Washington.

containing entirely different characteristics should be avoided. One should also avoid making a panel arrangement for a piece of work unless the copy lends itself readily to that form of design. In the bill-head for Harry E. Porch, shown herewith, both of these faults are to be found. Seven series of type are used, and the wording in the panel at the left is such that in order to square it up with the shape of the panel the compositor has two series, some of the lines being in capitals and some in lower-case. We show two resettings of this job — one a severely plain heading in one series of type, and the other, following the suggestion of decoration contained in the man's occupation, in a more elaborate arrangement and in two series, roman and italic to match.

OBSERVER PRINTING HOUSE, Charlotte, North Carolina.— The blotter design is very attractive and should prove good advertising.

THE ROLLER PRINTING & PAPER COMPANY, Canton, Ohio.— The November calendar is very clever in design. The other specimens are well handled, considering the amount of copy to be dealt with.

THE KEYSTONE TYPE FOUNDRY is showing an excellent line of holiday cuts, a special booklet in colors being devoted to them. They are bright and snappy in design and are shown to good advantage in the excellent typographical setting afforded by the booklet.

THE WESTERN TYPE FOUNDRY has just issued its fourth specimen book and catalogue. A book 7 by 10 inches in size and containing in the neighborhood of 140 pages, it presents a good showing of type-faces and printing-office material. The book is nicely printed throughout, the cover being heavily embossed in red-orange on brown stock.

MUCH of interest to the printer is to be found in the latest offerings of the typefounders. The specimen sheets, always full of useful suggestions to the job compositor, are unusually attractive of late. Perhaps the most noticeable display of high-class typography to be found in the specimen sheets in some time is shown in a booklet gotten out by the Inland Type Foundry, to further the interests of the Recut Caslon and Recut Caslon Italic. It contains twenty-four pages of high-grade typographical design





Additional motto designs, by Henry A. Anger, Seattle, Washington.

in colors, and in the dignified, simple style that characterizes much of the product of the concern. The cover is an attractive design in colors on brown stock.

THE latest booklet from Barnhart Brothers & Spindler is devoted to Engravers' Old Black type, holly borders and Christmas ornaments. The borders are unusual in treatment, being, as far as we are aware, an entirely original handling of the holly. The Engravers' Old Black is a serviceable and attractive type-face, the tying together of some of the letters being unusually pleasing.

FROM Ben Johnson & Co., York, England, we have received a copy of "The Book of the York Pageant," the latter being a dramatic representation of the city's history, in seven episodes, from B. C. 800 to A. D. 1644. The book is handsomely gotten up, bound in cloth and stamped in gold, and contains numerous examples of fine half-tone and process printing. Among the three-color illustrations the pages devoted to the costume studies and banners and shields are especially good.

THE latest issue of *Character*, the house organ of the Griffith-Stillings Press, Boston, Massachusetts, is most interesting. The chief feature, of course, is the "Lunch-hour Chat" of Peter the Printer, so well known to those who have followed the advertising of this house for the past few years. In addition to this are numerous short, snappy articles, all excellently printed and with a special cover-design in colors by C. Warde Traver. The whole forms a very handsome booklet.

FROM the American Type Founders Company several new specimen sheets have been received. Of these, perhaps the one devoted to the Century Old-style, "an old-style without a hairline," is the most interesting. This letter is a strong, graceful one, and promises to be very popular. Accompanying this sheet is an attractive booklet entitled, "Type Is Cheaper than Time,"

Room Mouldings
Wall Paper
INTERIOR
DECORATIONS

Camden, N. J., ... *19*

M.....

DEBTOR TO

Harry E. Porch,

PAPER HANGER,

Eastern 'Phone 55-15X

1450 MT. EPHRAIM AVENUE.

A

Camden, N. J., ... 19

M.....

DEBTOR TO

HARRY E. PORCH

PAPER HANGER

ROOM MOULDINGS .·. WALL PAPER .·. INTERIOR DECORATIONS

Eastern 'Phone 55-15X

1450 Mt. Ephraim Avenue

B

Camden, N. J., ... *19*

M.....

Debtor to HARRY E. PORCH *Paper Hanger*

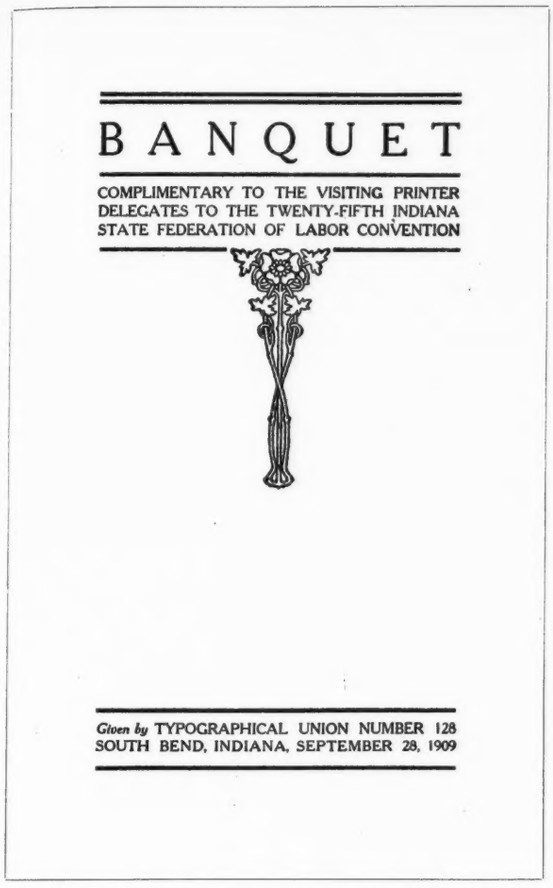
ROOM MOULDINGS ▪ WALL PAPER ▪ INTERIOR DECORATIONS

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C

The original bill-head (A) shows too many type-faces and a "strained" panel arrangement. B shows a simple form of resetting, all in one series, while C shows a more decorative heading in a roman series, with italic to match.



A pleasing page arrangement, by J. F. McClave, South Bend, Indiana. Original in colors.

reprinted from THE INLAND PRINTER. Wedding Text, Monotone Gothic and Commercial Script are the other type-faces of this company advertised in the late specimen sheets.

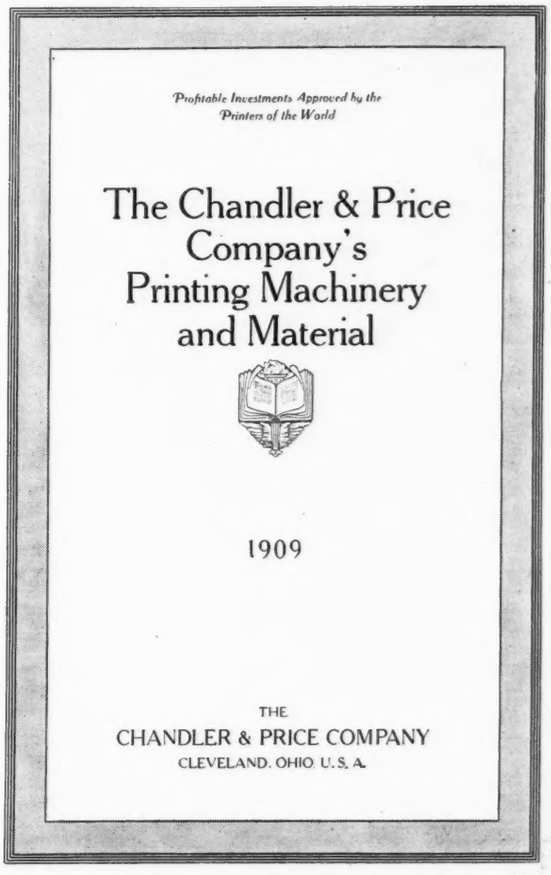
RESTORING A DRY CELL.

Having experienced a great deal of trouble with the usual small-cell batteries, such as are used for medical wall-plates, gasoline engines, etc., I have experimented until I have discovered a very simple method of restoring the ordinary dry-cell sal-ammoniac battery. My method is as follows: Midway between the carbon and zinc, at the top of the battery, drill a hole 3/16 inch in diameter down to within 1½ inch of the bottom of the cell. On the opposite side drill a hole through the sealing-wax covering 1/16 inch in diameter and 3 inches deep. Place a small glass funnel in the large hole with the stem at least two inches long. Into this pour one ounce C. P. hydrochloric acid. After this is thoroughly absorbed pour in the funnel one ounce of water. When all is absorbed, seal the holes with ordinary stationer's sealing-wax. After twelve hours it will be found that the batteries so treated will work with increased voltage and amperage over a new dry cell. They will work well on either closed or open circuit and have from four to six times the life of a new dry cell. I am using a series now that I employed in my office for three years, and during that time have renewed them three times. The batteries will work until the zinc pole is completely exhausted if the chemical elements are kept at the required strength by renewal.— *Dr. Edward M. Hanson, in the Scientific American.*

3–6

BENEFICENCE OF SWEARING.

In a recent issue of *The Bookkeeper* an article was published which seemed to criticize the methods of the business manager in giving vent to the exuberance of his feelings, when provoked, or when unable to accomplish all that his active mind conceived. The editor was taken to account by some, who failed to appreciate the fact that the article was a pleasant satire, rather than criticism, and that it was meant simply to show that the up-to-date business man must have a vent of some kind for that excess of vitality which he can not use. The *Daily Mirror*, of London, according to a cable dispatch, publishes the theory of a physician on the beneficence, as he terms it, of swearing, which has an application on this point. There is a sound physiological reason for the habit, says the doctor, and men ought, in reference to their own health, use this safety-valve. Every animal and most birds have a natural cry of anger. When a man is annoyed he starts producing superfluous mental



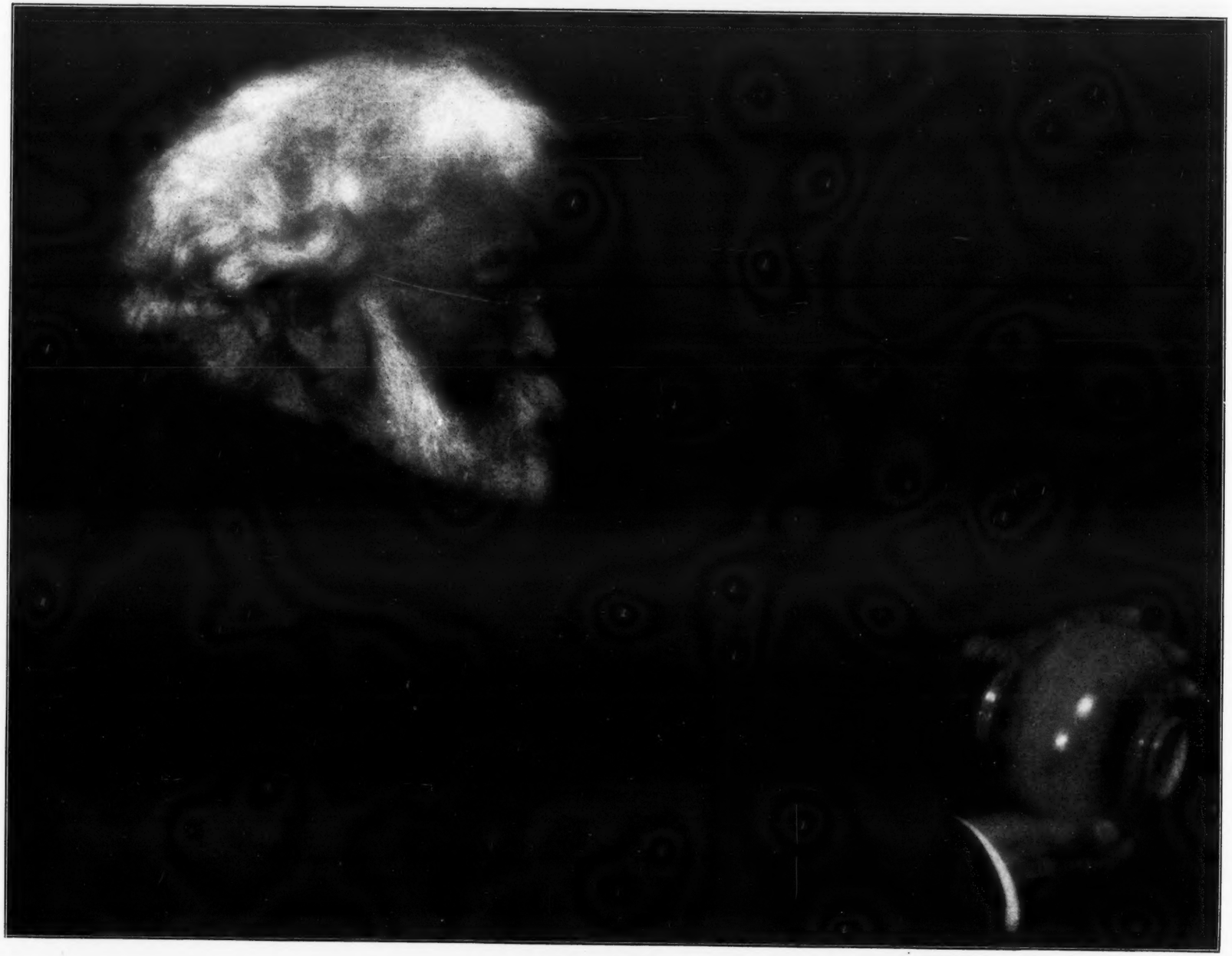
A refreshing simplicity of treatment characterizes this title-page. Original in two colors.

and physical energy. He may get rid of it by running, kicking, smashing things or swearing. If he is not relieved somehow blood-poisoning follows and he suffers ill effects for a day or two. Resolute suppression of the temper, moreover, puts a distinct strain on the brain.

PHYSIOLOGICAL.

"Effie," said Margie, who was laboriously spelling words from a first reader, "how can I tell which is a 'd' and which is a 'b'?"

"Why," replied Effie, wisely, the 'd' has its tummy on its back." — *Tit-Bits.*



THE CONNOISSEUR.

Photograph by Eugene R. Hutchinson, Chicago.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

TO REMOVE WATER FROM ALCOHOL.— There are many times in photography in which it is desired to use alcohol as free from water as possible. For example, in drying up gelatin plates quickly, it is customary to flow them with methylated spirit to drive out the water or absorb it. If this spirit contains a number of pieces of dry gelatin, the latter will absorb the water from the spirit. The gelatin can be taken out of the spirit, dried and used over again.

AUTOMATIC SWITCH FOR ELECTRIC LAMPS.— Mr. Joyce, of the Maurice Joyce Engraving Company, Washington, has devised an ingenious automatic switch for his electric lamps. When the operator closes the door of his darkroom the lights are turned off, and turned on when he opens it. This prevents the waste of current, which is too often customary in photoengraving plants. It suggests many other automatic cutouts for the same purpose. For instance, the insertion of the ground-glass frame or plateholder would turn on the lamps, and their removal would turn off the current. Or, the mere capping or uncapping of the lens would do the same thing. In most up-to-date engraving plants the push-buttons for turning on or off the current are at the darkroom door, so that the operator gets the habit of unconsciously pushing them as he goes in or out.

USES FOR THE METZOGRAPH SCREEN.— "Investor," Kansas City, writes: "We have received a circular claiming all kinds of superiority for the metzograph screen over the cross-line ones. We are about to invest in more screens, and ask your advice about locking up money in these grain-screens in preference to cross-line screens. What proportion of the photoengraving houses in the United States are using metzograph screens?" *Answer.*— Most of the firms in this country are getting along without metzograph screens. Still, they are useful for many purposes, and whether you should secure them or not depends on the extent and character of your business and what your customers want. If you are doing a large business, then you should have metzograph screens in your outfit, though they are expensive luxuries, unless you have an operator who understands their use without much experimenting. Metzograph screens are useful in reproducing pencil or crayon sketches, or any subject with grain texture, like leather goods, woolen goods, stone or brick structures. Wood or steel engraving and half-tones that would show a pattern if reproduced through a half-tone screen can be handled with these grain-screens quite successfully. They are useful, also, in making cuts for the offset press, where absolute high lights are easily printed.

DRAWING FOR THE OFFSET PRESS.— J. B. Smith, New York, asks: "How can I best reproduce some fashion drawings from foreign publications for the offset press? There must be some changes made in the drawings to simplify them and altering the patterns before they can be reproduced. Must they be photoengraved? If so, should the plates be copper or zinc, half-tone or direct reproduction?" *Answer.*— This is a difficult question to decide, without knowing the character of the copy, and whether it is to be reproduced the same size or not. If the copy is to be reproduced the same size, and there are many corrections in it, then the use of the Norwich film is recommended. This is a new drawing-surface, invented by Ozias Dodge, of Norwich, Connecticut. It consists of a thin transparent gelatin film, which can be laid on the fashion drawings, and the design seen perfectly through it. The upper side of the film has a grained surface, intended to be drawn upon with lithographic, crayon or special pencils that come with the film. Corrections can be made on these films by scraping, just as on stone, so that when the drawing is finished it can be transferred to zinc, aluminum or stone. It will be seen that these films are particularly well adapted for making transfers for the offset press. Charles Townsend & Brother, 276 Pearl street, New York, will send samples of this film to readers of this department.

SOLID BLACKS IN HALF-TONES.— "Manager," Springfield, Massachusetts, asks: "To settle a dispute between our pressman and the engraver, will you answer this question: 'Should the deepest blacks be solid in a half-tone?' The printer says they should, while the engraver shows by half-tones in the magazines and newspapers that the deepest shadows have fine white dots engraved all through the solid blacks." *Answer.*— This is a question for which there can not be a positive answer, for it depends on the subject, the quality of ink and paper and the presswork. When solid black type is to be reproduced in half-tone it would seem reasonable to expect that the type would be solid black, with the finest dots possible between the letters. Still, you will find, in the magazines, type reproduced in half-tone with the fine veil of white dots all over it that the engraver points out. When the printing-ink is intensely black and the paper extremely white the result is satisfactory. The pressman seems to get a better impression more easily from a broad surface when it is broken up by fine white dots than when it is solid. This is particularly true on the newspapers, where the solid black gives the stereotyper trouble in matrixmaking unless it is relieved by white dots. On long runs from electrotypes it is not necessary to use such a heavy overlay on solids when they have a screen over them, consequently printers generally prefer them broken up with white dots.

COLD-ENAMEL PROCESS.— On page 883, of THE INLAND PRINTER for September, a cold-enamel process is described under the title, "Asphaltum as a Resist." It was a modification of an old process, devised by the editor of this department, in which he first flowed a varnish made of dragon's-blood on the plate, then covered that varnish with the sensitized albumen or gelatin film, printed, developed in water, then in alcohol and etched. The *British Journal of Photography* calls attention to our description of the use of bitumen as a coincidence with the issuance of a patent in Germany to Dr. Eugen Albert for a similar process, in which resin is used instead of dragon's-blood or bitumen. Doctor Albert thus describes his method: "First, the plate is covered with resin, to form an etching-ground; next, a bichromate film is deposited over the whole plate, and the copy formed by exposing the plate to light and dissolving the soluble bichromate in water; the plate is then immersed in a liquid consisting of alcohol which has been thickened by the addition of tannic acid or glycerin, or both, to strengthen its dissolving power. This readily dissolves the

Photograph by Eugene R. Hutchinson, Chicago.

resin from the unexposed parts of the plate, the other parts being protected by the bichromate film, and as soon as that is accomplished the dissolving process is instantly stopped and the plate cleansed by bringing it at the proper moment beneath a water-pipe, provided with a distributing spray, the plate being then ready for the etching-bath."

THREE-COLOR WORK MADE EASY.— It was in the early days of three-color experimenting in this country that the writer tried all the orthochromatic and isochromatic plates in the market, in an endeavor to find which plates would aid the three-color worker. His results, when published, created a sensation at the time, for he had found that some plates sold as orthochromatic were not entitled to that distinction, while the best plates for color-record work were made by Cramer, of St. Louis. The howl raised by the makers of faulty plates was silenced by the letters from three-color experimenters endorsing my conclusions. The Cramer Company are now taking steps to supply all of the wants of the color-record maker. From R. James Wallace, director of their research laboratory, comes a notice that they are now making " spectrum " and " spectrum-process " plates, which he claims are the only plates manufactured in the United States or Europe in which excessive sensitiveness to the red is obtained by the addition of dye during the course of manufacture and not by bathing methods. These plates are so handled in the course of manufacture that they possess identical gradation value, and the color-filters supplied with them are absolutely guaranteed, first, for absorption, and next, for identity of thickness between the three filters, parallelism, planeity and angular error, so that identity between the sizes of the three images is positivly assured. The absorption of the three filters corresponds precisely to the authoritative results of workers in trichromatism. Therefore, it is the intention of this company to place upon the market color-filters and plates suited particularly to the use of photoengravers, as no dry-plate manufacturer has heretofore attempted. It will pay all interested in color reproduction to send to the Cramer Company, St. Louis, for the booklet which they are preparing, explaining the uses of these new plates for both direct and indirect tricolor work.

PHOTOGRAVURE FROM RAPID ROTARY PRESSES.— One year ago there was printed in these columns a portrait in colors, printed from photogravures etched on rolls instead of flat plates. It was an achievement that attracted attention all over the world, so that copies of THE INLAND PRINTER containing it were soon at a premium. It was the work of the Van Dyck Gravure Company, of New York, and now comes to hand an album of specimens from the same company, showing their progress since. This collection of specimens of their work is interesting from the cover, which was photographed from woven cane, to the reproduction of an etching by James Fagan. The adaptation of this method of photogravure printing to various kinds of reproduction in color and monotone is the purpose of the exhibits, and there is a softness of grain and richness of tone in them all that is particularly pleasing. This does not apply, however, to the reproduction of type, which lacks the crispness of typographic printing. There is an ominous announcement on the back page, which reads: " Patents have already been issued, which grant exclusive rights in its process of producing pictures, both in colors and monotone, which protect its picture as an article of manufacture and which protect the machinery used in such manufacture. We would advise the public to be cautious about publications of power-press photogravures not made



" AS PANTS THE HART FOR COOLING STREAMS."
Photo by Charles Reid, Wishaw, North Britain.

by the Van Dyck Gravure Company, as such pictures can not be turned out without infringement of this company's patents."

INKING ON AUTOMATIC DIE PRESSES.—An inadvertent reference to the automatic die press in the November notes in answer to R. E. S., St. Louis, who wished to know the manner of wiping the ink on rotary presses, and objected to the tedious method of wiping the flat-plate presses by hand, gave the impression that the automatic die press was in this respect inferior to the rotary. In point of fact, the automatic die press has an automatic wiper that is admirably suited to its purposes. The cylindrical plates, with scraper, are designed for large runs. The automatic die press is designed to meet every requirement of a jobbing business, and is one of the most satisfactory automatic mechanisms for this purpose on the market. We take this occasion to correct the incompleteness of statement made in the paragraph referred to. The automatic wiping attachments are used on all the modern die presses — such as the Carver automatic, Waite, etc.

COLLODION EMULSION.— Many inquiries have reached this department in the past regarding collodion emulsion for three-color work, to which the answer has been not to waste time and money with emulsion while color-sensitive dry plates can be purchased so readily, unless one is constantly making nothing but color-record negatives and has a place free from dust in which to use collodion emulsion. One of our querists, not satisfied with the above opinion, has evidently applied to the *British Journal of Photography*, and here is a portion of the reply he got: "Many spots seem to come in collodion emulsion, in spite of the most painstaking care. The utmost cleanliness is requisite everywhere; the glass must be perfectly cleaned, the substratum used must be filtered over and over again, all the rooms must be free from dust, the same slide that is used for wet plates must not be used for emulsion, and, finally, the temperature must be low and the air sufficiently moist. If all these precautions are carefully attended to, and plenty of regular work is done, the troubles with emulsion will be greatly minimized, and it will be found an economical medium; but, if the work is intermittent, and the conditions are anything short of what we postulate above, then we strongly recommend the use of color-sensitive dry plates, instead of emulsion, for, although their cost is apparently greater, they will really be cheaper in the long run, considering that there will not be the waste with them that there inevitably is with collodion emulsion, unless it is worked under almost ideal conditions."

SOME REALLY AMUSING PARODIES.

Carolyn Wells contributes to the "Drawer" of *Harper's* for December some "Diversions of the Reëcho Club," in which a group of distinguished poets are made to parody that famous poem concerning the little girl with a curl right in the middle of her forehead. This is the parody Miss Wells causes Kipling to perpetrate:

"What is the gas-stove going for?"
Asked Files-On-Parade.
"To curl my hair, to curl my hair,"
His Little Sister said.
"What makes you curl so tight, so tight?"
Asked Files-On-Parade.
"I'm thinkin' 'twill be damp to-night,"
His Little Sister said.

"For you know that when I'm good, I'm just as good as I can be.
And when I'm bad, there's nobody can be as bad as me.
So I'm thinkin' I'll be very good to-night, because, you see,
I'm thinkin' I'll be horrid in the morning."

AMERICAN TYPE FOUNDERS COMPANY FLOURISHING.

Robert W. Nelson, president of the American Type Founders Company, in his annual report to stockholders, covering the twelve months ended August 31 last, given out recently, says: "The year just closed has shown a marked improvement in every respect. The sales have been larger and the net profits about $68,000 in excess of the previous year. In the East and Middle West there has been an important revival in business during the last eight months, while trade remained below normal in the South and on the Pacific coast until recently, when our sales in these sections have shown an increase. When trade is below normal, competition is always keen and price-cutting severe. This situation has existed in the type trade to a greater extent than usual during the past year. Notwithstanding this situation — and it may continue and even grow more acute until business assumes normal conditions — the company has made good progress in both sales and profits compared with the previous year.

The condensed income account for the year compares as follows:

	1909.	1908.	1907.	1906.
Net profits	$306,758	$237,962	$461,043	$445,913
Dividends	300,000	300,000	300,000	300,000
Surplus	$ 6,758	*$ 62,038	$161,043	$145,913

* Deficit.

The president's report adds:

"The economies resulting from the further consolidation at the central plant of the foundries of the company, and the profits through increased volume of business, enabled the company to make earnings sufficient to meet the regular dividend requirements, and carry a small addition to the surplus account. The type sales of this company largely exceed the combined type sales of all outside concerns, and its operations the past year have aggressively expanded and developed its trade. It now has the largest typefounding plant in the world, and is the largest merchant in type and printing supplies. The demand of the printing trade for the products of the company not only required further enlargement of the central plant, but the building of new special machinery and the training of a large force of apprentices."

The general balance sheet as of August 31, 1909, compares as follows:

ASSETS.	1909.	1908.
Plant	$4,192,047	$4,067,619
Cash	269,327	391,387
Accounts receivable	807,261	731,779
Notes receivable	673,573	676,684
Miscellaneous	131,067	109,943
Merchandise and raw materials	2,562,759	2,462,885
Stocks and bonds	990,761	993,521
Total	$9,626,796	$9,433,820
LIABILITIES.		
Preferred stock	$2,000,000	$2,000,000
Common stock	4,000,000	4,000,000
Bonded debt	2,000,000	839,800
Scrip	11,658	9,363
Accounts payable	209,756	202,033
Notes payable	650,000	1,554,000
Surplus	755,382	828,624
Total	$9,626,796	$9,433,820

—*Journal of Commerce.*

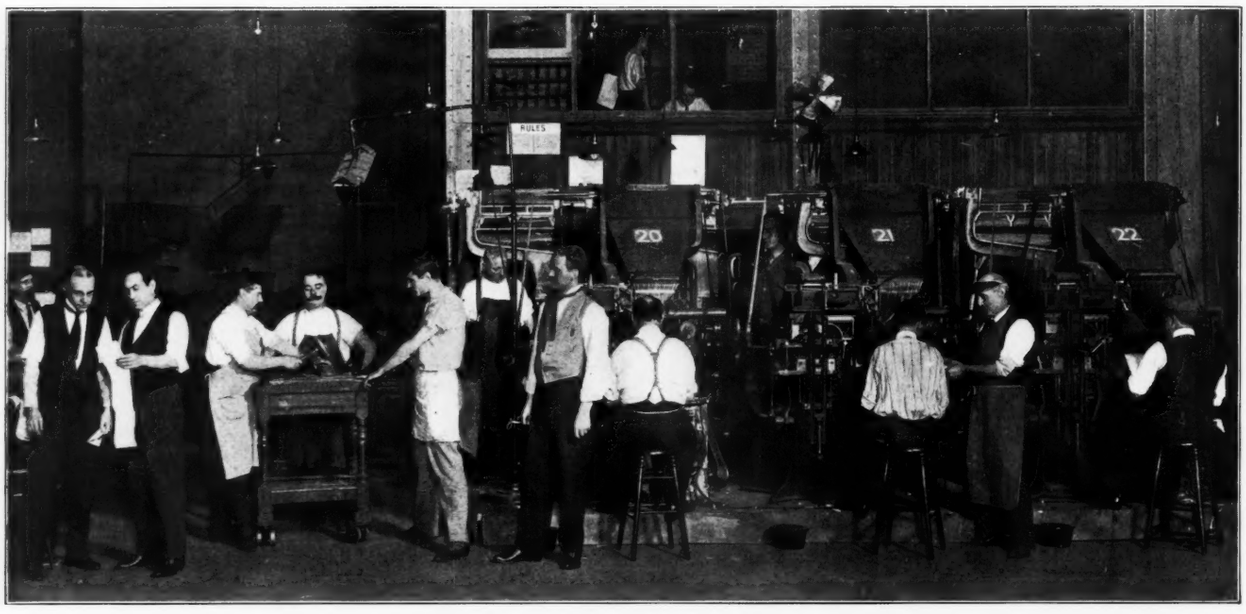
A LAWYER reasons by precedent; an engineer by cause and effect.— *David Gibson.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

A STAGE COMPOSING-ROOM.—A complete composing-room on the stage is the farthest step toward absolute realism thus far attempted in the theater. It is in "The Fourth Estate," a play by Joseph Medill Patterson, which takes its title from Carlyle's "Heroes and Hero Worship," in which Edmund Burke is quoted as saying: "There are three estates in Parliament, but in the reporters' gallery yonder there sits a fourth estate, more important far than they all." This Socialist play is now running in New York, its purpose being to show how corrupt a federal judge can be, and incidentally present the interior workings of a daily newspaper. The whole composing-room outfit weighs over fifteen tons, and includes four complete Linotype machines and three steam-tables. Six members of "Big Six," three stereotypers and one Linotype machinist are required to work in this composing-room for a few minutes each evening, being better paid, for the time they appear, than possibly any actors on the stage.



THE LINOTYPE ON THE STAGE.
Scene from "The Fourth Estate," by Joseph Medill Patterson.
Wallack's Theater, New York.

THE annual report of the Mergenthaler Linotype Company for the fiscal year ending September 30, 1909, showed net earnings of $2,642,486, equivalent to about twenty per cent on the capital stock of $12,753,700. During the year the capital stock was increased $1,996,000, this being for the purpose of acquiring control of the English and German Linotype companies, and the purchase of the Canadian-American Linotype Corporation, which manufactured the Linotype in Canada. The Monoline factory in Canada was purchased previously, and these two latter factories are now consolidated. At the annual meeting, Sir Joseph Lawrence, chairman of the English Linotype company, was elected director to succeed Andrew Devine, deceased.

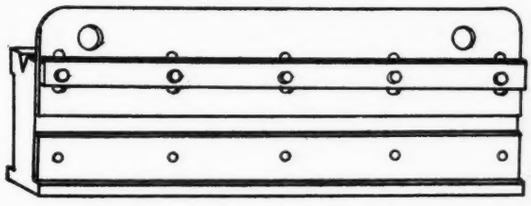
TALCUM POWDER AS A LUBRICANT.—An Eastern correspondent writes: "In the Machine Composition Department there seems to be a question as to the best method of cleaning matrices and spacebands. The use of graphite is discussed pro and con. I would like to 'butt in' with what seems to me to be a novelty in the line, but which seems to be working excellently in practical experience. This is the use of talcum powder instead of graphite. The difference in the cost is not enough to hurt, and it will not gum. So far as I know there is only one man using it (I am not operating or I would try it), and the idea seems to me to be a good one. If the idea has had a thorough test by other people, I would like to know the results." *Answer.*— Talcum powder, French chalk, talc or soapstone, as it is variously known, has long been used as a lubricant, and by many is mixed with graphite to polish spacebands. Being adhesive, it is useful in filling up the depressions when the side walls of matrices have been broken in, and so helps to eliminate "hair-lines" in the print.

LOCK-UP.—A Nebraska operator writes: "Being a student of your Linotype school last summer, I would like some information concerning some trouble I have been having on the machine. I am working a rebuilt No. 1, one that has seen its halcyon days. My trouble consists of metal spreading on the front of the mold, sticking there so tight that even the mold-wiper will not remove it. Metal also goes into the first elevator and lodges there. I first thought worn spacebands were the cause of that excess metal, but I have tried it with a 26½-em quad block and had the same results. The pot lock-up is all right, the mold comes forward all right and the alignment is good. The first elevator is worn considerably; the same with the jaws.

The edges of the mold-cell are not rounded. The trouble seemed to come on gradually, getting worse right along. Have to stop every once in a while and wipe off the mold. I would be very thankful for your information along that line." *Answer.*— The machine being a rebuilt one, it is possible some of the worn parts were not removed. The eccentric pin or roller which adjusts the stroke of the mold-slide may need renewing. The cam itself may be worn. There may be an accumulation of metal on the shoulder of the right-hand mold-locking stud, which prevents the mold coming against the matrices, or the bushings in the mold-disk may be loose. The pot-lever cushion spring should compress slightly when the pot locks up against the mold.

FIRST-ELEVATOR SLIDE GUIDE.— B. A., an Idaho operator, asks the following questions: "(1) If the first elevator in making its full up stroke causes the intermediate bar to show wear, and also causes a jar at times as it seats, what should be done to remedy this trouble? (2) Should the cam rollers always have contact with the cams during a full revolution? I notice that the first-elevator lever roller does not touch cam 1 at two places." *Answer.*— The first elevator on reaching full up stroke enters the slide guide. Its position at this point must necessarily be an exact one, otherwise the transfer of a line of matrices would be affected and damage would be done to the matrix teeth. To maintain this position of the elevator, it is necessary that the front jaw should have close contact with the intermediate bar on the back and the slide-guide adjusting strip on the front. A close fit must necessarily induce some friction, which results in the wear you have noticed. On two-letter machines, the first elevator will often seat with some force, as in the case of stiff springs on the duplex rail levers, or where these levers become dry where they have contact with the operating blocks in the slide guide. These surfaces may be rubbed with vaselin, so as to reduce the friction. Do not file or otherwise abrade these surfaces, as they are intended to give the first elevator a position of exactness in relation to the second elevator. (2) The cam rollers do not in every instance touch the surface of the cams during a complete revolution. This condition is present on cams, 1, 4, 5, 6, 7, 8 and 10. On cam 1, when the first elevator is resting on the vise-cap, the roller should not have contact with the cam. When the second elevator is resting on the intermediate channel, the roller must also be free from the cam surface.

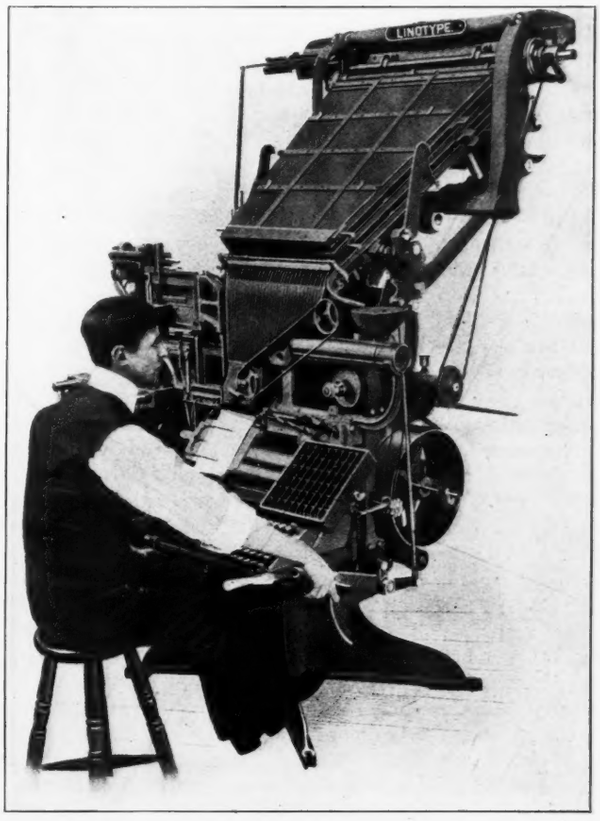
AN ADJUSTABLE RULE MATRIX-BLOCK.— The Mergenthaler Linotype Company, of Berlin, Germany, is offering a novelty in the shape of an adjustable rule-casting matrix-block, by which metal rules of any desired width may be



ADJUSTABLE RULE MATRIX-BLOCK.

cast on any type-body used on the Linotype. The lower edge of the face of the matrix-block, as shown in the illustration herewith, is a fixed plate, while the upper edge is variable, through a movable slotted plate, which may be placed at any desired distance from the lower, and fixed by means of screws. The smallest width of face is generally, for practical reasons, fixed at two points, while the widest face is limited by the mold-body in use. It is possible, also, to let the face extend about two points over the body, if desired, or cast a smaller face on a large body.

THREE-MAGAZINE LINOTYPE.— British printers have a model of Linotype machine not seen on this side of the water. It is a "three-decker," and an illustration of it is reproduced here. The operator is shown in the act of shifting from one magazine to another, the hand-lever on the



"THREE-DECK" LINOTYPE OF BRITISH MANUFACTURE.

right-hand side of the keyboard serving to raise or lower the whole set of magazines to bring any one of them into operation. Of course, only one magazine can be used at a time, and distribution of one line must be completed before shifting to another magazine. The size of the mold can be altered by moving a lever at the left-hand side of the keyboard. The machine is known abroad as Model 4, and is manufactured by Linotype & Machinery, Limited, of London, England. The Linotype factories are at Manchester, England. This machine can be bought as a single-magazine machine and additional "decks" applied later, if desired.

QUADDING ATTACHMENT.—An Eastern operator writes: "I have of late been troubled with the quadding attachment, which was put on my machine a few weeks ago. The attachment seems to be out of adjustment. When a line is casting the catch which is located under the right-hand jaw is inclined to slip toward the right instead of remaining upright. I have tested the spring, but it seems to be in as good order as it was at first. Will you kindly explain how adjustments are made as to the quadding attachment? The slugs have an overhang of one thirty-second of an inch." *Answer.*— The Mergenthaler Company publishes a booklet of instructions for adjusting the quadding-out attachment, which it will send on request. It is quite possible that the overhang, which we presume is on the right

end of the slug, is caused by the pawl not slipping into the rack. Examine the edge of the pawl to see if it is blunt. If the overhang occurs on every line, test the distance between the left and right jaw by inserting a slug of standard length. If you find that the right jaw is too far from the left jaw, turn in on the jaw-banking screw.

ALIGNMENT, ETC.—An Iowa operator writes: "(1) In my machine, two-letter matrices, the boldface won't align. Ears on matrices are perfectly good and have looked carefully over mold and elevator-jaws without results. (2) Here is another thing: Matrices such as lower-case 'm,' 'n' and em quads, or matrices with one or two teeth for combinations, get worn out fast, especially the teeth which engage the front side of distributor-bar. Why would not the wear be even on both the teeth? (3) What makes all that yellow substance around the burner and pot throat? It has made me lots of work to clean the burner, and it occurred only on one of our three machines." *Answer.*— (1) The reason the blackface characters do not align is possibly due to the wear on the underside of the lower front lug. You may test it in this way: Assemble a line with the duplex rails in; send in this line and recast, using the banking-bar so that the lines will all be in blackface. Now recast and produce from the same line a few slugs in roman. A proof of the several slugs may show an imperfect alignment of the blackface, but the roman characters will appear uniformly even. This condition is due to wear on the underside of the lower front lug of such matrices which are out of alignment. There is no remedy for such matrices. Buy new sorts and remove the imperfect characters. To prevent wear on this lower lug you should occasionally replace the front matrix buffer in the assembling elevator (D 646), and also see that the upper edge of the lower-assembler glass has no flaws, as it will cause damage to that part of the matrix ear. (2) To determine the cause of damage to the teeth of a matrix, you should examine closely the supporting rails of the second-elevator bar and those of the distributor-box bar. It sometimes happens that either or both of these bars are bruised. If the bar is found badly bruised, it should be replaced with a new one, or the bruises on the old one may be removed by a careful manipulation of a knife-blade file. (3) The yellow substance you refer to is probably litharge. It is produced by the heat of the burner acting on the metal which has escaped into the throat, either from a leak or from back squirts, which causes metal to lodge on top of the nose of the crucible. This metal finally escapes through the asbestos packing to the burner. An examination will reveal the cause.

BAD FACES ON SLUGS.—A Washington, D. C., operator writes: "Your recommendation, in this month's Machine Composition Department, of mutton-tallow mixed with graphite as a remedy for defective slugs, interests me not a little. I tried it unsuccessfully for the following difficulty: The letters 'su' of the word subsequent [slug enclosed] present a blurred appearance, as if the metal is cold. Should I change to a wider measure, this part of the slug will not present this defect, but the end letters of that side of the slug will cast 'cold,' just as in the shorter measure. The same difficulty appears if I shorten the line. I tried to obviate the difficulty by increasing heat under mouthpiece, but without success. The plunger spring is on the notch giving it the greatest tensison. Another difficulty has recently made itself manifest: In assembling a line of matrices, the spaceband very often leans toward the star-wheel, and the succeeding matrices follow its bad example. If I omit the bands entirely, the matrices assemble upright. I have tried the slide-brake two ways, (1) holding the line tight against the star-wheel, so there is no 'jiggle' of the line; (2) adjusting slide so there is a slight 'jiggle.' There is less difficulty under the second plan. I tried to obviate the trouble by bending the points of the spaceband buffer above and below, and on the horizontal line. Put on new spaceband buffer, the model having much longer points than old style; a new star-wheel; a new fiber buffer in assembler. In spite of this, it is still necessary to pull the line of matrices inside the assembler pawls before raising the line into transfer carriage. This exhausts my fund of knowledge; I appeal to you for instruction — what is the next thing to do or undo? The pawls in the assembling elevator are not worn, having been renewed recently." *Answer.*— The trouble you are having is due to the way the metal escapes from the jets in your pot mouthpiece. The mouthpiece should be moved toward the keyboard about two points. This will bring the hole on the left just inside the heel of the liner or any even-pica measure. When you have done this, we believe the trouble will cease. With the point of a knife-blade scratch out the cross-vents in the mouthpiece. If the matrix-buffer pieces in the assembler are worn, matrices will assemble as you describe. In a later communication our correspondent says: "Applied the remedy you suggested, and it has eliminated my difficulty. Another feather in your cap. Long may it wave."

RECENT PATENTS ON COMPOSING MACHINERY.

Typesetting and Distributing Machine.—A. G. Halfpenny, West Hoboken, and J. A. Bergstrom, Passaic, New Jersey. Filed November 29, 1907. Issued October 12, 1909. No. 936,776.

Linotype-magazine Rack.— H. W. J. Meyer, Milwaukee, Wisconsin. Filed September 21, 1908. Issued October 12, 1909. No. 937,378.

Knife-wiper.— G. E. Wallin and D. F. Shryock, Kansas City, Missouri. Filed February 6, 1909. Issued October 19, 1909. No. 937,664.

Linotype Matrix.— C. A. Albrecht, Baltimore, Maryland. Filed November 27, 1907. Issued November 2, 1909. No. 938,938.

THE ROBERT HOE COLLECTION OF BOOKS AND MANUSCRIPTS.

The dying request of an eccentric book-collector was once thus expressed in his will: "My wish is that my drawings, my prints, my curiosities, my books — in a word, those things of art which have been the joy of my life — shall not be consigned to the cold tomb of a museum and subjected to the stupid gaze of the careless passer-by; but I direct that they all be dispersed again under the hammer of the auctioneer, so that the pleasure which the acquiring of each one of them has given me shall be given again, in each case, to some inheritor of my own tastes." This action of the testator (Edmond de Goncourt, who was, of course, much more than a collector of curios) is called to mind by the wish of the late Robert Hoe, uttered before his death, that his incomparable collection of books and manuscripts (partly catalogued, under 20,962 titles, in a fifteen-volume, privately printed catalogue, and valued at a million dollars at least) should be sold at auction. This sale he even intended to effect in his lifetime — so it is reported. Whenever and wherever (probably in London) it ultimately takes place, the sale will be a bibliopolic event of the first importance.— *The Dial, Chicago.*

THERE is a good deal of difference between being smart and being wise.— *David Gibson.*

PRESSROOM



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

PRINTING ON CELLULOID (538).— "We take the liberty of sending you a sample of celluloid and asking you if you know of a process that can be used to make ink stick and not rub off of this material." *Answer.*— Celluloid may be printed on by using a special ink which may be both acid and alcohol proof, as desired. Inkmakers carry this special grade in black and red. This ink will also take hot rolling without running where this operation is necessary.

INK-PUMP (544).— "We wish to obtain a pump for pumping ink from a barrel into a tank about fourteen feet above the floor. Will you kindly furnish the maker's address?" *Answer.*— There are several methods employed for forcing ink from a barrel into a tank. The Chicago *Examiner* uses air-pressure, the ink passing through a hose connected to the bottom of the barrel, the air being forced through another opening. The Chicago *Tribune* uses a steam-pump for this purpose. A pump with hose connection may be secured from F. C. Wilson & Co., 239 Lake street, Chicago.

PRINTING ON DRAFTING-PAPER (540).— "I have a particular job to print in black ink on blue drafting-paper. Have repeatedly printed the job and find after six months that the ink will come off. What will hold the ink to the paper?" *Answer.*— The glazed surface of this stock prevents the ink taking hold unless it is ground in strong varnish. Would recommend that the best job-black be used; to this ink add a quantity of some good body-drier, mixing only sufficient for immediate use. Give adequate impression, as ink of this kind will remain attached if deposited firmly. Run the press slower than for ordinary work, and lay out the printed sheets so they will air-dry. Allow them to remain untouched until the next day, or longer, if possible. The judicious use of a good drier makes the ink adhere where a weak-bodied ink will not hold at all, and is quite necessary on certain grades of stock. No pressroom should be without a good body-drier.

GREASY ROLLERS (543).— Submits a crate-card of manila, printed in black ink. The type is new and make-ready is adequate, but the type does not print properly. The edge where the rollers strike shows a fringe of ink deposited on the counter of the type, with a light part adjacent on the face, indicating improper inking of the form. The query from the printer is as follows: "Have had trouble ever since I received the press. The ink will not stick to the type, the center of the letters will ink, but the edges remain light. I can print by using lots of drier, but it dries too fast to work right. I use benzin to wash the type and rollers and sometimes kerosene. I should be able to print as soon as the ink dries enough to cause a pull on the rollers. What must be done to correct this evil?" *Answer.*— The trouble appears to be caused by the rollers sliding as they strike the edge of the form on the second inking. This may be due to the lack of bearers in the form or the greasy condition of the ink, resulting from washing the rollers with kerosene. Would suggest that you wash the disk, rollers and form with benzin or gasoline. Use a grade of ink corresponding with the character of the stock. A 50-cent black ink will give good results on manila board. A drier will be quite unnecessary under the circumstances. As the trouble is due to the inking, it will be necessary to apply the remedy in that direction, so see that the form has bearers locked up, and that the ink distributes properly. It should then be received from the rollers without inking the counters or showing a fringe about the face.

THE OFFSET PRESS FOR POST-CARDS (546).— It may not be generally known that the offset press has entered the field as a producer of colored post-cards. This much may be said, that very excellent work of a composite nature is being now turned out. We have just examined a sheet of post-cards, 64-on, the yellow, red and blue having been run off at a speed of 2,500 impressions an hour, on a Scott offset press, while the black plates were printed on a Miehle press. The work appears fully up to anything produced on flat-bed presses, the register is exact and the color rendition being quite similar to that produced by three zinc plates on a typographic press. When the zinc plates are received at the machine and attached, the run may be started in less than an hour's time; so much for the absence of make-ready and the preliminary work of registering. It may not be too much to assume that in the near future this type of press will have an exclusive field, especially in colorwork on matt-surfaced stock.

HALF-TONE POSTAL, VARNISHED (539).— Submits a post-card printed in photo-brown ink and varnished by machine, and asks by what process the work is produced. *Answer.*— The cards are printed in full-sized sheets, possibly sixty-four on. The address side is printed first. The picture side when printed is allowed to dry and is sent to the finishers, if the printer has no varnishing outfit. The finishers varnish the cards in full or half sheets, according to the capacity of their machines. The cards are cut and wrapped in packages containing a certain number of cards and are shipped to jobbers direct, if desired. Cards printed in monotone are sometimes colored by the air-brush method, using masks cut out of paper to screen parts of the subject, or by passing the cards partly or wholly into the direct spray of an air-brush, giving a solid or tinted effect in part of the card. There is a machine constructed for doing this work, and it may be operated with several colors at once, with a speed of about one thousand cards an hour.

WEARING OF TYPE (536).— Submits a folder advertising toilet goods. One page is occupied by a druggist advertisement. This page is imprinted on the circular after they have been cut up. This kind of a job is usually termed rough work and is generally done by apprentices, both of the composing-room and in the pressroom. The form is made ready, possibly carefully enough at first, but as these changes run into hundreds and thousands, it is not looked after as carefully as other work, hence the quality of the work depreciates as the runs become longer. The letter of inquiry is as follows: "Would like to know the cause of the wearing of the type on the ends of the lines in the imprint work on the folder. I realize that I am using new type with old, but do not see that this should affect the end of the word 'guarantee' in the line, 'One-dollar bottles sold under a positive guarantee,' whereas the short lines on 'Special Agents for' will last for days. I am doing the same work on an 8 by 12 ——, and can run the same form for weeks without its wearing on the ends any more than in the middle. This sample was printed on a 10 by 15 ——, and only 1,750 were printed from the new type. I am

unable to locate the cause of the wear." *Answer.*— The imprint shows a fairly sharp impression on three corners; the part which is said to wear shows weak. Whether this appearance is due to the make-ready or the condition which follows the change, which may cause the line to appear at different points each change, we can not tell, but we would judge that possibly this latter has something to do with it. If the form is made ready and the impression is as light as it appears on the circular received and remains as light to the end of the run, it could hardly cause damage to the long lines. We have known careless feeders to frequently feed in a plurality of sheets, which, if repeated at intervals, must necessarily harm the light roman faces. It might be a good policy to shift the feeders and make a trial where you can be certain that right conditions will prevail.

IMITATION TYPEWRITTEN LETTERS (541).— "I am not a practical printer, but employ one. I take the liberty of asking for advice on the subject of duplicating typewritten letters. I have operated a couple of machines made specially for this purpose. The results while good are not perfect, and there is considerable trouble in keeping the machines in order. There is a process of printing through silk cloth on an ordinary Gordon, and while I have experimented along this line, I think there must be something that I have neglected, as the work is blurry and the cloth effect shows between the lines of type. Any information along the lines of doing this work on a press will be thankfully received." *Answer.*— To print clean and sharp through cloth use a thin fine fabric, such as China silk or French bolting-cloth. The fabric may have an inch hem sewed on each end and that may be slipped on the grippers of the press. The grippers may then be spread apart, so as to make the material become taut without any wrinkles running horizontally in the goods. This is done after the form has been placed on the press and has been made ready. The make-ready of such a job consists principally in building up the center of the solid part of the form with a few patches of tissue-paper until it prints equally at all points. After attaching the hemmed piece of fabric in place and doubling the quantity of ink, it becomes necessary to add a piece of thin cardboard to the tympan, to compensate for the yielding nature of the cloth, otherwise the form which previously printed uniformly even and sharp, would print light in color and dim for lack of impression. If sufficient ink is carried, and if it is applied with a brayer instead of from the knife, the printing will be more uniform. Where the cloth is attached to the form, and is inked directly by the rollers, the effect is not so sharp, nor can the work be carried on so well. Very good imitations of typewritten letters are produced on special machines recently placed on the market. They may be operated by hand and print from type. The work is so simple that a boy can run letters off at a rate of one thousand an hour with but little or no difficulty.

HEAVY FORM ON PLATEN PRESS (537).— Submits a hand-bill, printed from a type-form 8 by 18 inches, and containing four half-tone cuts aggregating about twenty square inches. Also enclosed is an order-blank, containing the usual number of blank lines of plain rule and vertical rules for dollars and cents columns. These vertical rules show a slight slur, for which a remedy is requested in the letter. The printer writes: "The enclosed samples of work were done on a 12 by 18 —— press. I found it impossible to remedy the slurring on the order-blank. The other specimen is a job that I had some trouble getting enough impression on to print properly. On a heavy form like this I always have to raise the top of the platen a trifle. Some pressmen argue that the screws once set should never be changed, but it seems to be necessary on this press, which is comparatively new. Any information will certainly be appreciated." *Answer.*— The hand-bill containing such an area of half-tone cuts gives the press one of the best tests it could have for rigidity. The fact that it printed such a heavy form, which is the full length of the chase and more than one-half its width, shows you have a good press. On all presses of the clam-shell type it becomes necessary to alter the screws when more than ordinary pressure is desired, as in the case of the heavy hand-bill. The necessity for adding more turns to the top screws than to those on the bottom is to compensate for the change in the angle between the platen and the bed of the press, which has its pivoted point near the base of the machine. The cause of slurring is not due to any defect in the press, but rather to a local condition. It often becomes necessary when printing work of this character to stretch twine across between the grippers and attach bits of cork in such a way that they impinge on the platen adjacent to the point where the slur occurs. This action holds the sheet firmly to the tympan, preventing the air which may be imprisoned under the sheet from causing it to become baggy. It is this latter condition of the sheet which often causes a slur, because the sheet is touched by the rules previous to the real pressure it receives in printing, thus making a slight mark close to the printed one. This is obviated by the bits of cork, which have contact with the sheet and press it firmly to the tympan previous to the contact it receives in printing. Slurring also may be caused by a loose or baggy tympan; the bits of cork again serve to correct this trouble. The arrangement of these pieces of cork, which should not be less than twenty-four points thick, may place them on twine, or they may be glued to pieces of cardboard, which in turn may be attached to twine, or the grippers, or even to the tympan. Considerable care and skill is necessary in the placing of these slur-preventing devices, as they work harm to a form if they become dislodged and are printed upon by type or electros, so it is up to the pressman to exercise caution in that respect.

UNEVEN COLOR (542).— Submits two sheets marked 1 and 2 and two sixteen-page sections of a catalogue containing outline vignette half-tone cuts printed in black, with descriptions and running-page heads in sienna-brown ink. A heavy-weight enamel stock with a firm coating is used. This stock appears to take the ink well, as the solids appear uniformly even, where sufficient ink is carried, both in the brown and the black. On one side of the sheet the solids of a cut run gray and it looks weak when placed in contrast with a similar cut on the opposing page, which is printed black. This condition is the probable cause of complaint, and the printer in his letter desires to know the cause of this uneven appearance in the color. The letter reads: "We have had considerable trouble in our pressroom lately on a lot of paper, and are sending herewith two samples which came from our press consecutively and would like a little information in regard to sheet No. 2. What is the difference in the finish on this sheet and the sheet No. 1? Is it possible to fix the ink so that it will print both sheets with the solids like they appear on sheet No. 1? We bought this paper for No. 1 enamel, but we believe that we received seconds. Will appreciate any information on the subject." *Answer.*— The sheets No. 1 and 2, being pages 15 and 41, respectively, were evidently not printed consecutively, as they do not appear in the same 16-page signature. The difference in the color of the solids is quite apparent in these pages, especially when examined under a glass. The printed description in brown ink on both pages, when examined in a similar way, shows the two printings to be very

much alike, which would indicate the surface conditions to be equal on both sheets. A further examination of both sheets by reflected light shows both surfaces to be equally smooth. A test with a magnifying-glass by transmitted light shows a slight difference in the texture of the fiber of the stock. A conclusive test was finally made by taking impressions on each sheet with the same half-tone cuts, having uniform inking and impression. There was no apparent difference in the two impressions in any way, a solid and a medium-toned cut being used to demonstrate with. The idea in making these tests was to determine where the fault lay, and, judging by them, we would say that it was due to insufficient ink only, as the make-ready was all that could be desired. That such mishaps do occasionally occur in a pressroom shows what care must be exercised by the pressman in regard to his ink supply, a momentary forgetfulness, or the fountain-roller pawl failing for a few revolutions may cause the subsequently printed sheets to be off color. A cooling draft of air blowing through the room, causing a sudden lowering of the temperature, may have the opposite effect, by stiffening the body of the ink, which is thus allowed to flow profusely by the sensitive fountain-blade. Vigilance, combined with skill, are the potent factors in securing uniformity of color under all conditions.

HALF-TONE CUTS DAMAGED IN PRINTING (545).— Submits a thirty-two page signature of a catalogue, printed on enamel stock. Sheet is 25 by 38 inches. Each page is enclosed by a two-point rule printed in sage-green ink, which surrounds a solid tint of buff, allowing twelve points white space between. The type-pages each contain two half-tone cuts and are printed in black ink. The make-ready and printing throughout are excellent, the color being even and the register uniformly exact. The one flaw noticeable appears in the half-tone cuts having solids. In such cuts small white spots appear, as if the cuts were damaged by lumpy stock, but, as this shows only in the solids and not even in the middle tones, it must then have occurred in some other manner. The original half-tone plate, which accompanies the specimen sheet, shows a granular pitting of the solid surface of the cut. The letter of explanation reads as follows: "We are in trouble with our catalogue printing. A few hundred run on the half-tones are spoiling them, as the enclosed sheet and plate will show. We can not determine whether it is the black ink or the tint that is doing the mischief, and have changed inks without obtaining relief. We are inclined to believe it is the tint which is causing the trouble, either by not adhering to the enamel stock or it is of such a nature as to prevent the black from adhering to it. We shall feel obliged if you will suggest a remedy." *Answer.*— The surface of the plate is indented evidently by a deposit of the pigment from which the tint is made. This deposit may have been formed on the solid part of the cut, being the result of an accumulation gathered and increased in size by each successive impression, which, together with the hard tympan used, caused the sinking of the surface of the cut, as well as the indenting in a corresponding manner in the draw-sheet. This diagnosis may not be correct as regards the position of the lumpy accumulation, for this may occur also on the draw-sheet in practically the same manner and causing damage to the cuts in the same way. As the tint was printed first, and probably did not have sufficient drier in its make-up, it yielded up at each impression a small quantity of its pigment, either to the solids of the cut, or to the draw-sheet, deposited by the heavy pressure of the solid part of the cuts. As a remedy we would suggest that the tympan be washed frequently with benzin and afterward oiled, if it is found that the deposit adheres to the tympan. The frequent washing of the form will prevent the adhering particles doing harm to the plate. Semi-transparent tints of this character may be made up and printed after the black forms are run. The black or other color must contain sufficient drier to set it well, and should stand several days between runs. There are a number of excellent transparent mediums offered by ink houses for tintwork, these mediums are neutral in body and may be modified with driers and pigments to suit any set condition of stock or form.

TOO MUCH PACKING (547).— "I am up against it and ask your aid. The cylinder gutters (sinks between pages) and makes a noise while going over the form. The cylinder has been lowered once since it was erected, and, being comparatively new, I do not like to fool with it unless I know where I am at. The job I now have on contains numerous vignette half-tones, form 25 by 38 inches; the machine is 52-inch. The packing as it came with the press consists of three pressboards, a bottom and a top manila, and six 60-pound sheets. With these a sheet punches too hard to mark out properly. What should be done under these conditions?" *Answer.*— It appears that the cylinder carries too much packing, and possibly is not adjusted properly to the bed-bearers. The first thing to ascertain is how much packing the cylinder will carry. Dress the cylinder with the usual amount of hangers, and clamp on a draw-sheet; reel it tight. Place a straight-edge over the packing, allowing one end to extend over the bearers. When the straight-edge is pressed firmly on the packing, the projecting edge should pinch a piece of draw-sheet placed between it and the cylinder bearer. If necessary, remove one of the three pressboards; this will allow the use of more hangers. When the correct amount of packing is in position, make a note for future reference of the number of sheets required. To ascertain the relation between the cylinder and the bed, test the bed-bearers with a type-high gauge or a new seventy-two point metal type. If they appear no higher than the type you may feel assured that they are not underlayed; if, on the contrary, you find the bearers higher, they should be removed from the bed and measured with a micrometer or type-high gauge. It is quite possible that they will not be under height, hence no underlays of ledger or other hard stock will be necessary. When the proper height of the bearers is ascertained and they are fastened in position, place a strip of French folio or thin bond-paper on each bed-bearer and turn the cylinder until the impression is taken; draw on the paper strips to determine how close a contact exists between the cylinder and bed-bearers; the strips should be held by the bearers, otherwise the cylinder must be lowered. As this is only an approximate test of the relation which should exist between the bearers of the cylinder and bed, and is not conclusive, a more exact test is necessary. Place a heavy form on the machine and make the test already described with the strips of thin paper; these strips should be pinched by the bearers. Should you find that the paper is held weakly, you should then loosen the draw-sheet and remove one sheet from the tympan; then lower the cylinder the merest trifle and proceed with the test as before. You will soon find that the cylinder will pinch the strips, and this without reducing the packing any below standard. The cylinder will not gutter except, possibly, on forms which are extraordinarily heavy. New presses require a readjustment of the cylinder after six or eight months' use, but seldom after that, if the journals are kept properly oiled.

A BOOKLET of unusual interest for engravers and printers has been received from the house of Carl Hentschel,

Limited, 184 Fleet street, London. A number of three and four color plates are shown, together with half-tone cuts of wash-drawings and pencil-sketches, which are printed in two colors. All of the prevailing methods of process-printing are shown in a comprehensive way by the various illustrations. The presswork shows the highest degree of skill in the manipulation of colors and great accuracy of register. Besides the illustrations there is much interesting matter relative to the printing of process cuts from the engraver's as well as the printer's point of view. Among the attractive specimens, a Hentschel colortype of "The Tailor," a noted painting of Moroni, which hangs in the National Gallery, will demand attention. This four-color plate reproduces so exquisitely a painting, mellow in tone, after an existence of three hundred and fifty years, that one might almost believe it was the original rather than a process reproduction. A number of pencil-sketches and wash-drawings are shown in two workings, a method which gives quite an artistic finish to work of this character. From the engraver's viewpoint, in part, the following reference is made to possible causes of failure in handling three-color plates: "The blocks should be supplied accurately type-high or a thin paper under this height. The printer should be certain that he has the right block for the right color. The machine should in every respect be adjusted to as great a nicety as possible; the rollers should not press heavily on the plates. The grippers must also be adjusted so that they grip the paper firmly but lightly, and, finally, the most important, the impression must be so regulated that it is only just sufficient to keep the work fully up. The gravest of all troubles in three-color printing is the fact that the printer often thinks it necessary to have so much impression that the work is completely smashed up, and the little dots of ink, instead of being reproduced as the dot on the plate, are distorted into all sorts of shapes. This is fatal on colorwork, and yet it is very often encountered. This is generally due to inaccurate adjustment of the machine, so that the paper at the moment of contact gets a slight drag. A number of other causes give rise to it also, for example, too much overlay, too much interlay, or forms locked too tight with furniture not square, and too much impression. Then, again, it is the practice of some printers to be always doctoring the inks, either modifying their colors or adding driers, or gloss varnish, or reducers, etc. The engraver thinks this is a mistake (so does the inkmaker), and would prefer as far as possible to have his plates printed with ink as it is taken from the can. Well-seasoned rollers should be used, too hard rather than too soft, and a separate set for each color. In the matter of overlaying and interlaying, it is the experience of most engravers that this is frequently overdone. The important point is to have the plate properly leveled up, only very slightly patching up the shadows and relieving the large lights by carefully applying thin overlays. The harder the packing for cylinder or platen the better it is for the product. The speed at which the machine is run and the interval between colors require consideration, as with inks in common use it is not possible to print one color upon another, except when a period of rest is allowed. Generally speaking, about twenty-four hours is allowed between colors. The paper should be well seasoned, by keeping it in the same room where the printing is done. It would not be fair to expect accurate register with new paper, nor where the stock has become wavy from dampness. A smooth surface on the paper is essential; it is even recommended by some to use a double-coated grade, as the art papers are not always evenly coated. For ideal conditions the temperature and humidity of the printing-room should not vary night or day while the work is in progress; the temperature should be maintained between 65° and 75° Fahrenheit." From the printer's point of view in three-color printing, "the interdependence of engraver, papermaker, inkmaker and printer ought to be recognized, for unless all work together and contribute of their best, the finished result will not be entirely satisfactory, and it is generally on the last of the quartette that the blame falls when the work proves to be 'below standard.' The standard given is generally the engraver's proof, pulled as we know, under the most favorable conditions, always on the finest paper, and with ink more remarkable for richness of color than freeness of working. The strongest cause for complaint on the printer's part is that of faulty mounts. One wonders if the engravers ever give a serious thought to the difficulties thus created for the printer. The majority of offices possess no facilities for dealing with faulty mounts. In his effort to unmount, plane the wood and remount, it often happens the plate itself is damaged, and the process of make-ready is lengthened fifty per cent. In the selection of paper for three-color work, dull chromo or first-quality art paper gives the best results; neither the imitation art or super-calender paper will give satisfactory results, as there is a muddiness and a general lack of brilliancy, so much desired. The paper must necessarily be the unstretchable kind, when used on a cylinder machine, otherwise close register is impossible. In the matter of inks, as the qualities and shades are legion, it is doubtful if sets obtained from any two makers would produce the same result, hence, the difficulty of matching engravers' proofs. Single impressions of yellow, red and blue may appear like the engraver's impressions, but when superimposed the result is different. It is a wise plan to adhere to inks supplied by one maker, as these will be found to have a greater affinity for each other. In spite of the large variety of stock inks, the pressman finds it necessary to modify one or more of them to suit some special subject. A saddened yellow or a deadened blue may be necessary to obtain a faithful reproduction. The engraver's color-guides should be closely followed. Inks to be satisfactory should be soft and smooth-working; when too stiff they should be reduced with a medium that will not effect their brilliancy. Equitable temperature in pressroom is very necessary to make inks work freely and to insure that the paper keeps in the proper condition."

A LADY OF MARK.

Belinda is the village belle,
Her beauty has no =.

Her charming manner is perfection,
There is no one like her in this §.

I wonder would she think me rash
If after her I made a ——.

And with a manner suave and bland
I frankly asked her for her ☞.

Then, if I murmured, "Tell me, dearie,"
Would she say, "Yes," unto my ?.

And yet — Belinda's tongue's so brisk,
I fear I'd be an *. — *Harper's Weekly.*

UP TO HER.

Irate Woman — "These photographs you made of myself and husband are not at all satisfactory and I refuse to accept them. Why, my husband looks like a baboon."

Photographer — "Well, that's no fault of mine, madam. You should have thought of that before you had him taken." — *Chicago Daily News.*

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

REFERENCE BOOKS.— B. A. R., Springfield, Massachusetts, asks: "Will you furnish a short list of reference works needed in a proofroom for good book, magazine, and pamphlet work, classifying them as indispensable and desirable?" *Answer.*— It is hardly worth while to specify such books. Every room should certainly have one of the large dictionaries, and it is far better to have all. No other book is indispensable, though many are desirable, varying so much with the nature of the work that no specific general list can be made without including at least one book on each possible subject. Much proofreading must be done without reference books.

AN EXTRA WORD.— J. J. M., Newark, New Jersey, writes: "Is the following sentence correct: 'Sir, let me add, too, that the opinion of my having some abstract right in my favor, would not put me much at my ease in passing sentence, unless I could be sure that there were no rights which, in their exercise under certain circumstances, were not the most odious of all wrongs.' Should it not be 'were the most odious'?" *Answer.*— Yes, the sentence should be corrected by striking out "not," which makes the expressed idea exactly the opposite of the intention, though probably every one would get the intended meaning from it. It is a kind of sentence which, especially in speaking, is much easier made wrong than right.

LACK OF THOUGHT.—A typewritten letter recently received contained a queer error, arising from the operator's failure to hear correctly and writing what she seemed to hear, without thought. Where the dictator undoubtedly had said "press of work," the letter as written said "pressive work." This suggests a little sermonizing on attention. If there is one thing the proofreader can not afford to be short of, it is attention. It would be hard to count the number of readers who have been discharged as incompetent when the whole trouble was their lack of attention and close thought. By far the most important element of successful proofreading is concentration of the mind on the work in hand. One can not afford to think of anything else while reading a proof.

BOOKS ON PROOFREADING.— R. O. M., Buffalo, New York, asks: "Please let me know of any books or pamphlets on proofreading that I may obtain. I wish to have some for reference in my work." *Answer.*— This correspondent probably desires information that will help him to read proofs as an author. For this purpose no books are needed. All that an author need do is to verify the language on his proof, and indicate unmistakably any changes he may desire. No technicality is necessary. Proofreading as a technical accomplishment can not be acquired from books. The way to become a proofreader is to work in printing-offices, from the beginning, to learn the trade technicalities, and in the meantime to study and acquire all the general information possible. One can not know too much, if he knows how to use his knowledge practically. One of the best kinds of knowledge he can have is the knowing that many other people know something also, and the knowing how to make his own knowledge helpful, but not obtrusive. Special books that help in this matter are rare. The only three I know of are "Vest Pocket Manual of Printing," Theodore L. De Vinne's "Correct Composition," and Adele Millicent Smith's "Proofreading and Punctuation," all sold by The Inland Printer Company.

ANTICLIMAX.— C. C. R., Los Angeles, California, writes: "Will you kindly give your opinion of the following sentence in a diminishing series? 'The results are intangible if not insignificant.' The contention is as to whether the sequence is in the nature of an anti-climax or not, and local experts are not agreed." *Answer.*— This question as worded presents subjects for thought other than the one intended. Before considering them the question may best be answered. No anticlimax can be found in the sentence. What is an anticlimax? The Standard Dictionary says, "A gradual or sudden decrease in the importance or impressiveness of what is said." The Century says, "A figure or fault of style, consisting in an abrupt descent from stronger to weaker expressions, or from the mention of more important to that of less important things." Webster's International says, "A sentence in which the ideas fall, or become less important and striking, at the close. It produces a ludicrous effect." All of these definitions evidently mean that anticlimax involves descent in importance, not mere contrast. Intangible means, literally, not perceptible to touch, and hence unsubstantial or imperceptible in any way. Many intangible things may possess much significance, or be far from insignificant. No descent or lessening of importance is expressed in the sentence, and there is no ludicrous effect. Hence there is no anticlimax. To revert to the other subjects suggested: It is not apparent that "diminishing series" is correctly used in the question. What does it mean? There is no step of diminution from one to another in the sentence, the words therein which challenge consideration being of equal importance. If it be meant that the sentence is one of a diminishing series of sentences, the whole series should have been included in the question. It can not be supposed, though, that the intended inquiry goes beyond the words quoted in stating it, and they are not in any related series, diminishing or otherwise. The sentence as written presents a possible, if not a probable, failure to perceive a positive difference of meaning made by neglecting to insert a comma. It expresses one meaning without a comma, and another with a comma, the latter in all likelihood being the one intended. As written it says that results are intangible if they are not insignificant, implying that they are not intangible if they are insignificant. With a comma it says that results are intangible, if not (that is, and may be, perhaps are) insignificant. Such sentences should certainly be punctuated in writing, so as to say actually what they are meant to say, and not left to guessing, even when it is nearly sure that people will guess the right reading. Our correspondent writes anti-climax with a hyphen. Anticlimax is as much one word, with no hyphen, as Sunday is, and should be so known to everybody. It is a puzzle to know how it can be that experts "are not agreed." The meaning is that they "do not agree." On such a question, we do not see how any one can be an expert and give any answer other than that given above.

PROOFREADERS' SOCIETIES.— S. K. P., Chicago, writes: "In the proofroom department of the September INLAND PRINTER an inquirer asks: 'Can you tell me anything con-

cerning proofreaders' associations, as to their value, their method of keeping up interest, etc.? Are there many of them in this country?' The writer, having been connected with the Chicago society, will endeavor to give what information he can on the subject. The most notable body of this kind is the London (Eng.) Association of Correctors of the Press, established in 1854. It is in a flourishing condition, with a membership of about five hundred. Until recently it maintained an independent existence, but is now affiliated with the compositors' society as a trade union, though retaining its autonomy as a readers' organization. Its objects and aims are to benefit its members in various ways. Those out of work or desiring a change, and those knowing of vacancies, notify the secretary, who is thereby enabled to bring the two classes in touch with each other. At the monthly meetings short papers are read, and troublesome questions that occur in daily work are brought up for discussion. A monthly bulletin of four to eight pages is published, giving notice of meeting and items of interest pertaining to the profession. Social features are not neglected, the most important being an annual dinner at which some prominent person is induced to preside, and in return for the honor digs down into his pocket and makes a substantial contribution to the association's treasury. In June, 1894, a society was organized in Chicago, using the constitution and by-laws of the London organization as basis of idea and purpose. At that time the number of proofreaders regularly employed as such in job offices was small. Efforts were made to interest the newspaper readers, but without success. The start, therefore, was made with but a limited number. Some employers viewed the movement with suspicion, thinking it was another trade union to contend with, notwithstanding the fact that it was distinctly stated that no trade-union lines would be drawn in admitting to membership or in its working. On the other hand, some of the 'square men' of the union thought they saw in it a violation of union obligations. The officers of the international union were consulted, however, and full consent to the plan was given by them. Other stones were cast in the society's way. In spite of this, the organization would have been successful but for three things, namely, internal dissensions, lack of a suitable place in which to meet, and a paucity of funds. The sole revenue was derived from a small monthly due, which if promptly paid by all would have been sufficient. But, there being no penalty for nonpayment, as in the typographical union, only a faithful few kept in good standing, and the secretary frequently had to meet the deficit out of his own pocket. The internal dissensions arose principally in regard to the style-book, ostensibly issued under the auspices of the society. At one period of its existence the society looked very promising. Some very interesting meetings were held, which were addressed by some of the literary lights of Chicago, and, being thrown open to all, were largely attended. But the hall in which this was possible changed proprietorship and we were 'turned down.' The parlor of a noonday lunch club was the best we could secure, on a noisy street, and when a wagon rattled over the cobblestones nobody could be heard. The attendance gradually dwindled down, and when it finally reached four, and no more, the secretary and others thought it time to shut up shop. Eleven had been the quorum. In its early history the London association met with difficulties, some of them similar to those of Chicago; but, being in a much larger field, it fortunately survived until it secured a solid footing, and has now attained an enviable standing and prestige. There is a society in Boston, formed a year or two after that of Chicago, of which, however, the writer has heard but little of late. In its membership the gentler sex predominated and social features received a large share of attention. The writer has recently received two communications from New York city, inquiring about proofreaders' societies, evidently with the idea of forming one there. As to the value of such societies, I think there is no question. My experience with the Chicago society and the literature received from the London body convince me that they may be made very useful. Conducted on right lines, with some method devised by which the necessary expenses may be met without embarrassment to any one, and a suitable place in which to meet, centrally located, and, above all, quiet and free from objectionable surroundings, they should be of great benefit to members and influential in securing the recognition and remuneration due to competent proofreaders. Proper qualification for membership should receive strict attention."

COMPOSITORS AND COPY.— C. Richmond, Indiana, writes: "In your reply to D. J. G., in THE INLAND PRINTER for August, you say, 'No compositor should ever make any change from copy except to correct an error that shows unquestionably that it can be nothing but an error.' Exactly. But most errors do so unquestionably show, and I contend that all such should be corrected by the compositor. Many of the questions which are asked from month to month in your 'Proofroom' department relate to errors which any one ought to see are of the 'unquestionable' sort, and they ought to be corrected by the compositor and not be left to pester the proofreader. As an instance, take the word 'Reverend,' about which J. T. McL. asked in the same (August) number, and to which you gave the only correct answer. Any compositor ought to know better than to use such a crude expression as 'Rev. Jones came to the city to-day,' and when he finds such usage in his copy he should promptly change it to 'the Rev. Mr. Jones,' or if he knows the gentleman's initials he should use them in place of 'Mr.' True, 'Rev. Jones' is not uncommon usage. Only a few days ago a callow young parson called at my office and introduced himself by saying, 'I am Rev. Smith.' He might as well have used the expression 'Me and him went fishing.' I have not yet responded to 'Rev. Smith's' invitation to come and hear him preach. There are many other errors that a compositor should correct instinctively, such as the use of 'none' as plural (some dictionaries to the contrary notwithstanding), using done for did, etc. Of course, a compositor can not be expected to be able to make all sorts of corrections in language; if he were, he would be filling a more lucrative position than that of compositor or machine operator. But he ought at least to be able to correct the grosser class of errors, and I think the reason he does not always do so is on account of the unwise instruction so many compositors have received, 'Follow copy under all circumstances.'" *Answer.*— Ideally, most of these opinions seem very reasonable, but, ideally or otherwise, some are not reasonable, and one is as wrong as any such thing can be. Altogether, the one general result is to confirm and strengthen the opinion that compositors should correct only errors that no one could fail to recognize as such, and should be, as they usually are, strictly forbidden to change anything from copy except little slips in grammar (but not even these when they are made purposely, as in recording illiterate speech), wrong letters, etc. Ideally, many errors might be corrected by the compositor and not left to pester the proofreader; but practically some such correction is impossible, because the compositor often does not know the difference between right and wrong. Our correspondent shows that even he does not know that difference in the same way that our best writers know it, for

he calls something an unquestionable error upon which they insist as correct. It is not only some dictionaries that treat "none" as plural, but all of them; and in doing so they merely record the usage of the best writers and speakers through all the centuries. Not one author in a thousand would allow his plural verb with "none" to be changed to singular. And even if they would, how could we ask compositors to show knowledge superior to that shown by lexicographers and grammarians? Compositors should be expected to correct the grosser class of errors that really are unquestionably errors; but they certainly should not be expected to manufacture errors (as they would do in changing "none are" to "none is"), and the wisest instruction compositors ever had, when the copy is carefully written, is "follow copy." A little thought, or a little experience, should convince any one that many things that seem erroneous to some people do not seem so to other people, and that it is not true that "most errors do so unquestionably show."

WAR ON GOVERNMENT PRINTING ENVELOPES.

The American Envelope Manufacturers' Association is stimulating the campaign that has been waged indifferently for so many years against the practice of the Government printing return-cards on envelopes free of cost. Editorial associations and employing printers' organizations have made resolutions on this subject for many years, but they do not seem to have been able to influence the lawmakers at Washington. Perhaps that is due to the fact that not one of these organizations is seriously affected by the Government's liberality. With the envelope-makers, it is a more serious matter, so they have begun to make the fur fly.

This association completed its organization at Buffalo on June 21 last. By July it had consulted the United Typothetæ and the National Association of Stationers and Manufacturers. The following month the National Paper Trade Association was brought into line, these organizations appointing committees to coöperate with the envelope-makers for the purpose of seeing what could be done to secure the adoption by Congress of bills which forbid the Postoffice Department to print stamped envelopes. The envelope men did not stop here, but have been in communication with the National Editorial Association, Employing Lithographers' Association, the International Typographical Union and other labor organizations, and are hopeful of securing substantial assistance from all of these.

The representative of the Paper Dealers' Association, the National Association of Stationers and Manufacturers, the United Typothetæ and the American Envelope Manufacturers' Association held a meeting in Washington during October and formally organized "The National Committee on the Government Printing Stamped Envelopes." It was agreed that this committee should be composed of representatives appointed by any trade organization which may be interested in the movement. Mr. Andrews was selected as permanent chairman and Mr. Adams as secretary and treasurer. These gentlemen are Washingtonians, and their selection was due largely to the fact that it is the purpose of the committee to engage offices in the Capital City, and, under the direction of a competent staff, inaugurate a campaign of education and publicity. As at present constituted, the committee is composed of the following: Byron S. Adams, of Washington, D. C., and Rufus E. Williams, of Richmond, Virginia, representing the United Typothetæ of America; R. P. Andrews, of Washington, D. C., National Paper Dealers' Association; Theo L. C. Gerry, of New York, National Association of Stationers and Manufacturers, and C. R. Scudder, of Chicago, the American Envelope Manufacturers' Association.

In epitomizing the purposes of the National Committee, Chairman Andrews said:

"The committee believes that a great injustice is being done the manufacturers of envelopes, the wholesale and retail dealers in envelopes, and the printers throughout the country, by the Government engaging in the printing of stamped envelopes, as the people who take advantage of the Government printing stamped envelopes free of charge are the ones who could most easily afford to pay for them — banks, trust companies, large corporations, etc.

"If the Post Office Department should eliminate the printing clause in its contract for stamped envelopes, they would be furnished by the contractor at lower prices than now prevail, and the benefits of the lower-priced stamped envelopes would accrue to the housewives, mechanics and working classes. The benefits at the present time of the Government printing stamped envelopes in multiples of five hundred and upward are taken advantage of by people who are well able to pay for such a commodity. We also believe it would not increase the work of the dead-letter office to discontinue the printing of stamped envelopes, because printed stamped envelopes are used by large corporations and business men, who, if the Government did not print them free, would continue to have their names and addresses printed on their envelopes or buy them without stamps with their cards printed thereon. Therefore, we reason, the practice of persistently advertising printed stamped envelopes by the Post Office Department is of benefit to a class of people who can readily afford to pay for this service, and a burden upon the taxpayers who are not in a position to avail themselves of the generosity of the Department."

THE DYSPEPTIC.

You mustn't drink coffee,
  You mustn't take tea,
And milk is a substance
  Where microbes make free.

You mustn't o'ersleep —
  You must take plenty of rest;
You may not eat meat
  Nor the things you like best.

There's danger in bread,
  On account of the yeast,
And fruit makes a most
  Undesirable feast.

How can you keep up
  With life's dreary grind,
With naught in your stomach
  And much on your mind?

— *Washington Star.*

LITERARY CONTAMINATION.

Mother — "Johnny, you said you'd been to Sunday-school."

Johnny (with a far-away look) — "Yes, mama."

Mother — "How does it happen that your hands smell of fish?"

Johnny — "I carried home the Sunday-school paper, an' the outside page is all about Jonah and the whale." — *Western Christian Advocate.*

OBITUARY

LEANDER K. BINGHAM.

Leander K. Bingham, retired, and who was a member of the firm of Bingham Brothers Company, died on October 30, in his seventy-second year.

Leander K. Bingham was a son of Samuel Bingham, the pioneer rollermaker, and founder of that line of business in the United States. Leander K. Bingham entered into the business with his father in his early years and continued actively in the line up to and including the early part of 1891. He was a mechanical genius of considerable ability, and a creator of many inventions, including methods and plans for the manufacture of printers' rollers. His chief invention adapted to the rollermaking industry was that of casting rollers in groups, under pressure, forcing the composition to mold from the bottom in such a manner that from ten to thirty rollers could be cast in a few moments, which, when cool, could be released in a single movement and the rollers removed from the molds through gravity. The patents on this invention expired, and similar systems were adopted by the manufacturers throughout the printing world. He served throughout the Civil War as an officer of the Twelfth New York Volunteers. He had been ailing for about sixteen months, and his death occurred unexpectedly, he having a stroke of paralysis Monday, October 25, while at the office of Bingham Brothers Company on a visit to his son Herbert M., who was to be married on that evening. His death resulted in less than a week later, at his residence, No. 704 St. Nicholas avenue, New York city.

MRS. ELIZA CAMERON,

widow of A. C. Cameron, died November 4, aged seventy-eight years, at the summer home of her son, in Douglas, Michigan. The funeral was held Sunday, November 7, at the home of her eldest daughter in Sheridan Park. Mrs. Cameron was born in London, England, but came to America in early girlhood. Chicago had been her residence for fifty-eight years. In 1862 she was married to Andrew C. Cameron, editor of the *Workingman's Advocate* and THE INLAND PRINTER. Mrs. Cameron leaves four children and six grandchildren.

JOHN HALLORAN.

When "The Judge," as he was known to his familiars, died in Chicago, on October 19, the *Inter Ocean* lost an employee of more than forty years' standing. The deceased learned the printing trade in Milwaukee in the early sixties, and, after the Chicago fire, went to work on the *Inter Ocean*, where he was night editor till 1900. Failing health compelled him to seek a less strenuous position, and he returned to the composing-room, where he worked in the ad.-alley until his death.

C. FRANK SHELDON.

Erect, nimble-footed and care-free, with a facetious scorn for all political beliefs other than those represented by the G. O. P., there were few of the younger generation of printers in Chicago who were not surprised when the daily papers told them that Frank Sheldon had dropped dead while on his way home from work, on October 19, and that he was seventy-five years of age. He was employed as proofreader on the *Breeders' Gazette*, a position which he had held for many years. Fifty-seven years a member of the union and a frequent attendant at its conventions, in which he took a kindly interest, he had a wide circle of acquaintances. He served one term as vice-president of Chicago union and held the position of trustee for fifteen years. Early in the Civil-war period he enlisted in the federal army and remained till after the historic meeting at Appomattox. Mr. Sheldon was one of the early members of the Grand Army of the Republic, and to the last was very active in the affairs of U. S. Grant Post No. 28. He is survived by a widow and two children.



C. FRANK SHELDON.

FAIRY GOLD.

The footsteps of the summer fade
Far through the meadow and the glade,
And Autumn, laughing, brown and gay,
Comes dancing down the woodland way,
Her russet wand she waves, and, lo!
Forest and field and thicket glow
With treasures wondrous and untold,
A flooding tide of fairy gold.

Ah! foolish Winter — fast he flies
To clutch, with miser's hand, the prize;
Vainly he strips the branches bare —
The magic treasures fade in air;
His eager, shivering fingers hold
No remnant of the fairy gold.
And, crouching sullenly, he grieves
O'er worthless heaps of withered leaves.

— *Priscilla Leonard, in The Outlook.*

COST AND METHOD

EXAMINATIONS FOR GERMAN MASTER PRINTERS.

According to a law which has lately come into force in Germany, master printers (in common with employers in other trades) have to submit themselves for examination before they are allowed to start in business. At Hanover, for instance, the candidate is examined in the theory and practice of his trade. In the first-named branch, questions are put to test his knowledge of (1) the proper means of arriving at the cost of various jobs, that is, a book, a catalogue, a specimen of table work, and of official contract printing; (2) simple accounting, including charging out and invoicing; (3) the laws with regard to sickness, accidents, and also trades; (4) the arrangement of printing establishments; (5) the relations between authors and the press, and (6) the scale of wages, etc., in force in his business. The practical part of the examination consists of the composition and making-up of a few jobs under the eyes of a member of the examining committee.— *The British and Colonial Stationer and Printer.*

HARRISBURG PRINTERS' SOCIAL CLUB.

A representative of THE INLAND PRINTER left the Pennsylvania limited at Harrisburg, secured a seat on a Washington-bound train, and, just as the man in the crowded smokers' cubby began to settle on a subject that promised enjoyable conversation, he noticed a neat sign reading "Ben Franklin." Behind the sign was a cottage, evidently one of the clubhouses or "shore" places so popular along the banks of the rivers of southern Pennsylvania and Maryland. But Ben Franklin — the hubbub of voices discussing the merits of President Taft was lost in reverie. Was it like unto the cost-agitating Franklin Clubs of Chicago and farther west, or was it something different? To the weary traveler its shade-trees and cool lawn were inviting, and there was a longing to stop and "visit" for a while. Like many other yearnings, that was unattainable, but the memory of the legend, the cottage and the whitened boulders remained and curiosity was aroused. A communication to a Harrisburg friend provoked F. C. Hoffman to tell all about the cottage and the sign, and why they are.

The cottage is the summer home of the Ben Franklin Association, which is composed of about seventy-five members of unions of the allied crafts, and enjoys a short history. Sometime during the autumn of 1902 a "few printers" discussed the idea of organizing a club for the encouragement of more intimate social relations among the local fraternity — the promotion of a fraternal spirit, in short. The promoters being printers, they circulated a "paper" setting forth the project and the objects sought to be accomplished. The result being satisfactory, a meeting was called and held on September 25, 1902. Quarters were secured and furnished, and the association gave several entertainments during the following winter. Meantime it secured a charter through the courts, the following gentlemen being named as incorporators: D. L. Keister, C. C. Steiner, M. Usaw, W. W. Byrem, R. N. Bernheisel, F. C. Hoffman, J. L. Baker, J. T. Keesey and Cornelius Fox. The end of its first year's existence found the members dissatisfied with their quarters, which had become crowded, and new rooms were secured. This is now the townhouse of the association, located at the corner of Third and Market streets, where all the advantages usually found in clubs are at the disposal of the association's members. There is a library, which includes an extensive collection of books of reference, magazines, and also a piano, which was presented the association in 1903, by Hon. William Stanley Ray, the State printer. The members had a taste of country life during the association's first year, as they took several trips to the summer home of Mr. Fox, which were greatly enjoyed, and which created a desire for such a home as caught the traveler's eye.

To be exact about the cottage, it was purchased in the autumn of 1904, and nestles among the Blue Hills of York county, having a vista of about twelve miles of the most beautiful scenery on a stream famed for the beauty of its



"THE FRATERNAL SPIRIT."

View from Cottage of the Ben Franklin Club, Harrisburg, Pennsylvania, looking over Pennsylvania Railroad and Susquehanna River.

banks. There are excellent opportunities for boating and bathing, and the stream abounds with all the varieties of fish indigenous to that section of the country. The house contains six rooms, fitted for comfortable living quarters, winter and summer. It is used for social parties at all seasons, and many members of the association, accompanied by their families, spend their vacations at the cottage. The affairs of the house and grounds are in charge of a steward, Theodore Edwards, to whose talent for landscape gardening the spot owes much of its beauty.

The present officers of the association are: President,

F. M. Tritle; vice-presidents, R. N. Bernheisel, F. D. Fisher and C. Fox; secretary, F. C. Hoffman; treasurer, W. W. Byrem; chairman board of governors, A. P. Speas; chairman of cottage committee, D. L. Keister.

HOW THE VOLUME OF PRINTING GROWS.

A fair illustration of what "reform has cost" Kansas is furnished by the State printing. The public printing grows with the institutions of the State. For example, the Agricultural College, a few years ago, was satisfied with twelve thousand catalogues. It now requires eighteen thousand to twenty thousand. The University got along with eight thousand, but it has grown to require twelve thousand. The State Board of Control made its requisitions for printing a few years ago in blocks of one thousand, now in blocks nearer five thousand. But on the whole, the State printing has increased in four years about twenty-five per cent in volume. At the same time the cost of labor has increased.

And yet, the total cost to the State of the State printing has declined, so that the State has created and paid for a plant which has cost $100,000, and, in addition, has saved $50,000 in the four years that the "reform" plan has been in operation, as compared with the former plan of the State-printer election.

Appropriations for State printing are declining. The total appropriations by the Legislature of 1907 were $172,377, while those of the Legislature of 1909 were but $137,986. The increase in the number of jobs of printing done during the last two years has been twenty-two per cent. The printing for the two years just preceding the "reform" law cost $196,016. For the first two years under the new law the amount of printing done increased twenty per cent, and the cost decreased by $50,000.

Under the old State-printer system there were at the end of every biennial period large "deficiency" appropriations, the last one amounting to some $60,000. There have been no deficiencies to provide for under the new system. At the same time, it is proper to add that, while the Legislature last winter cut the printing appropriation, compared with two years previous, by $34,000, the cut was too deep, and there is likely to be a deficiency in the ensuing two years of $20,000. The State printer was refused the full appropriation he asked for by $20,000.— *Topeka (Kan.) Capital.*



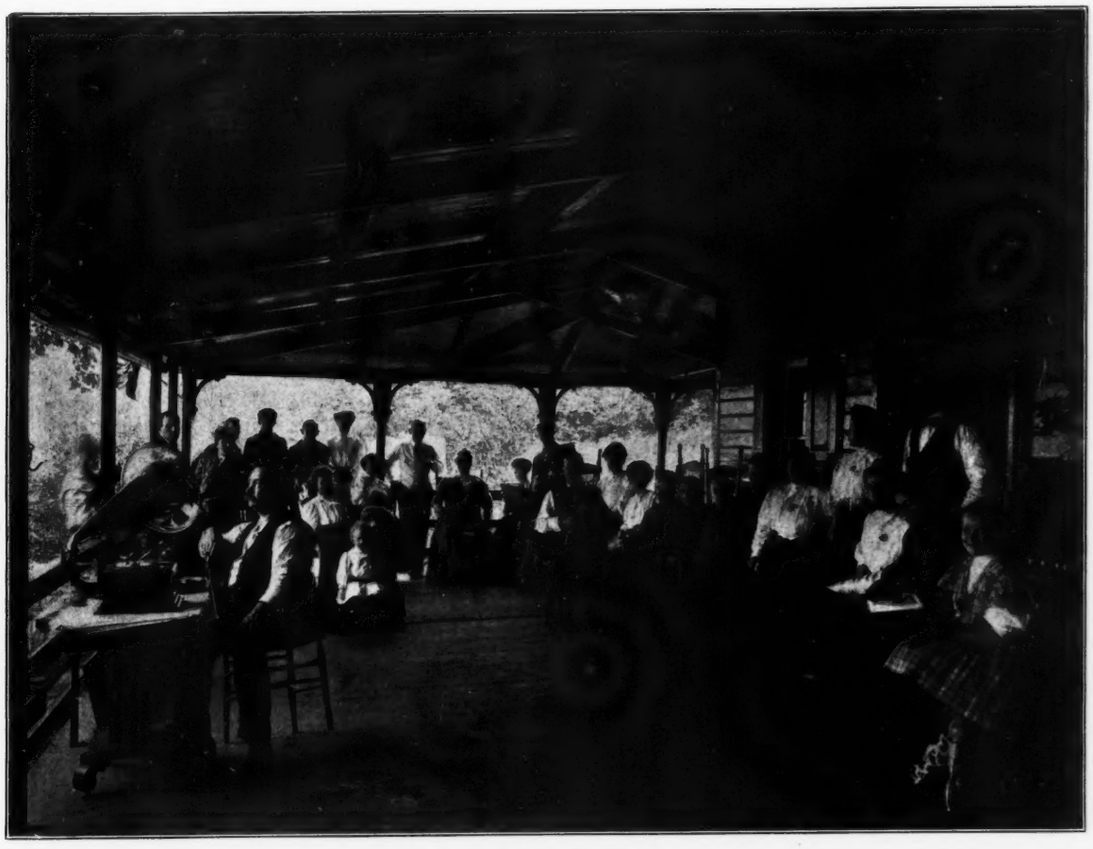
"THE FRATERNAL SPIRIT."
Cottage and Grounds of the Ben Franklin Club, Harrisburg, Pennsylvania.

ECHOES OF THE FIRST COST CONGRESS.

When a great statesman, a noted man of letters, or a beloved humanitarian passes from among us, his soul goes marching on, and, in many cases, the influence for good which he leaves behind becomes greater as time passes. Here and there in the history of a nation is chronicled an immortal meeting or gathering of men which has performed a service so lasting in its benefits to mankind that Father Time becomes merely the illuminator of its greatness. The First International Cost Congress of Printers will live long in the thoughts of American printers. To say that it had passed away would be as truthful as to assert that it had never been. One hundred and fifty modest men gathered at the Auditorium Hotel, in Chicago, to discuss "Cost System," and, when they adjourned, an army of enlightened,

determined soldiers marched out over the United States, Canada and Mexico. And to-day their generals are fairly bombarding the board of strategy with reports of victories.

J. A. Morgan, of Chicago, chairman of the Cost Commission selected by the congress, is flooded with enthusiastic and cheering communications from every part of the country. Since the adjournment of the congress last month he has sent out 350 to 400 letters, and practically all of them have been answered. In organization work, this is nothing if not marvelous. Mr. Morgan asserts it is one of the wonders of business organization. In these letters that are pouring into Chicago are all the earmarks of a united brotherhood of business men. There is no dissenting voice, there is no knocker; each and every one emits a ring of joy and gladness that beckons an undoubted success.



"THE FRATERNAL SPIRIT."

Phonograph Concert, Ben Franklin Club Cottage, Harrisburg, Pennsylvania.

In Cincinnati, Ohio; St. Louis, Mo.; Louisville, Ky.; Wichita, Kan.; Salt Lake City, Utah; Milwaukee, Wis.; Minneapolis, Minn.; Columbus, Ohio; Madison, Wis.; Des Moines, Iowa; Buffalo, N. Y., and other cities, record-breaking meetings, both in attendance and enthusiasm, already have been held since the adjournment of the congress, and organizations perfected. Boston has jumped into the work with a spirit that has fired all of New England, and the local Typothetæ, Ben Franklin Clubs and boards of trade are working together with one common purpose — the elevation of the printing trade to a higher business level. Delegates to the congress have reported from many cities that harmony and earnestness prevail, and a determination to push forward into the land of horse-sense business methods has laid hold of the printerman as never before. From other cities, such as Bloomington, Ill.; Grand Rapids, Mich.; Joliet, Ill.; St. Joseph, Mo., and Memphis, Tenn., come most encouraging reports, and a great demand is made for the proceedings of the congress. At Louisville, Kentucky, on November 12, a tri-city meeting was held, which proved to be one of the most remarkable demonstrations known to the printing trade in that section. Sixty-eight firms were represented and a genuine spirit of coöperation took hold of the assembly that carried with it a conviction that a revolution was taking place.

W. C. Kelley, secretary of the Ben Franklin Club, of Chicago, is in a most happy frame of mind over the turn affairs have taken in the printing industry since the meeting of the congress, and is full of optimism for the future. He has received about one hundred and fifty letters from master printers throughout the country and says they contain information which establishes beyond a doubt that an awakening has finally come to the business man in the art preservative. From the data in his possession he estimates that one hundred meetings already have been held throughout the United States, Canada and Mexico since the adjournment of the congress, and that a campaign of education will be carried on with a spirit never shown before among printers, with the result that a universal cost system will be established in the near future.

WHAT WAS TROUBLING HIM.

"Your husband seems dreadfully ill at ease this evening. Isn't he well?"

"O, yes, he's quite well, but confidentially, he's breaking in his heavy underwear and your house is terribly warm." — *Detroit Free Press.*

A STATESMAN ON DECADENCE OF THE DAILY PRESS.

It may very well be questioned whether there is any interest which is so menaced by the dangers incident to the modern tendency toward centralization as that of independent journalism. In practically all the large cities of the nation the daily newspapers are the mere instruments of corporate power and are used to serve the purposes of some one or other of the great corporations or of a merger of them all.

To serve best the purposes of the interests which control them it is essential that to as large a degree as possible the metropolitan press should retain the confidence of the public. Hence the rôle assumed by them of independence.

The metropolitan press of to-day denies allegiance to any political party. No longer, it boasts, is it the mouthpiece of a party leader, or the medium through which a Greeley or a Watterson exploits his individual views. It professes to be elevated above party and to treat public questions philosophically with a view solely to the public interest.

Those who have even slight opportunity to observe how modern metropolitan newspapers are managed know this to be a mere pose. The editor of a modern metropolitan newspaper does not know what it is to have a medium through which he can express his honest opinion. A Greeley would be no longer a Greeley were he bound and gagged.

Instead of the daily press being more independent than formerly, independence in a modern metropolitan daily newspaper office is unknown. The editor, instead of giving expression to his own views, must adopt those outlined for him by some corporation or by a syndicate of corporation officials.

It is true that the metropolitan daily newspaper is no longer the mouthpiece of a political party. It is, however, more of an organ and more subservient to dictation than at any other time in the history of the nation. The allegiance which formerly from principle it loyally gave to a political party has been transferred by the power of money to the money power. Those talents which in former days were voluntarily rendered to the service of the nation are now subsidized for the service of mammon.



"THE FRATERNAL SPIRIT."
Ladies' Day at the Cottage, Ben Franklin Club, Harrisburg, Pennsylvania.

The policy advocated by the typical daily newspaper of to-day may sometimes be the best policy for the State or the nation to pursue. It is always the policy which the controlling corporation conceives it to be to its advantage that the Government should adopt.

In proportion as the independence of the metropolitan press is restricted and in proportion as it becomes the organ of powerful interests seeking to enjoy special privileges at the expense of the public, in that proportion are the duties of the country newspaper enlarged and its responsibilities increased.

It is on the country press that the people must depend for an honest discussion of public questions. It is to it that the men who seek honestly and unselfishly to represent the people must look for support. It is only through it that the voice of the people can in future be heard. Upon it devolves the duty of advocating those policies which are in the interest of the plain people.

The country newspaper is close to them. The country editor is in a position to know their needs. His aim should be to-day more than ever to serve them faithfully and unselfishly, to the end that government should be responsive to their needs and public policies adopted in their interest.

In a large measure the people must look in the future to the country press for the retention of those rights which, originally wrested from the hands of aristocracies and kings, the corporations and the money power, with the aid of the metropolitan press, are seeking to usurp.— *Ex-Congressman Heatwole, in Northfield (Minn.) News.*

The other day our attention was drawn to an instance where a down-east job-printer printed a thousand letterheads in two colors for the magnificent sum of $4. The paper used was a good grade of twenty-pound linen bond, costing 25 cents a pound f.o.b. Toronto. The amount of composition was unusually heavy and the principal line in the heading had the disadvantage of being set in a curve.

In view of such a ridiculous price for the work quoted, is it any wonder that purchasers of printing continue to be suspicious of prices and look for the invariable reduction? Where else in any other business will any one find such a sliding scale of rates for the same work?



"THE FRATERNAL SPIRIT."

Fifteen feet at the rear of the Ben Franklin Club's Cottage, Harrisburg, Pennsylvania.

THE UNIVERSAL PRINTING HABIT IN CANADA.

Cheap printing, like other inferior products, is dear at any price. The truth of this axiom is generally acknowledged. Notwithstanding the universal acceptance of this principle, most printers will tell you that when it comes down to the vital test — the money test — it is frequently a difficult matter to impress the customer with the real significance of the fact. The practice of peddling work by customers in order to get the lowest possible price is a habit that has been encouraged to a great extent by printers themselves.

Too often the printer will take what is offered rather than let the job go to a competitor at a fair price. And it seems as if the printers are about the only business men lacking in moral courage in this respect. Some printers will go the limit and deliberately advertise cheap printing, afraid, presumably, that the customer wouldn't see that he got it cheap enough.

The cost of the work to the customer based on estimates made by the Printers' Board of Trade, which are generally considered equitable, would have been about $7.90, or just about double the price charged. Another instance in connection with the same office shows that one thousand letterheads, printed on Burmese bond, costing in Montreal $1.50, were printed, padded, etc., with considerable composition, for $2.75.

Truly, the need for education on costs and prices among the trade is exceedingly urgent.— *Printer and Publisher, Toronto.*

NOW IS THE TIME TO PAY.

"We read the other day," says a Missouri editor, "where a fellow was shot and his life was saved by the bullet striking a silver dollar. Now, should we happen to get shot before you pay up your subscription and there is no dollar in our pocket to stop the ball, we shall always presume you might have saved our life."—*Atlanta Constitution.*

EDUCATION

APPRENTICESHIP QUESTION CAN BE SOLVED BY CONCERTED ACTION.

BY ARTHUR T. CURTIS.*

The apprentice question is an old and trying one, and it is safe to say that no human being thoroughly understands it in all its phases, or can state or see its solution. Employers have pored over the problem, and trade publications have printed volumes in the past and still continue, and yet, for their pains, have seen the apprentice as we would like to imagine him disappear from the scene entirely, for the apprentice of to-day is not an apprentice except by a perversion of the old-time definition. An apprentice is one who is learning a trade or a profession; but the true meaning implies that he is learning under a *master* instructor. To-day, with all the improvements in the art of printing, and a greater number of masters capable of instructing, we find the beginners working out their salvation alone, while the masters are at a loss to know how they may regularly, consistently and profitably provide for the future want of trained help. Master and pupil are not working together. Therefore, the apprentice is learning in spite of conditions, rather than with the assistance of conditions that well might be his if employing printers could evolve some method whereby they could select their apprentices, instruct them systematically, and feel that at the end of the apprentice period the finished workman would remain as a part of the working force — in other words, that the apprenticeship system would prove to be a maintenance system.

The first serious stumbling-block to the ultimate success of the average beginner is that no care is given as to his fitness for the trade, and his education, temperament, habits, etc., are ignored. If it is impossible to make a silk purse from a sow's ear, it is equally impossible to make a sow's ear from a silk purse. Yet, many another trade or profession has lost a valued member because of the futile effort to develop a printer from ill-adapted material. Under present conditions, when a boy or young man, at least of our great cities, has finished or *ceased* his schooling, he starts out to find a job. He may have had an idea of becoming a railroad president, or a driver of a grocery wagon — it matters not, when he actually needs a job. He takes the first opening of "Boy Wanted" that turns up, little thinking or caring what a strong bearing this chance job is to have on his entire life. In but two cases in over twenty years' contact with the help question have I had a boy's parents come to me to inquire into and arrange for the welfare of their boy. In both these instances the boys were taken away without notice, in spite of the fact that we kept our promises in every respect; and, more — taken out merely because either boys or parents had found an opening in other shops which gave them a temporary advantage of a dollar or two a week. I say temporary, because both boys had claimed knowledge of the business they did not possess, and their new masters soon discovered their false position and unceremoniously sent them adrift. One of them applied for his old job, which was refused him, while the other fell out of the business entirely, and, at last accounts, was driving an express wagon. I have never seen, in my present position or previous ones, a single instance of a full-fledged printer working in the same shop in which he had served his full apprenticeship. No doubt, a few such instances can be found, but they are too few and too far between.

Besides the accidental manner in which the apprentice makes his start, his value to himself and the trade is seriously affected by so-called specialization. In *learning* the trade there should be no specialization. If a youngster is to be a pressman, he should be a pressman in fact, not a book pressman, a label pressman or a half-tone pressman; or, if a compositor, he should learn the whole trade of typesetting, for the whole scope of the trade is not more than a fair, healthy mind should grasp understandingly in five years' time, with sufficient knowledge to make him a valuable employee under a competent foreman. The prime absurdity is to find a man proudly declaring that he is a stoneman and doesn't have to set type, just as if the chief requisite of a stoneman was to have a wooden head. Yet, all have seen the anomalous combination. The trouble with such a person, as well as with the majority of specialists, is that he was spoiled in the making — in other words, was pushed ahead in his particular line, without time or interest to look about him for knowledge in other things. His time of apprenticeship is served, pay advanced, and he feels grand because of the good size of his envelope, for a young man. So far so good; but right there he stops thinking, until, at forty years of age, he finds that formerly enormous envelope still his limit of earning power — probably beyond his reach, and his services scarcely worth his room. However good this kind of specialist may be in his particular line, he is far below what he would have been had he first learned the trade all around and specialized afterward. Such a wide scope of learning also stands him in good stead at the time which is bound to come when his specialty fails to give him employment, for his broad foundation makes it possible to answer the full demands for a printer, and legitimately encroach on the other man's specialty. The term specialist, as applied to the printing trade, usually signifies unfinished, for, a full-grown man should be ashamed to say that he can lock up a form and yet not have at least a theoretical knowledge of how its component parts were produced and assembled, and what is to be done with the form after he is through with it. And, if he can master the theory of the thing, what can be the matter with the hands that they can not be made to work in consonance with the mind? The failure to comprehend the importance of a broad knowledge at the beginning of apprenticeship, or the unfortunate absence of an instructor who supplied the deficiency of thought in the youngster, can in but few cases be atoned for by a belated awakening. 'Tis hard to teach an old dog new tricks, but a young mind early led into the habit of study and observation will retain that habit through life.

Serious as is the apprentice question at the present time, there need be no fear that the matter will become worse — that couldn't be. On the contrary, I believe the elements at work will accomplish something in due time. Necessarily, it will require time, for the good results can not be felt until one generation of apprentices have served their time. Without any too strong an opinion of the trade schools that have come under my observation, they are at least a beginning. If trade schools are run with commercialism

* An address delivered before the Ben Franklin Club, of Chicago. Mr. Curtis is superintendent of the Marsh & Curtis Printing Company.

as the main reason for their existence, not much will come from them. Nor can a printing-house, however large, accomplish much independently. Machine composition furnishes the best example of the futility of attempting to run a "home" school. Whether the house actually does gain a working force thereby (which is very doubtful) is a point insignificant, as compared with the fact that the ranks are full of half-learned, half-instructed operators, who leave the schools prematurely and must be paid on the basis of experts, if employed at all. That the incompetency of such raw operators is recognized can be seen in the by-laws of our typographical union, which evidently has tried to minimize the effect in future by requiring that the last two years of apprenticeship of machine learners shall be served at the case on all kinds of intricate handwork.

Mention of the union introduces the third element having a bearing on the apprentice, the others previously mentioned being the employer and the trade school. It seems utterly useless to expect the separate elements to succeed alone, for all such independent work merely means antagonism, one to the other. Many of our leading printers are interesting themselves in the trade-school movement, but unless they work in harmony and with the assistance of the labor conditions which are generally recognized in our shops, failure will be the probable result. Can the Ben Franklin Club weld these three links? Or shall we continue as we are — putting our apprentices through a belated course with the pay of full-fledged printers?

NEW LIGHT ON APPRENTICESHIP AND TRADE EDUCATION.

Abundant signs point to a change in the methods of industrial education and apprenticeship systems. More earnest attention is being paid the subject than heretofore. In the current *Bulletin of the United Typothetæ* there is a strong plea to employers to give apprentices a thorough training, because it pays. The *Engineering News*, of New York, in a recent issue, says it is beginning to dawn on employers in "the engineering trades" that single-tool operators — specialists — are not the most profitable workmen to employ. Some large manufacturers are of the opinion, says the *News*, "that it is better for them and for their workmen to have a broad grasp of their trade than merely an intimate working knowledge in a limited field. A feeling is disclosed that it has been an unfortunate tendency all around that has produced single-tool operators only. These workmen have not been found resourceful in emergencies, and a shop force of such men can not be readily adapted to changes in demand and consequent changes in the character of work done." While the specialist apparently fitted well into the modern industrial scheme, and the worker has been the first and principal sufferer thereby, it was inevitable that ultimately the employer as well as society would suffer. The specialist, as the term is understood in manual trades, is not merely an undeveloped man, but a man whose shop training tends to retard his mental development. He does not fall into a rut, but is shoved into one, and is kept there by a combination of circumstances. More wages and more profits may be secured temporarily, but if the operator lives the allotted span he will be heavily penalized for his stunted growth before his working days are over. It may take a longer time, but in the end capital must suffer from the low order of mechanical ability produced by the system. It is among the strange things of life that we have not seen this clearly.

The labor organizations are also taking a wider and deeper interest in industrial education. At this writing, we have not seen the report of the Committee on Industrial Education of the American Federation of Labor. The committee is a strong one, composed of several so-called labor leaders and a number of publicists. It has held two meetings — one in New York and one in Washington — at which the committee listened to addresses from educators and others interested in industrial training. A former member of the Massachusetts State Commission — a Boston merchant — said these meetings were in some respects the most informing he had ever attended. This is mentioned to indicate the care with which the committee is approaching the subject. The Federation of Labor is not an organization of such a character as to be able to establish schools such as some trade unions have in operation, but it can influence its members to support this or oppose that form of education. It is known in a general way that the federation is in favor of industrial education, and we may expect a lively discussion of the whole subject when the details of its attitude becomes known to and understood by the public.

CRITICISMS BY AN I. T. U. STUDENT.

During the progress of the I. T. U. Course students are required to criticize work submitted by the instruction department. The comments range from grave to gay, while many do not conceal their contempt for the compositors who did the work they are criticizing. One student promptly sits in the superintendent's chair, and says of one job:

"Good heavens! And the compositor calls himself an 'artistic' printer. He has wasted so much time on it that we will lose money on the job. I hate to pass it, but it must be delivered in the morning. So, lengthen the two rule lines, and shove the bottom one over to the right, about in the center; put 'Dell' in lower-case; also 'Florist' — and larger — and fire the dub. Don't let him finish the day out. Hold on, though. He seems to have some mechanical skill. He has joined his rules perfectly and observed harmony in the selection of type. Tell him the office can't stand for artistic display of this kind, and that if he will study the I. T. U. Course we will give him a chance. Competent workmen are scarce in this burg, anyway, and if we fire him we may fare worse. Induce him to take it."

Of another piece of work submitted for criticism, this student wrote:

"So this is the work of the new apprentice. He seems to be interested in his work and evidently desires to break away from conventional lines. He has bestowed some thought on the arrangement of the groups. Aside from using a text letter with a gothic that does not harmonize with it, the display is up to the average of 'artistic' work, though he has brought some of his lines too close to the margins. But the Donnellys expect something pleasing, and we can't afford to lose their trade. Let Jones reset it. By the way, I think the I. T. U. Course would be a good investment for this boy. We will bear the expense (perhaps)."

JUST WHAT HE NEEDED.

"Reginald, dear, you puckered up your lips just then as if you were going to kiss me," said the beautiful creature languorously, as she lay stretched on the beach, surveying the frolics of Neptune.

"I intended to," replied Reginald hesitatingly, "but I seem to have got some sand in my mouth."

"For heaven's sake, swallow it," exclaimed the young lady. "You need it badly in your system!" — *Young's Magazine.*

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

PAPER COMPANY'S SURPLUS DECLINING.— The last annual report of the International Paper Company, made public recently, shows a loss in gross earnings from the previous year of $2,578,000. The surplus, which was $515,000 a year ago, has dwindled to $149,000.

TYPOGRAPHICAL UNION AND Y. M. C. A. CO-OPERATING. — Houston Typographical Union voted $175 to defray the expenses of registered apprentices who take the Y. M. C. A. study course. The union is particularly interested in assisting boys who were compelled to go to work before securing an elementary education.

BARNHART BROTHERS & SPINDLER, typefounders, Chicago, have issued a very attractive catalogue, in colors, showing a collection of new borders and ornaments especially for holiday use. This catalogue contains sixteen pages of bright and attractive faces, borders, etc., with a handsome cover, and will be mailed to any one interested.

AN ATTACK ON PRINTING FOILED.— Some enthusiastic prohibitionists were of the opinion that because Georgia had gone dry it was illegal to solicit whisky orders either through newspapers or by circulars, but the Supreme Court has rendered a decision nullifying that contention. Bibulistic Georgians can continue to contribute to the prosperity of the printer as of yore.

NEW YORK FIRM OPENS BRANCH AT ST. LOUIS.—The American Steel and Copper Plate Company, 116 Nassau street, New York city, has recently opened a branch office at 205 North Third street, St. Louis, Missouri, to supply the local trade, carrying a stock of satin-finish copper and zinc, satin-finish copperplates, steel dies, steelplates and supplies. Frank A. Hill is manager of the new branch.

NEW YORK PRINTERS TO JOLLIFY.— Typographical Union No. 6 will hold its sixtieth annual reception and ball on Tuesday, January 25, 1910, at Grand Central Palace, Lexington avenue. The receipts of this function are devoted to the maintenance of hospital accommodations. Usually thousands of tickets are sold, while the attendance at the festivity runs from fifteen hundred to two thousand.

FORMER CENSUS OFFICIALS IN THE TRADE.— S. N. D. North and W. S. Rossiter, at one time connected with the Census Bureau at Washington, D. C., have been elected vice-president and treasurer and general manager, respectively, of the Rumford Printing Company. This concern has a plant at Concord, New Hampshire, and offices in New York. Mr. North will look after the company's affairs in New York and Mr. Rossiter will reside at Concord. The president of the company is former United States Senator William E. Chandler.

WELL-KNOWN PRINTER SLUGGED.— E. L. Hitchens, prominent in the councils of Cincinnati Typographical Union and author of a book showing the relation between the Bible and the labor movement, was recently assaulted on Vine street, in Cincinnati. He was struck on the jaw with a slung-shot and stunned. His friends pursued and captured the assailant, but he managed to get away. Mr. Hitchins attributes the attack to the fact that he instigated an investigation of the methods of certain labor leaders, and says they probably thought to answer his arguments by force instead of in the usual way.

JONES' MONUMENT DEDICATED.— On Sunday, October 17, Topeka Typographical Union, No. 121, dedicated a monument in Emporia, Kansas, in honor of Edwin C. Jones, formerly of Emporia. Mr. Jones was for a number of years assistant director of printing in the Philippines, where he contracted a disease which compelled him to return to the United States a little more than a year ago. He died a few days after reaching California. Mr. Jones was prominent in typographical union affairs, having served several terms as president of the union at Washington, D. C., which erected a monument as a token of appreciation of his worth.

THE INLAND TYPE FOUNDRY IN CHICAGO.— The stock of the Chicago branch of the Inland Type Foundry, 188 Monroe street, was completely destroyed by fire on the night of October 28. With characteristic energy temporary quarters were speedily secured and the business of the branch, so far as its customers were concerned, was well sustained. The present quarters, at 175 Monroe street, are a few doors east across the street from the old location, in that group of typefoundries and paperhouses around which the out-of-town printers love to gravitate. The Chicago house is now fully supplied with a new stock and its business is proceeding with all its old-time swing.

GOLDEN JUBILEE OF COLUMBUS (OHIO) UNION.— More than four hundred people attended the golden jubilee of Columbus (Ohio) Typographical Union, No. 5. Among the speakers were Governor Harmon, State Supervisor of Printing Sullivan, and James M. Lynch, President of the International Typographical Union. All but three of the charter members were reported dead, those living being Colonel Ramsey, of Washington, D. C.; William Roland, a resident of the Printers' Home, and Joseph Hayes, for many years foreman of the State Journal composing-room and now an invalid. According to Mr. Hayes, Columbus union, in its existence of fifty years, participated in but two strikes and one lockout.

SCALE PROVISION FOR INEFFICIENTS.— Boston Typographical Union, in its recent scale and working contracts, makes what it considers two departures from the regular routine in printing-office regulations. One is known as the "disability section," which covers men unable to perform an average day's work and reads as follows: "Any employee who, by reason of advanced years or other causes, may not be capable of producing an average amount of work, may, by agreement between the foreman and union, be employed at a less price than is called for by this scale." The other regulation relates to sanitation, and reads: "No member of Boston Typographical Union shall be compelled to work in an insanitary composing-room."

FILIPINO PRINTERS TO HAVE CONVENTION.— It is proposed to celebrate the three-hundredth anniversary of the introduction of the art of printing in the Philippine Islands, by holding a convention of printers and lithographers. The exact date has not been selected, as it is a moot question just when the art was introduced, but 1610 is generally accepted as the year in which movable types were first used. The first known printer was a Christian Chinaman, Juan de Vera, who seems to have devoted his energies to the production of religious works. According to the *Catholic Sun*, there were printing-offices before De Vera's time, but the

work was done after the Chinese fashion. The same authority directs attention to antiquity of printing in the Philippines, by remarking that "Philadelphia could not boast of a printing-plant until 1668; Calcutta till 1780; Bombay until 1792, and Australia until 1795."

MONOTYPE COMPANY INCREASES CAPITAL.—At a meeting of the stockholders of the Lanston Monotype Company, held at Alexandria, Virginia, on October 28, it was voted to increase the capital stock from $5,000,000 to $10,000,000. The par value of the stock is increased from $20 a share to $100, and the recently declared quarterly dividend of one and one-half per cent will be paid on the new value. In addition to this "melon," the stockholders will receive one



PLANT OF THE FOOTE & DAVIES COMPANY, ATLANTA, GEORGIA.
Described in THE INLAND PRINTER, June, 1909.

share of the new stock for every five shares held now. The officials of the company state they are well satisfied with trade conditions and expect the current fiscal year, which ends February 28, 1910, will show better results than last year, when 6.2 per cent was earned on the capital stock.

JOURNALISTIC ODDITIES OF LAST GOTHAM CAMPAIGN.—In the recent mayoralty contest the New York *World* was the principal newspaper supporter of Judge Gaynor. A happy thought struck the business management. It arranged for prominent advocates of other mayoralty candidates to use the *World's* columns. The star of these champions was, of course, Arthur Brisbane, Mr. Hearst's $65,000-a-year editorial writer. When it was announced that he would contribute to the *World's* columns, that paper covered the dead walls with posters informing New Yorkers of the astonishing fact, and *Worlds* sold like red-hots at a Coney Island Mardi Gras. Mr. Brisbane said things that aroused the ire of Judge Gaynor, who not only replied with acerbity, but commenced a suit for libel against the *World*, whose official name is the Press Publishing Company. The *World* continued to support Gaynor, professing that this unusual outburst was an indication of his independent character, and that a candidate with individuality enough to hale his principal supporter into court would not be backward in getting after tax-dodgers and other dishonest men in the city government.

INDIANAPOLIS PRINTERS IN FARCE-COMEDY.—Typographical Union No. 1, of Indianapolis, on November 9 and 10, presented to the people of that city, through "The Printers' Minstrels," a unique entertainment. The "regular edition" was pulled off as the closing feature of the show, and was so realistic in its picturing of the old-time country newspaper in its rush hours (which, in this case, was known as the Clayville *Clarion*), that it brought back fond recollections of those happy days when the devil was a bigger man than he is to-day. Some of No. 1's best-known members were among the actors, and the author, Edward J. Hecker, was editor of the *Clarion* during its terrific struggle to go to press on this occasion. A splendid minstrel performance preceded the farce and brought from the auditors hearty applause. Edward J. Hecker was the interlocutor, with W. E. Darnaby, Will E. Lincoln, G. E. Haines, W. J. Spires, Jesse Pigman and Roscoe Leavitt as end men.

LITHOGRAPHIC PLANTS COMBINE.—It is said a deal has been consummated whereby all the large lithographing companies in the East and Middle West will center their plants at Elizabethtown, New Jersey. The Consolidated Lithograph Company has increased its capital to $3,200,000

preferred and $3,300,000 common stock for the purpose of purchasing five of the largest competitive plants now outside the alleged combine, and will be known hereafter as the United States Lithograph Company. When the consolidated concern was organized it covered the United States Lithograph Company, Norwood, Ohio; the Donaldson Lithographing Company, Newport, Kentucky; the Russell Morgan Company, the Metropolitan Printing Company, and the J. Ottman Lithographing Company, New York city; Courier Printing Company, Buffalo; Walker Lithographing Company, and a concern at Erie, Pennsylvania. The plants that did not join at that time and which are now said to be the object of this financing are the Strowbridge Lithographing Company, Cincinnati; the H. J. Morgan Lithograph Company and the Otis Lithograph Company, Cleveland; the H. C. Miner Lithograph Company, New York, and National Print & Engraving Company, Chicago. The new company will control about ninety per cent of the theatrical printing of the country, and is supposed to be one of the Ryan group of industrial organizations.

Spokane Public Library



CHARLES H. PARMELEE,
Canada's King's Printer.

CANADA'S KING'S PRINTER, CHARLES H. PARMELEE.— Mr. C. H. Parmelee, who was recently appointed King's Printer and Controller of Stationery by the Canadian Government, was born at Waterloo, Quebec, and received his education in his native town, becoming editor of the Waterloo *Advertiser* in his twentieth year. Five years later — in 1880 — he became financial and commercial editor of the Montreal *Herald*. In 1883 he resumed the management of the *Advertiser*, which position he retained up to the time of his appointment as King's Printer. He has held a number of important offices in his native province, having been a member of the Provincial Council of Agriculture; a town councilor of Waterloo; secretary and chairman of the Board of School Commissioners; president of the Eastern Township Press Association, and president of the Dairy Association of the Province of Quebec. He was elected to the Canadian House of Commons at the general election in 1896, and reëlected in 1900 and 1904. In assuming control of the Printing Bureau, he has done so quietly and yet with the evident determination of making it one of the most efficient departments of its kind in the world. Those familiar with his executive ability say there is no doubt that he will succeed in doing so, and that his courteous and obliging demeanor is bound to make him popular with the employees and "customers" of the Canadian Printing Bureau. These same friends see a resemblance between the King's Printer and President Taft, on which we leave our readers to sit as arbiter.

BOOMING SAN FRANCISCO.— Mr. James Henry MacLafferty, vice-president and manager of the Pacific Coast Paper Company, San Francisco, voices his appreciation of the city of his adoption on cards issued to the trade thus:

THE CITY LOVED AROUND THE WORLD.
The Pride of the West!
The Gem of the Sea!
The City that Is!
The City to Be!
Where the ship "Content" her sails has furled;
The City Loved Around the World!
San Francisco!

SPEAKING OF LANGUAGE—

At the Scollard home, where hospitality is king at all times, a noted gathering of feminine grace, esthetic culture, delicacy of aim in throwing apple-skins with the zeal of a frenzied finance and the agility of a Holy Jumper. Yet, I said a galaxy of fair ladies congregated round the festive board to practice that congenial doctrine, "Eat, drink, and be merry lest to-morrow you die." The girls noted for their dignity and few words, and yet withal courteous and cordial in the extreme, while the stronger sex ought to be spurred on to greater efforts in the battle of life by the affiliation to himself of one of the choicest and fairest flowers on earth — that is noble womanhood. The men even without white vests were worthy the comradeship of life of such a jovial, progressive and fascinating crowd.— *Jefferson (Wis.) Banner.*

A MILLION AND A HALF DOLLARS FOR AN INVENTION IN PHOTOGRAPHY.

A newspaper dispatch, under date of October 29, says that, while experimenting with amateur photography, M. A. Yetuick and Dr. L. M. Early, of Columbus, Ohio, discovered a way of making a new kind of photographic printing-paper, and a deal has been closed at South Bend, Indiana, by which the Eastman Kodak Company, of Rochester, New York, will pay them $1,500,000 for the secret.

The Eastman Company could not duplicate the paper patented by the Columbus men. It promises to revolutionize the printing of photographs.

BASIC honesty is simply a concordance with nature.— *David Gibson.*

BOOK REVIEW



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"LINE PHOTOENGRAVING," by William Gamble, has been received, too late for review. It is a handsomely printed and bound book of 350 pages, and well illustrated. That it is authoritative, the name of its distinguished author guarantees. Consideration will be given the book in the January INLAND PRINTER. The book may be obtained through The Inland Printer Company, Chicago.

A TEXT-BOOK ON PERSPECTIVE.— From the School of Applied Art, Battle Creek, Michigan, comes a thin volume on the subject of "Perspective." Numerous illustrations exemplify the text, and simplicity and clarity of statement are notable in the treatment of the problems. While the typography of the book leaves something to be desired, this fault is so usual with books of this class that one may not grumble about it unduly. Price, $1 postpaid. The Inland Printer Company, Chicago.

"CYRUS HALL MCCORMICK — HIS LIFE AND WORK," by Herbert N. Casson, is practically the history of the development of modern agriculture and the opening of the great West. What the genius of McCormick conceived, what his faith and industry and perseverance made actual, rapacity sought to steal from him. The story of the odds he faced and overcame, of the far-reaching effect of his single-handed efforts are told in this story of his life, the facts of which are indeed stranger than fiction. Chicago: A. C. McClurg & Co.

LANGDON SMITH'S "EVOLUTION." —Among the holiday books probably no one makes a greater appeal to popular favor than the unique poem, "Evolution," which has been issued in an attractive booklet by Miss Genevieve de Ment. Specimen pages from the booklet, lettered by Mr. Oswald Cooper, with decorations by Mr. Fred S. Bertsch, appeared in the November INLAND PRINTER. The poem first appeared in a magazine a number of years ago, and its theme and rhythmic swing attracted wide attention. No one who reads it will forget it. It has abiding power. Of the author little is known. The few thin facts are that he was a newspaper man and that he died a year or two ago. But his memory is secure in this one specimen of his genius. The book will be sent to any address, postpaid, for $1. The Inland Printer Company, Chicago.

"COST OF PRODUCTION," by J. A. Wild, is the latest contribution to the elucidation of that vexed problem, "How much does it cost to produce a manufacture?" with special application to the manufacture of printing. The author, Mr. John A. Wild, is a printers' cost expert, a contributor to the leading trade journals under the literary pseudonym of "Costicus," and his articles on the cost of production in the *Printers' Register* have been marked by clear analysis and freedom from bias in the application of methods. The work before us is, therefore, "an explanation of principles and a guide to practice for the printing and allied trades," in which the author points out the method to obtain the *actual cost*, and does not obscure the facts in the effort to provide an estimate or covering rate for cost, upon which many printers have split. The book is a comparatively small one, and indifferently printed. It is valuable, but its mechanical preparation is not at all up to the price demanded for it by the publishers, Gee & Co., London, England, namely, 10 shillings and 6 pence, net.

COMPETITION IN PRINTING.

Printers should compete — in results.

When you ask printers to compete in price alone, you are virtually suggesting that they not only pare their profits till they bleed in order to get your business, but that they exercise all their ingenuity to devise means whereby they may give you the minimum of thought, time and attention, slip in inferior materials, slide the work through haphazard — beat you down in results just as you have beaten them down in price.

That isn't exactly what you are looking for, is it?

But what else can you reasonably expect? The printer must, if he is a good business man, figure on making a certain percentage of profit on his work. If you cut off profit in one place, he must, to protect himself, tack it on somewhere else. Otherwise he must lose money, which is not his object for being in business.

You want the best work of a good printer. Do you think you are going to get it, if you make him compete, in price, with the printer whom he knows to be his inferior? Will you enlist his enthusiasm, rouse his ambition, make him stay in his office and think for you after hours, and spur him on to watch every detail of your work, if you cut his profit down until there is practically nothing left of it? You know very well you won't. The printer is human, and wants to make money. If he is a real man, cheeseparing gets on his nerves. And, remember, he knows more about printing than you do, and, unless his wings are actually sprouting, he will find it hard to resist the temptation to outwit the man who thinks he is the smarter of the two.

In order to get business, your printed matter must compete, in quality, with that of your competitors. Printing done under price competition will not stand up under quality tests. Therefore, make your printer compete — in results.

This does not mean that you should go it blind, and pay without looking. Know what you are going to get, and why the price is what it is. Let the printer know that while you are a good business man, and watch the cash-drawer, you are ready to go as far in price as he is in results, and you will have that printer competing against himself — in quality — and that is the kind of competition that really saves and makes money for you.— *"Character," Griffiths-Stillings Press.*

SEVERAL KINDS OF A BIRD.

Mrs. Elizabeth Martin, of Paris, Kentucky, who is visiting her sister, Mrs. Eugene Hartsock, began as Elizabeth Bird, in Harrison county, Kentucky, and first ventured from the home nest when she married Bud Martin. When Martin died she married Edward Crow, a farmer. When the time came to change nests she allied herself with William Robin and lived happily until the matrimonial season of Mrs. Robin again rolled along. Then came David Buzzard, a widower, more attractive personally and socially than Robin, and she became Mrs. Buzzard. Into the Buzzard roost Mrs. Buzzard carried one little Martin, two little Crows and one little Robin. One little Buzzard was already there to welcome the other birds.— *Beardstown Enterprise.*

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests with the advertisers solely.

HOLIDAY GIFTS FOR PRINTERS.

The Lino Novelty Company, 1225 Wrightwood avenue, Chicago, are advertising novelties for printers that promise to make a hit during the holiday season. They are in the form of Linotype matrix fobs, charms, scarf-pins, and, heavily gold-plated, they make a very attractive appearance and most appropriate holiday gifts for printers.

MILWAUKEE'S NEW SUPPLY HOUSE.

S. G. Greenfield, president of Milwaukee Printers' Supply House, says that the new firm proposes to give the printers of the Cream City and surrounding territory such service as they have never before experienced. He promises that the house will carry large supplies of needful material from the factories of the foremost manufacturers. Mr. Greenfield's partners are new to the printing trade, but assure their " prospects " the business will be conducted on a legitimate and progressive basis and promise a " square deal to all, and such favors as are consistent with good business methods to every one."

NEW LIGHT ON THE COST OF COMPOSITION.

Fundamental discoveries of a revolutionary character in the costs of machine composition have been made and are to be revealed to each employing printer in the United States by Wood & Nathan Company, whose advertisement appears on another page. The revelations, we are promised, will cause no little consternation in certain interested quarters, and the practical use to which the Wood & Nathan Company shall put them will be followed by the stiffest battle that has ever been waged in the printing industry. These intimations will cause our readers to watch the future announcements of the Wood & Nathan Company with peculiar interest.

A NEW COPPERPLATE GOTHIC.

The American Type Founders Company are showing in this issue specimens of the latest addition to the large and growing Copperplate Gothic family. This new face is Heavy Copperplate Gothic Extended — a worthy addition to the Light and Heavy Copperplate Gothic, Light and Heavy Condensed and the Copperplate Gothic Bold.

The foundry has succeeded in reproducing enough of the copperplate effect to change what might otherwise have been just an ordinary Gothic to a stylish letter-design most acceptable for the varied forms of stationery and commercial printing. It is just these little touches of distinctive individuality which makes the type-faces brought out by the American Type Founders Company notable successes. This Copperplate Gothic family sells over and over again, and is in use in the largest, as well as the smaller, offices.

REDUCING COMPOSING-ROOM COST.

As a general rule, printing establishments expand more rapidly in their purely mechanical facilities than in composing-room equipment. This is largely due to the exactitude with which cost of production can be determined, with machinery as the chief factor, in contradistinction to the inevitable waste of hand labor. The solution of the labor cost problem in the composing-room can be secured by the substitution of mechanical for hand composition wherever possible. Linotypes now are not the restricted machines that they were in the early days of their use. The present models of these machines have so wide a scope that practically nothing is beyond them. One office in New York, operating seven Linotypes, has no type, either body or display smaller than ten-point. The quality of its work is on a par with any office of similar capacity in the country.

" BRITE LITE " FURNITURE IN ONE HUNDRED AND TWENTY EM LENGTHS.

The inconvenience and inaccuracy of piecing furniture has been done away with by the extra lengths now placed on the market by A. W. Wanner & Co., 340-342 Dearborn street, Chicago. They have been working for some time



" BRITE LITE " FURNITURE.

manufacturing the necessary tools and machinery to make the larger sizes and are now ready to supply the " brite lite " furniture in all widths up to 120 picas long. Special literature, showing the advantages of this furniture, will be sent on request.

THE KEYSTONE'S NEW AYER SERIES.

In the fore part of this month's magazine will be found an attractive four-page insert from the Keystone Type Foundry, showing their new Ayer series. This is a new roman letter, of modern cut, with no hair lines. It is one of the lasting kind, with a broad field of usefulness, and is up to the Keystone's high standard as type-designers. In detail the Ayer differs materially from other similar letters. It is notable for its perfect counters and good ceriphs, and on this account presents a broad, open appearance, making it easy to read. There are no harsh lines or objectionable rigidity in the design; the ceriphs do not bristle and dazzle the eye, as is the case with many roman letters. Taking it altogether, the Ayer is a face that will appeal to discriminating publishers and printers who want to get away from stiffness in type-faces. The best idea of it is not obtained from the line showings, but the real merit of the letter is strikingly presented in the examples of practical typography shown on three pages of the insert. Used in

this way, this new face approaches the ideal and, therefore, must needs meet with success.

The entire first page is given up to a portrait of F. Wayland Ayer, founder of the Keystone Type Foundry and the great advertising agency which bears his name. Although seldom seen in typefounding circles, Mr. Ayer is at the forefront of that industry in this country, and the notable progress the Keystone has made in the past few years is an indication of his purpose in the trade and what may still be expected of that foundry.

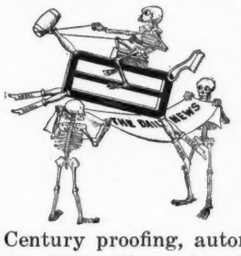
FISHING FOR BUSINESS.

Printers are not alone in their appreciation of the hints and suggestions contained in the type showings issued by the American Type Founders Company. It is apparent that more and more this foundry deliberately plans to make these specimens really "style-books," with illustrations which can readily be adapted for the every-day printing of the printer or his own customer — the merchant, manufacturer or professional man.

One of the best examples of what is meant is the showing recently received, entitled "Fishing for Business," and which carries specimens of some of the very best and most catchy cuts for holiday printing. Every one of these designs are snappy and right up to present-day requirements for booklets, newspaper advertising or regular commercial printing. If you have not already received a copy of this specimen, by all means write for one. Simply as a book of samples, it would be worth to you much more than is ordinarily charged for much less valuable so-called style-books of typography.

CHASE THE CHEAPENER.

We are requested to state, in connection with the somewhat unusual advertisement on page 445, that the F. Wesel Manufacturing Company issues the following separate catalogues, all distinguished for progressive originality: (1) Catalogue of printing machinery and materials; (2) catalogue of photo-engraving machines and appliances; (3) catalogue of electrotyping machinery and appliances; (4) catalogue of stereotyping machinery and appliances; (5) Twentieth Century proofing, automatic, self-inking and self-feeding; (6) Why Wesel electric-welded chases are the only accurate, indestructible chases; (7) register-blocks, sections and iron grooved blocks — every kind of such devices made. The printer who has not studied these is certainly out of touch with the latest advances in these respective branches of industry.



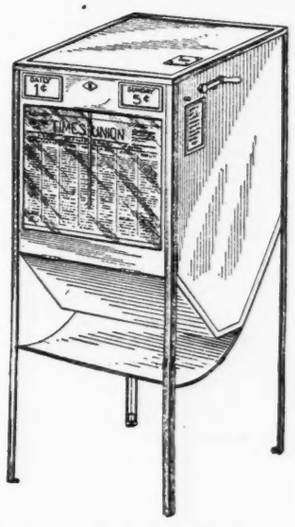
SLOT-MACHINES TO SELL NEWSPAPERS.

And now come coin-operated machines to sell newspapers, a clever and ingenious device recently patented by Ambrose S. Carnell, of 603 West One Hundredth street, New York city.

The machines are about the size, and very similar in appearance to the dark green, oval-topped receptacles to be seen everywhere for the collection of mail packages. They are painted a brilliant French red, a strikingly conspicuous color.

One publication only may be sold from each machine, which has a capacity of from forty to one hundred papers, according to the number of pages the paper contains, and the whole upper half of the first page is plainly in view through a glass door in the front of the machine.

The coin-operating mechanism may be quickly changed to vend penny, 2-cent, 3-cent or 5-cent papers, by withdrawing a pin from one hole and inserting it in another. When set for a 5-cent paper, either a nickel 5-cent piece or five



THE CARNELL NEWSPAPER-VENDING MACHINE.

pennies may be used. No adjustment of any kind is required to meet varying number of pages. The machines will take a single sheet or a big one hundred-page Sunday paper with equal facility.

A company is soon to be formed to put the device on the market on a large scale, and it is asserted that before long the machines will be familiar objects wherever newspapers are now sold and will, in addition, create new fields for their employment.

IS THE PRINTER GETTING HIS SHARE?

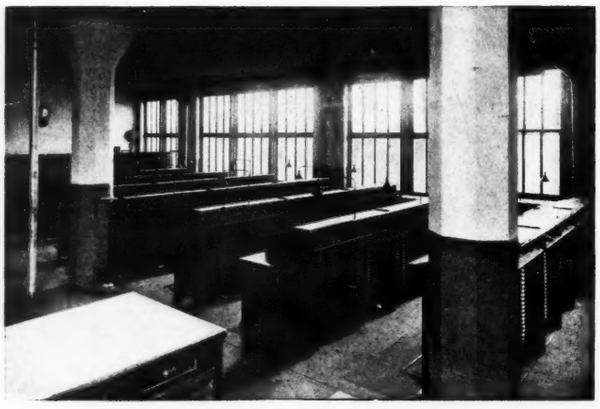
Countless millions are expended at Christmas-tide, and nearly all businesses are striving to sidetrack some of the expenditures into their yards. The printers — too many of them — stand and wait until some of this Christmas money is forced upon them. Printing is a business that requires, above all others, stimulation. The printer's customers can get along without much printing, but they can get along more prosperously by using more printing. The part of the wise printer, then, is to educate the community into appreciation of the value of "more" printing. Once the printer gets his community started, they will find that there is no such thing as "enough" printing.

To aid in this profitable crusade into Santa Claus land the American Type Founders Company has issued a superbly printed specimen, in colors, of a new line of holiday decorators and holiday borders, designed by eminent artists, and all cast in molds. The display is very large, covering all requirements of those who solicit Christmas printing. The American Type Founders Company advances the proposition in this splendid specimen that the printer's customers be allowed to select and pay for such designs as they may wish to use in their holiday printing and advertisements. Every one with any advertising sense will appreciate the type company's enterprise in presenting this timely collection of business-getting decorators at the proper time, and combining with them fine examples of the best ways of using them.

ROGERS & CO.'S NEW COMPOSING-ROOM.

The composing-room of Rogers & Co., Chicago, is a striking example of the possibilities for the improvement of composing-rooms in general. Its arrangement and furnishings are the result of careful, painstaking effort, in which every point of importance has been considered. Ample space is allowed around every piece of equipment, avoiding the workers getting in each other's way. There







VIEWS FROM COMPOSING-ROOM OF ROGERS & COMPANY, CHICAGO.

are no lost steps, no false moves in the progress of the work. The type-cabinets are an entirely new departure from anything heretofore used in printing-offices and were designed specially for Rogers & Co. An idea of the construction of these cabinets can be had from the illustration accompanying this article. Briefly, the cabinets are similar to flat-top desks. Large copy-drawers are supplied for the compositors, who work on the opposite side from which the cases pull. The cabinets have a large extension in front, which permits the cases to be pulled out far enough so that the last box can be easily reached. The label-holders showing the contents of the cases, instead of being placed in brass holders, are inserted in routed label-holders, cut in the front of the cases, where they can not be torn off or soiled. Each case in the cabinet has a brass number and in addition to this there are brass pins opposite each case on which compositors can hang small brass tags bearing their number when they remove one of the cases.

At the back of each cabinet there is a space allowed for a lead and slug bank, brass rule, metal furniture, etc. The beauty of these cabinets is that they do not obstruct the light and at the same time the workmen have all their material easily accessible.

Other special pieces of equipment are a special stone frame for the proof press, marking-out or register table, with electric lights and glass top, which is said to be a great time-saver. A special cabinet for one-quarter size brass-rule cases, special imposing-stone frames with space for chases, furniture, electrotype-bearers, and, in fact, everything used around stone frames, were other new pieces of equipment that were interesting in their convenient, labor-saving features.

The finish of the equipment is weathered oak, not too dark to be depressing, but excellent in effect and advantageous in that it does not soil readily.

The entire composing-room was designed and built by A. F. Wanner & Co., Chicago, who make a specialty of this line of work.

BUSINESS OPPORTUNITY IN THE PACIFIC NORTHWEST.

The largest, most complete and up-to-date printing and bindery establishment located in the most prosperous city on the Pacific coast is offered for sale.

This business has been established for twenty-five years, and we can guarantee a handsome profit. Object in selling: the manager wishes to retire. The plant has often been renewed, with the latest and most improved, modern machinery and material. Steady business, and increasing every year. Can satisfy the most skeptical as to the safety of the investment and reasons for selling. It is a large proposition, and can best be handled by a corporation with competent managers. Will be sold at actual inventory (less depreciation), and reasonable valuation for good will; on terms.

For further information address or inquire of The Inland Printer Company..

IT'S IN THE PAY-ROLL.

The advertising page of the American Type Founders Company this month suggests what more than one proprietor has already begun to suspect, and one result will be a little closer inspection of the various items which make up the aggregate amount of the pay-roll. That many a true word is often spoken in jest is well illustrated in this article, and the American Type Founders Company is but giving expression to ideas which are occupying more and more the attention of thoughtful printers.

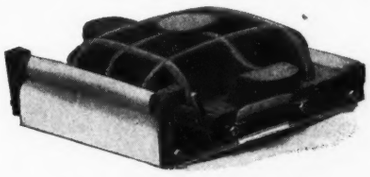
The modern form of colloquial advertising has a way of suggesting inquiries and securing results, and this present message is one of the best of the series of "talks to printers" which have been appearing of late from the American Type Founders Company. These are being widely read and

can not fail to cause a new appreciation of the possibilities in the printing business. For one thing, they will surely impress the printer with the advantage of buying his job-type in weight fonts, which are now sold by the foundry at the price of regular body-type. How large an amount of what should be profits in your business is now lost as an item of pay-roll expense.

SHNIEDEWEND'S TYMPAN ON THE PLATEN DEVICE.

The accompanying cut shows the "Tympan on the Platen Device" (patent applied for), (manufactured by Paul Shniedewend & Co., Chicago), attached to a hand-press platen, all ready for use. It is a novel but simple method by means of which the overlay is held in place on the platen by the tympan sheet.

After the tympan (draw) sheet is wound around the flat bar at the back of the platen, several sheets of cardboard are placed next to the face of the platen. The tympan sheet is then wound around the reel at front of platen



TYMPAN ON THE PLATEN DEVICE.

and drawn tight as possible and the reel clamped in this position by the split bearing near the finger-pin. Then the strips of paper (part of tympan sheet) under both platen ears are drawn up tightly and held in place by the clamps, as shown in illustration, and the overlay is even and smooth.

This device is intended to be used for proving jobwork. When attached to the hand press, it is necessary to remove the usual hinged tympan frame or fly, as both can not be used at the same time, the object in view being to increase speed of operation by saving the time required to raise and lower the old-style hinged fly.

It was invented for the special purpose of attaching it to the Shniedewend printers' proof press, but it can be attached to any hand press.

This device has already demonstrated its worth, and is becoming popular among all printers, as it increases the speed of production twenty-five to fifty per cent on the Shniedewend printers' proof press, or on any hand press, at the same time maintaining the same quality of proofs, and because it simplifies proof taking.

Further information, prices, etc., will be furnished by the manufacturers upon request.

THE TYPES THAT MAKE PRINTING POPULAR.

Prior to the formation of the American Type Founders Company, and the consequent concentration of the efforts of all the men who in 1892 were foremost in typemaking in America, printed catalogues or magazine advertising pages were typographically inept, museums of type-designs warring against each other, or, if consistent in design, dull, flat and unprofitable.

From this typographical chaos the American Type Founders Company brought order and progress, the monuments of which are the great type families, Ronaldson, De Vinne, Jenson Old Style, Century Expanded, the Cheltenhams — that royal family — Century Old Style and several others. These great type-designs captured the advertising genius of the country. Types thus made, thus consistently assembled in related families, were discovered to have immense potency in advertising.

It became worth while, necessary in fact, for the advertisers to study type-design, and that study has cultivated a demand for printing millions of dollars' worth more than could have been the case if the American Type Founders Company had not reformed typographic design. Its influence has been as masterful abroad as in our own country, and now America, through its greatest typefoundry, is acknowledged leader of type-fashions.

The typefounder who perfects a successful type-face not only stimulates his own business, but stimulates the business of the printers who use that face. If we examine the pages of our great magazines or the beautiful catalogues of the present period, we find them all using the great type families mentioned above. Those who pay for these advertisements and catalogues may know little about types, but they know when they are pleased by effective typography, and to please such patrons is the first aim of the printer and the publisher. The printer is wise when he buys the types that make printing popular, the American types, made by the American Type Founders Company.

AUTOMATIC WIRE-STITCHER FEEDER.

The Christensen Machine Company, Racine, Wisconsin, are just commencing to advertise their automatic wire-stitcher feeder. This machine is new to a great many printers and binders, although it has been on the market for years. The company desired to have it mechanically "right," which they have now succeeded in perfecting. The machines are now operating in a great many large binderies, in different cities, and are giving excellent results, in both quality of work produced and saving of labor.

This automatic stitcher feeder can be combined with any make of wire-stitcher the printer may have, and any number of staples can be placed in a single book, or gang of books. The feeder is made in a variety of sizes, so that all requirements can be supplied, no matter what the size of the work may be.

The saving in labor is affected by having the girls place the pamphlets or books astride the conveyor at the time they assemble the inserts. By this arrangement no stitcher-feeders or operators are required. The conveyor consists of an endless chain, with equally distanced projections on it. The chain conveys the book up to the stitchers; the stitcher feeder takes hold of the book and moves it, step by step, while the staples are put in. After all the staples are in the book, it is removed mechanically from the saddle and placed in a thick overlapping layer on slow-moving tapes.

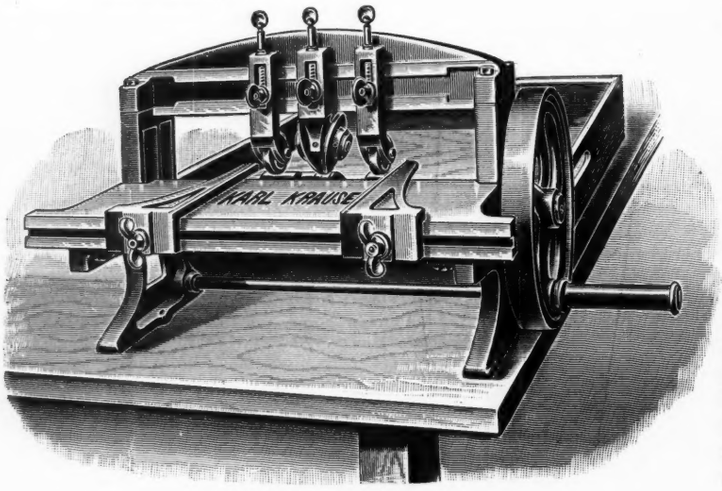
All the labor required to operate the machine is that of the girls who insert the work and place it onto the conveyor, and a girl to remove the finished product from the tapes.

To increase the output of the machine two and sometimes three stitchers are combined with one stitcher feeder. By using two stitchers the machine produces, on actual work, from 100,000 to 120,000 staples in a nine-hour day. By putting two staples in each book a product of 50,000 to 60,000 books is given.

The machine makes a labor-saving of one-half over the old method of handling the work, and it never gets staples in the margins, but always in the middle or crease of the back of the book. It also heads up the inserts and cover before the book is stitched.

ROTARY CREASING MACHINE.

A new form of rotary creasing machine for the use of printers and lithographers is being introduced in this country by H. Hinze, Tribune building, New York, acting as the representative of the Karl Krause Machine Works, of Leipsic, Germany.



KRAUSE ROTARY CREASING MACHINE.

The creases are formed by an entirely new mechanical movement, which is protected by patent. The heaviest card and paper-box stock can be handled by this machine with excellent results. The smallest size made is 21 inches wide, and the largest 69 inches wide. Several of the Krause rotary creasing machines have been sold in this country recently, and are said to be giving satisfactory service.

THE NEW CRESCENT EMBOSSING COMPANY CATALOGUE.

In its catalogue of embossed folders, recently sent out to the trade, the Crescent Company, Plainfield, New Jersey, has furnished to the printer a valuable aid in securing orders for announcements, programs, etc. On forty or more pages, 11½ by 14 inches in size, are shown a great number of designs, in exact sizes, styles and colors, of the goods carried in stock. This gives easily accessible samples for the printer, as he can place the book in a drawer in his desk or the salesman can carry it to the prospective customer without inconvenience. The designs are printed in various colors and gold and embossed, the workmanship being of the highest order.

TYPE IS CHEAPER THAN TIME.

The American Type Founders Company has reproduced in a semibooklet form an article which appeared in a recent issue of THE INLAND PRINTER, under the caption of "Type Is Cheaper than Time." In this article, by an ex-foreman, so many practical ideas were advanced which could not fail to be of interest to wide-awake printers, that we are not in the least surprised that the typefoundry has shown this appreciation.

"At $15 a week the loss of half an hour a day of one man's time amounts to $48.75 a year — think it over for a minute! $48.75 will buy, at present prices, 500 pounds of two-point leads, 234 pounds of twelve-point quads, 125 pounds of twelve-point display types, 325 pounds of metal furniture, 50 pounds of two-point labor-saving brass rule, and when they arrive in the composing-room they stop that loss of time and you still have the value in assets." This we quote from the booklet.

In this form such booklets would be classed as advertising, but certainly the very best kind of advertising, and the American Type Founders Company understands the advantage of calling the printer's attention to these items of printing-office economies.

KARL KRAUSE DIE-CUTTING MACHINES.

The illustration and description of the press shown on page 455, of this issue, convey a good idea of its capacity and usefulness. The Krause die-cutting presses are made in a variety of styles and sizes, ranging from 7½ by 7½ inches — the smallest size — to the largest, having a die-cutting surface of 51 by 51 inches.

While these machines have been long and favorably known in Europe, and have been exported to nearly every other country, it is only recently that the manufacturers have turned their attention to the United States as a prospective market. A number of the presses have been sold here, and are said to be giving entire satisfaction. Their popularity abroad is indicated by the magnitude of the factory. Fourteen hundred operatives are employed in it, and the annual output approximates six thousand machines. The Krause Machine Works, which are located in Leipsic, Germany, also produce embossing presses, cutting machines, gold-blocking presses, round-cornering, beveling, crimping and roughing machines. The American representative is H. Hinze, Tribune building, Park Row, New York.

MISSIONARY WORK IN THE TWIN CITIES.

Members of the Ben Franklin Club, of Minneapolis, are so well pleased with the result of their efforts that they want to let their confrères and competitors of St. Paul in on the ground floor. The last mentioned have been slow to benefit by the experience of the Minneapolitans, who finally concluded that they would give it to them straight. For this reason an informal dinner was tendered the printers of the Saintly City on Tuesday evening, November 9. The invitation sent them told the whole story, and is as follows:

"The Ben Franklin Club, of Minneapolis, although young, is so full of enthusiasm over the good work being accomplished among its own members, that it can no longer refrain from telling somebody about it, and, naturally, wants a sympathetic audience.

"The club feels sure it will find the desired sympathy among the master printers of St. Paul, and, furthermore, they are the most convenient, being nearest at hand.

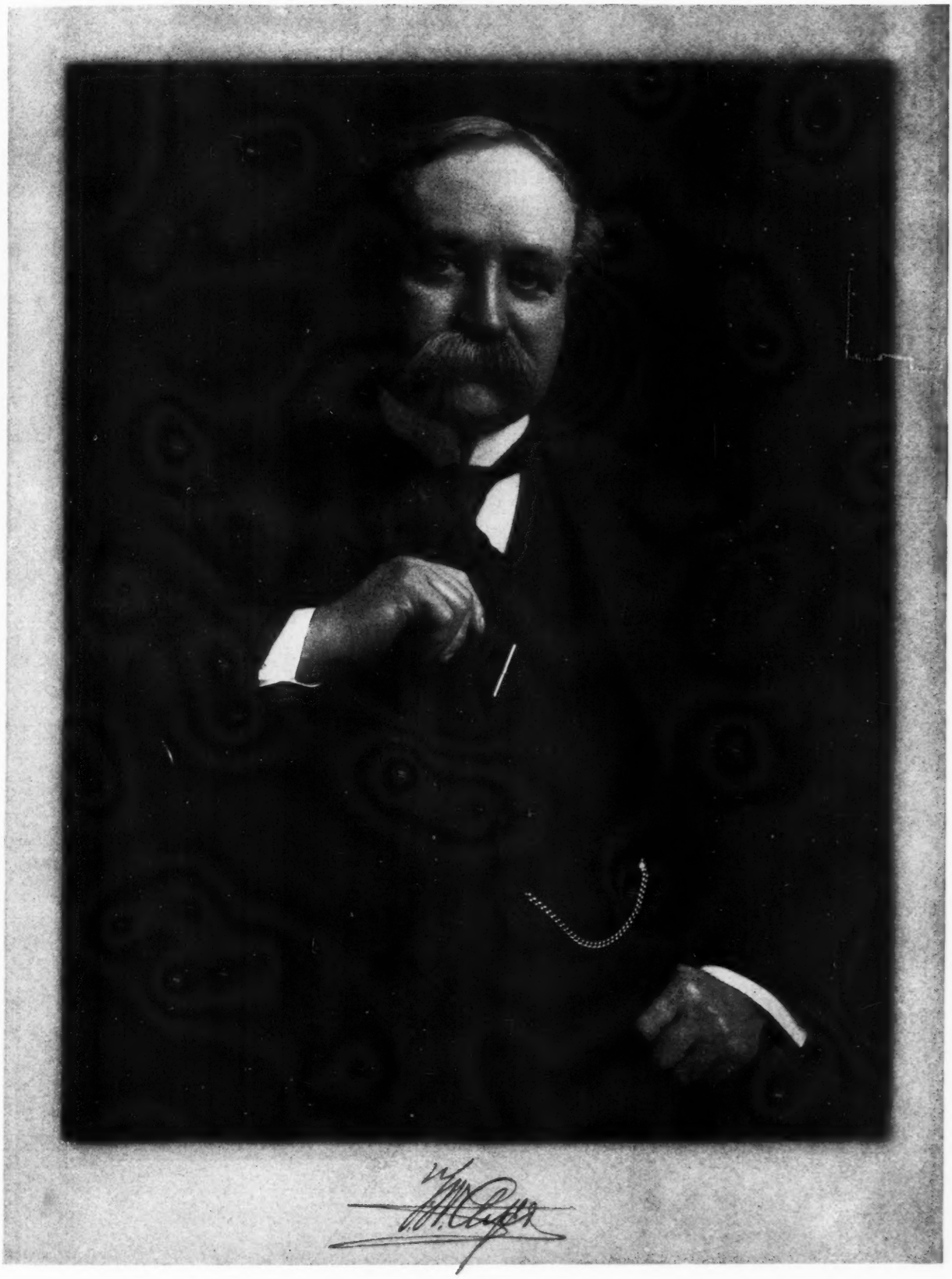
"It is threatened that there will be an enthusiastic talk forthcoming from members of the club, to such an extent that their guests will be obliged to do something in self-defense — if nothing more than to also talk.

"A full report from delegates attending the International Cost Convention, recently held at Chicago, will be given, which will vitally interest every master printer.

"It has been whispered about confidentially to all the members that it is just a possibility that the club may have a new sister Ben Franklin Club in St. Paul before long, and there is going to be great anxiety in the printing atmosphere of Minneapolis until the rumor is confirmed.

"ALFRED ROPER (Chairman),
"THOMAS H. GIRLING,
"C. N. DICKEY."

OPTIMISM is not in the failure to recognize evil.— *David Gibson.*



For whom the Keystone Type Foundry has named the beautiful new series of Roman types shown on following pages



HOLIDAY GIFTS

WE have made a special effort this year to have not only the largest, but most attractive display of Pictures in the city for the Holiday Trade. We have surpassed all previous efforts this season and can boast of the most magnificent collection of pictures ever offered for your approval. Prices low.

THE SUTERLAND STUDIO

652-654 NORTH BROADWAY, BOSTON

Cut No. 1411 30c



If you have held back from a consideration of advertising because you feel that the peculiar conditions under which your merchandise is sold would prevent your trademarking your goods, it is time that you had the best advertising advice.

Don't feel that you have reached a settled conclusion. The whole mercantile world is adjusting itself to the public demand for goods guaranteed by a trademark. Distributing and selling methods in every line are adapting themselves to it.

You may have right now an opportunity for leadership in your line which is simply impossible under your present plan of selling. We can help you find it.



New York Philadelphia Boston

COMPARATIVE SIZES

Sold in Weight Fonts at Body Type Prices

6 Point Font $2 00 — 24 A $0 95 48 a $1 05

THE FIRST COLLEGE FOR THE HIGHER EDUCATION OF Women, in this country, was founded by a brewer and endowed with money that was made entirely in the brewing business. That institution is Vassar College, considered the most "classy" seat of learning that a girl can go to. The founder of the college was Matthew Vassar, of Poughkeepsie, and was opened in 1865. $1234567890

8 Point Font $2 25 — 20 A $1 05 42 a $1 20

A MAN SHOULD HAVE THE FREEDOM TO DO Whatsoever he wills, provided that in the doing thereof he infringes not upon the equal freedom of his brother. A doctrine always adhered to by good folks. $123456789

10 Point Font $2 50 — 18 A $1 20 36 a $1 30

IN SPEAKING OF THE HAND OF FATE People might say that there generally is an engagement finger attached to it. 1234567890

12 Point Font $2 75 — 16 A $1 25 32 a $1 50

FALL IS THE POETICAL SEASON Of the year when Jack Frost furnishes a greater portion of the rime. $1234567

14 Point Font $3 00 — 12 A $1 40 24 a $1 60

FINEST COBBLERS DO NOT Always Make All Shoes Right

18 Point Font $3 25 — 9 A $1 45 20 a $1 80

SUCCESS WAS NEVER Achieved Without Energy

24 Point Font $3 50 — 6 A $1 70 11 a $1 80

ELECTRIC LIGHTS Turn Night Into Day

The Auxiliaries shown on opposite page are included in weight fonts, but are not put up with job fonts. Can be furnished separately at the following prices: 6 to 14 Point, 50 cents each; 18 to 30 Point, 60 cents each; 36 and 42 Point, 75 cents each; 48 Point, $1.00.

Weight Fonts
at Body Type Prices

The most economical way to purchase Type Full cases in your work-rooms will mean increased profits and better facilities for the prompt execution of larger contract orders.

12 Point Brass Rule No. 727 with Ornamental Corner No. 7276

KEYSTONE TYPE FOUNDRY

PHILADELPHIA :: NEW YORK :: CHICAGO
DETROIT :: ATLANTA :: SAN FRANCISCO

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student* and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

PAPER PURCHASERS' GUIDE, by Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. $1 by mail. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khâyyâm; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all of the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of books, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information, not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

WANTED — Printers to send 25 cents for 50-cent book, "Points for Printers"; 40 pages. WILLIAM L. BLOCHER, Dayton, Ohio.

BUSINESS OPPORTUNITIES.

A GREAT OPPORTUNITY — For sale; one of the largest and fastest growing newspaper and printing-offices in central Missouri; located in fastest growing inland city in the State; old established business; new equipment throughout; a great opportunity for a man who wants to build up something big; owner wants to devote exclusive time to new farm and stock journal. Full particulars to interested parties. Address WILLIAM HIRTH, Columbia, Mo.

A WELL-ESTABLISHED FIRM OF PRINTERS in Johannesburg is desirous of securing payable agencies for specialties in allied trades; having a large mining connection, any ideas or appliances to offer minimizing clerical labor in time offices should meet a ready sale and would be pushed to the utmost; approved bank references can be given. Write in first instances to TUFNELL, Postoffice Box 536, Johannesburg, South Africa.

FOR SALE — An up-to-date job office doing fine business, handling high-class work; only one competitor; in college and manufacturing city of 8,000; fine machinery, Miehle cylinder, jobbers, etc.; everything new, fine location, steam heat, cheap rent; fine opportunity for good compositor and pressman to form partnership; selling on account of health; payment down, balance monthly. ROY BARRIGAR, Cedar Falls, Iowa.

FOR SALE — In growing city of more than 70,000 population, lithographing and job-printing plant; this office enjoys a good business and is sold because the owner can not give it proper attention; run in connection with a stationery and office-supply business the profits would be remarkable. For particulars address L 498.

JOB SHOP — Established 15 years; good town in Middle West; highly profitable business; inventory about $8,000; sell right. L 532.

PRACTICAL ELECTROTYPER wants to install a new and up-to-date electrotype plant in some large printing plant who will make contract for their electrotyping; will buy an established plant if conditions are favorable. L 297.

FOR SALE.

BOOKBINDERS' MACHINERY: rebuilt No. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 108-128 N. Jefferson st., Chicago.

DEXTER FEEDING MACHINE for 00000 Miehle, guaranteed in good order. A. F. WANNER & CO., 342 Dearborn st., Chicago.

FOR SALE — Double quarto perfecting roll-paper press in fine condition, 13½ by 25 inch chase. L 310.

FOR SALE — Good printing plant — power press, gasoline engine, paper-cutter, type, cases, etc. I. C. DUCKWORTH, Pryor Creek, Okla.

FOR SALE — Monotype plant; this plant has no equal for job-office or typefoundry business. For particulars address J. A. HOLTMAN & SON, Cedar Rapids, Iowa.

FOR SALE — Nineteen-inch Challenge paper-cutter, new, $42; 24-inch manufacturers' card-cutter, new, $16; 50 fonts type, cabinet, etc. L 542.

FOR SALE — Seybold Duplex trimmer, embossing presses, signature presses, smashing machines, folding machines; bargains. HENRY C. ISAACS, 10 Bleecker st., New York.

FOR SALE — Two flat-bed Whitlock two-revolution presses, size 43 by 56, with geared table-rolls, modern bed motion. FRANK H. DAVIS, 75 Crescent av., North Cambridge, Mass.

FOR SALE — Two No. 3 Mergenthaler Linotype machines with No. 1 channel plate; one set of 5½-point Modern with each machine; one set of 6-point Modern with each machine; one set of 10-point Modern with each machine; these machines and matrices are in first-class condition. L 540.

FOR SALE — Two-revolution pony press, inside chase 16 by 21, with gasoline engine, $200 cash. L 536.

FOR SALE — Two Model 3 Linotype magazines; first-class condition; $100 each. CHATTANOOGA LINOTYPE COMPOSING CO., 320 W. Eighth st., Chattanooga, Tenn.

LINOTYPE FOR SALE — Thoroughly rebuilt Model No. 1 two-letter Linotype, ready for delivery at a bargain. J. C. BACKERT, 474 Broadway, Brooklyn, N. Y.

WHITLOCK two-revolution presses, 27 by 40 and 35 by 47; also two Huber two-revolution presses, 41 by 52; we guarantee these presses in every respect; particulars cheerfully given. RICHARD PRESTON, 167C Oliver, Boston, Mass.

FOR SALE — 43 by 60 inch Scott two-revolution press for $1,000; perfect condition; can be seen running. ROTHACKER & SCHWEIZER, 65 Greenwich avenue, New York city.

HELP WANTED.

Compositors.

WANTED — Printer; artistic catalogue and display man; young married man; steady, union; 48 hours, $19.50; give references; don't answer unless can fill bill and desire to live in small, up-to-date town near Chicago. L 521.

Foremen, Managers and Superintendents.

WANTED — Superintendent or foreman for a live, progressive, medium-size Chicago job-printing plant; must know the printing business in all its branches, have good executive ability and capable of getting results; to such a man we can offer unusual inducements; state experience and salary expected in strictest confidence. L 519.

Operators and Machinists.

COMPOSITORS, ESTIMATORS, OPERATORS — Save valuable time and needless figuring. "Greenwood's Universal Type Measure" measures directly in "thousands" — any size body-type, any width from 10 to 30 picas; also gives number lines per "thousand." Simple, quick, accurate. Postpaid; 2 for 25 cents, 6 for 50 cents. W. W. GREENWOOD, 2529 Gleason av., Los Angeles, Cal.

WANTED — One good Linotype operator, also one good make-up man; good steady position. Address, with references, JOURNAL-GAZETTE, Fort Wayne, Ind.

DO YOU DO EMBOSSING?

Hard as stone. Ready to run in two minutes after making counter-die. Softens quickly by gas flame, hot water or torch. Remeltable — can be used over again. **$1.00 PER PACKAGE.** Each package contains full instructions and hints on Embossing (over 2000 words). Success is easy.
Sold by SUPPLY HOUSES or
A. W. MICHENER, 329 Dearborn Street, Chicago

MICHENER'S EMBOSSING COMPOSITION

HELP WANTED.

Pressmen.

PRESSMAN WANTED — I want a hustler to take my place; I'm going in the office; we have 2 Miehles, one coming, and 9 Gordons; expect you to invest $1,000 after you see everything is straight as a die; 10 per cent guaranteed on investment. Address M. HELLER, 323 Chestnut st., Milwaukee, Wis.

PRESSMAN WANTED — First-class cylinder pressman, one who is capable of handling the finest half-tone and high-grade catalogue work. THE REPUBLICAN PUBLISHING CO., Hamilton, Ohio.

WANTED — A nonunion working foreman for cylinder pressroom; wages, $30 per week of 50 hours; references required. L 98.

WANTED — First-class nonunion cylinder pressman; must have experience on fine half-tone and three-color process work; answer, giving references, steady position. L 518.

Salesmen.

SALESMAN WANTED — A thoroughly competent and experienced printing-press salesman of correct habits and good address for our Western and Southwestern territory; permanent position for the right party; all communications strictly confidential. L 298.

WANTED — First-class printing estimator and salesman; one capable of selling high-grade work to big concerns; a splendid opportunity for the right man. L 454.

WANTED — Sales manager, thoroughly familiar with stationery, envelope, printing and lithographic lines, by a well-established house in the Middle West; must be wide-awake and full of energy; good salary for man of ability. L 535.

Solicitors.

WANTED — First-class printing solicitor who can estimate; must be steady and not drink; of good appearance. PAUL & DOUGLAS CO., Memphis, Tenn.

INSTRUCTION.

COMPLETE LINOTYPE KEYBOARD COURSE FOR $4 — The Eclipse keyboard, with movable spring-steel keys, exact touch, complete instruction book, sent subject to examination upon receipt of 60 cents for expressage; circular upon request. ECLIPSE KEYBOARD COMPANY, 117 S. Bonner st., Dayton, Ohio; Canadian agent, A. E. Moissan, Box 1118, Winnipeg, Manitoba, Canada.

LINOTYPE INSTRUCTION — Long, liberal, well-balanced course. Write to-day for prospectus. EMPIRE LINOTYPE SCHOOL, 419 First avenue, New York city.

LINOTYPE SCHOOL — Six weeks' course, $50; 12 years' experience. LINOTYPE SCHOOL, 474 East Fifty-fifth st., Chicago, Ill.

THE THALER KEYBOARD is an exact facsimile of regular Mergenthaler keyboard and enables you to acquire keyboard manipulation; 22-page instruction book; bell announces finish of line; copyholder. For home practice. Price, $4. Send for circular. THALER KEYBOARD CO., 505 "P" st., N. W., Washington, D. C., all agencies Mergenthaler Co., and Parsons Trading Co., London, England, and Sydney, Australia.

MISCELLANEOUS.

PATENTS OBTAINED or no charge made; easy payments; send sketch for free search and report, also guide book; 15 years official examiner U. S. Patent Office. E. P. BUNYEA CO., Washington, D. C.

$5 FOR YOU — See advertisement of special offer to users of Tympan Gauge Square on another page. For sale by all dealers, including THE INLAND PRINTER COMPANY; price, 25 cents.

MISSING.

WOULD LIKE any information which will help me to locate Harry W. Mahon, 26 years old, brown hair and blue eyes. He is a printer by trade — "all-around man." Left his wife and three children in Cleveland, Ohio, June 28, and has not been heard from since. Any information which will help me to locate him will be gratefully received. MRS. HARRY W. MAHON, 539 East 101st st., Cleveland, Ohio.

PHOTOGRAVURE.

KEEP ABREAST OF THE TIMES: Get acquainted with machine rotary photogravure, the new picture process of the future; enormous profits; don't waste time experimenting. For further particulars address GEORGE S. BARLOW, 42 Third avenue, New York city.

SITUATIONS WANTED.

Artists.

ARTIST, with some originality; experience in decorative design, wash drawing, photo retouching, sketches and dummies. L 538.

I AM AN A-No. 1 artist; my specialty is retouching photos of machinery and fashion work; wash drawings. L 468.

Bookbinders.

READY JANUARY 1 — Young bookbinder; steady habits; state wages and prospect for advancement. L 523.

WANTED — Position by all-around bookbinder of 15 years' experience; sober and reliable. THOMAS J. DICKERSON, 256 S. Main st., Mansfield, Ohio.

Engravers.

ALL-AROUND PHOTOENGRAVER owning outfit for line cuts desires to identify himself with newspaper in live city — East or Northwest. L 145.

Foremen, Managers and Superintendents.

ADVERTISER desires position as manager, foreman or proofreader in news or job office; union, experienced, hustler; best references. L 537.

MANAGER, assistant manager, superintendent, capable estimator; 18 years' experience; can give fine references; temperate; change January 1; Middle West preferred. L 314.

POSITION WANTED — Experienced man is open for position as manager of printing plant or buyer for large concern; 11 years in the printing business in executive positions; good knowledge of paper stocks; strictly temperate and of good habits. L 520.

SUPERINTENDENT — A gentleman who understands the printing trade thoroughly from A to Z, and is an experienced paper buyer; competent estimator and accustomed to meet all kinds of trade; 20 years' experience; 11 years with last employer as foreman, superintendent and salesman; can furnish the finest of references. L 548.

SUPERINTENDENT OR FOREMAN — Can manage all departments profitably, estimate and design printing that will draw trade. L 492.

Miscellaneous.

READY JANUARY 1 — Printer-pressman; state wages and prospect for advancement; steady habits. L 524.

Pressmen.

PRESSROOM FOREMAN, executive ability, reliable, temperate, experienced on all grades of printing, desires position as foreman. L 549.

SITUATION WANTED by Colt's Armory pressman; also worked on Miehle presses; thoroughly experienced in three-color process and high-grade printing; would like to locate in Boston or near Boston, with a first-class house making a specialty of high-grade printing; would be glad to hear from any one in need of a first-class reliable man. L 543.

Proofreaders.

PROOFREADER — Lady of ability and experience in map work and all high-class job printing; practical and accurate. L 533.

THOROUGHLY TRAINED professional proofreader, 30, desires situation; experienced in magazine, jobbing, newspaper and railway work; capable and willing. L 539.

Steel Engravers.

STEEL DIE AND COPPERPLATE ENGRAVER, first-class, all-around, desires position; capable of taking charge of plant. L 545.

Stereotypers.

FIRST-CLASS STEREOTYPER with good references wants position as foreman or journeyman. L 67.

WANTED TO PURCHASE.

WANTED TO BUY — Double-deck Mergenthaler Linotype machine; must be in excellent condition; give lowest spot cash. L 309.

WANTED TO BUY — One 11 by 14 inch 150-line screen; one 14 by 17 inch 133-line screen for photoengraving half-tone process. L 530.

A Perfect Working GOLD INK of Brilliant Luster

What has heretofore been considered impossible has been accomplished by the Canadian Bronze Powder Works, and the enterprising printer should hasten to convince himself by securing samples.

"OROTYP" IS A PERFECT GOLD INK of tested quality — an ink which, when used, will retain its brilliant luster. The best printing establishments of the country are using ***"OROTYP"*** and pronounce it the most perfect and satisfactory gold ink they have ever used.

Manufactured in four shades: Light Gold, Deep Gold, Aluminum and Copper

MANUFACTURED BY

THE CANADIAN BRONZE POWDER WORKS

MONTREAL TORONTO VALLEYFIELD

DISTRIBUTING AGENT FOR UNITED STATES

JAS. H. FURMAN, 36 La Salle St., Chicago, Ill.

BUSINESS DIRECTORY.

Advertising Novelties of Wood.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y. Rulers and advt. thermometers. 1-10

Bookbinders' and Printers' Machinery.

DEXTER FOLDER CO., Pearl River, N. Y. Folding machines, automatic feeders for presses, folders and ruling machines. 2-10

Bookbinders' Supplies.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies. 1-10

Case-Making and Embossing.

SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates. 1-10

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases. 7-10

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE CO., THE, 116 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates. 6-10

Cylinder Presses.

BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. Also rebuilt machines. 7-10

Electrotypers and Stereotypers.

McCAFFERTY, H., 141 E. 25th st., New York. 3-10

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 143 Dearborn st. 11-10

Embossers and Engravers—Copper and Steel.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die makers and embossers. Write for samples and estimates. 45-49 Randolph st., Chicago. (See advt.) 3-10

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies.

YOUNG, WM. R., 121-123 N. 6th st., Philadelphia, Pa. Printing and embossing dies, brass, steel, zinc; first-class workmanship. 6-10

Engraving Methods.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs at any drug store about 75 cents. Circulars and specimens for stamp. THOMAS M. DAY, Box 12, Windfall, Ind. 12-9

Gummed Papers.

JONES, SAMUEL, & CO., 7 Bridewell place, London, E. C., Eng. Our specialty is noncurling gummed paper. Write for samples. 12-9

Ink Manufacturers.

AMERICAN PRINTING INK CO., 891-899 W. Kinzie st., Chicago. 3-10

RAY, WILLIAM H., PRINTING INK MFG. CO., 735-7-9 E. 9th st., New York. 9-10

Job Presses.

GOLDING MFG. CO., Franklin, Mass. Golding Jobbers, $200-$600; Embosser, $300-$400; Pearl, $70-$214; Automatic Roll Feed. 8-10

Machinery.

BARNHART BROTHERS & SPINDLER, Chicago. New, rebuilt. 7-10

Mercantile Agency.

THE TYPO MERCANTILE AGENCY, General Offices, 160 Broadway, New York; Western Office, 184 La Salle st., Chicago. The Trade Agency of the Paper, Book, Stationery, Printing and Publishing Trade. 7-10

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC CO., 527 W. 34th st., New York. Electric equipments for printing-presses and allied machines a specialty. 3-10

Paper Cutters.

DEXTER FOLDER CO., Pearl River, N. Y., manufacturers of automatic clamp cutting machines that are powerful, durable and efficient. 2-10

GOLDING MFG. CO., Franklin, Mass. Lever, $140-$175; Power, $240-$600; Auto-clamp, $450-$600; Pearl, $40-$77; Card, $8-$40. 8-10

OSWEGO MACHINE WORKS, Oswego, New York; makers of the best in cutting machines. The Brown & Carver complete line. 4-10

SHNIEDEWEND, PAUL, & CO., Chicago. 7-10

Photoengravers.

BLOMGREN BROTHERS & CO., 76-82 Sherman st., Chicago. Photo, half-tone, wood engraving and electrotyping. 11-10

INLAND-WALTON ENGRAVING CO., THE, illustrators, engravers and electrotypers; 3-color process plates. 120-130 Sherman st., Chicago. 12-9

THE FRANKLIN CO., 346-350 Dearborn st., Chicago. Photoengravers and electrotypers. 1-10

Photoengravers' and Printers' Proof Presses.

SHNIEDEWEND, PAUL, & CO., Chicago. 7-10

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-10

Photogravure and Photogelatin Printing.

HENRY & CO., 18 Spruce st., New York. "Let us put you on our mailing list." 10-10

Presses.

GOSS PRINTING PRESS CO., 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-10

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotying machinery. Chicago office, 143 Dearborn st. 11-10

THOMSON, JOHN, PRESS CO., 253 Broadway, New York; Fisher bldg., Chicago; factory, Long Island City, N. Y. 10-10

Printers' Rollers and Roller Composition.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia. 10-10

BINGHAM'S, SAM'L, SON MFG. CO., 316-318 S. Canal st., Chicago; also 514-516 Clark av., St. Louis; First av. and Ross st., Pittsburg; 507-509 Broadway, Kansas City; 52-54 S. Forsythe st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis.; 919-921 4th st., So., Minneapolis, Minn. 3-10

BUCKIE PRINTERS' ROLLER CO., 396-398 S. Clark st., Chicago; Detroit, Mich.; St. Paul, Minn.; printers' rollers and tablet composition. 6-10

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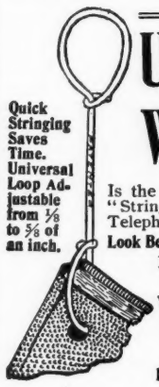
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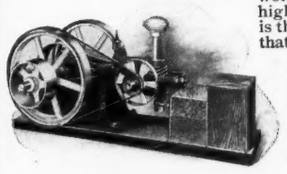
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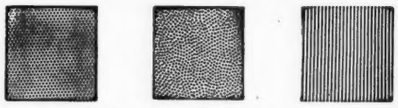
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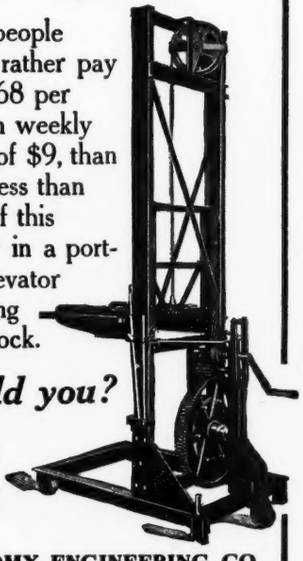
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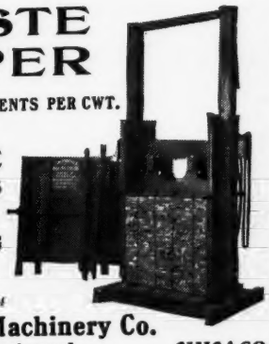
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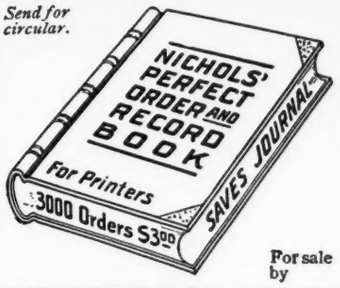
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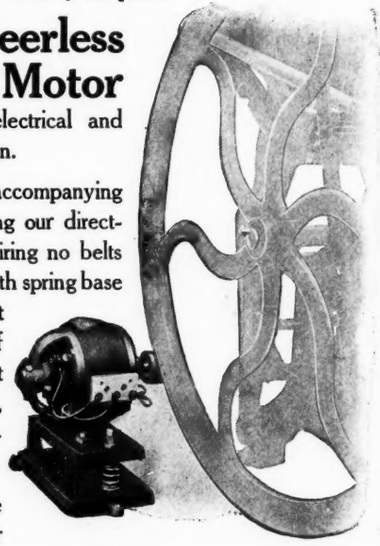
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By N. S. Amstutz, Valparaiso, Indiana.

"Progress in Three-Color Work."
By Otto Mente, Berlin, Germany.

"Screen Negative Making."
By A. J. Bull, London, England.

"Color Plate Making."
By L. G. Musk, Minneapolis, Minn.

"The Heliogravure Process."
By Otto Mente, Berlin, Germany.

"Inks for Tri-Color Printing."
By C. E. Kenneth Mees, Croydon, England.

"Photography in Colors."
By M. August Lumiere, Lyons, France.

"Collodion Emulsion and Photo-Spectroscopy."
By Henry O. Klein, London, England.

"The Advancement of Three-Color Photography."
By Dr. Henry E. Koch, Cincinnati, Ohio.

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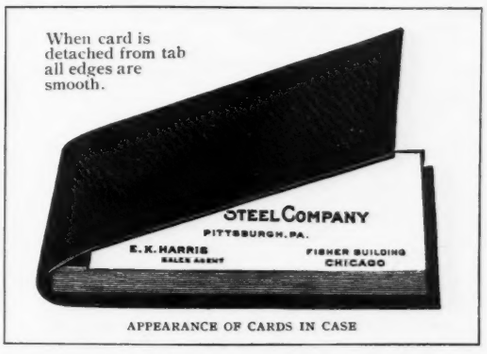
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Supplying printers and stationers with these famous cards so they can fill any order from their own stock is not a new departure with us, for many printers have been handling large quantities of them, but we have never before emphasized this feature. The insistent, growing demand for the cards in this form leads us now to emphasize this advantage to the printer.



APPEARANCE OF CARDS IN CASE

With use of our PATENT LEVER BINDER LEATHER CASE, the scored cards are held firmly in place and when printed are ready for immediate use by consumer. The printer is thus equipped to turn out PEERLESS PATENT BOOK FORM CARDS as quickly as the ordinary card, and add immensely to the satisfaction of his customers with handsome profit for himself. Send for samples of blank scored cards. Send to-day.

THE JOHN B. WIGGINS COMPANY
Engravers *Die Embossers* *Plate Printers*
7 and 9 E. Adams Street, Chicago

Cordova Super Cover

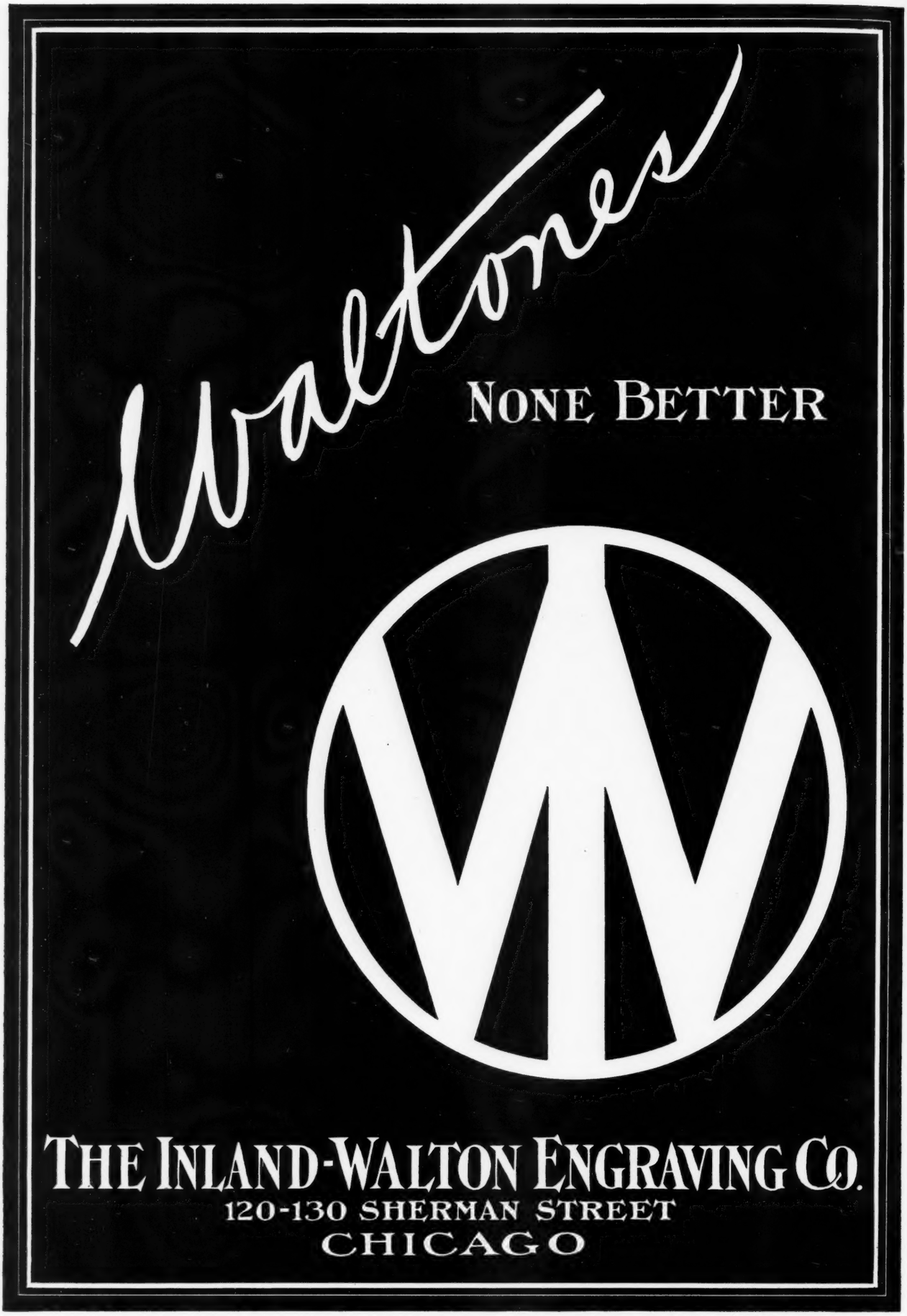
is a Product of

Super-strength, especially desirable for Telephone Directory Covers or any Catalogue Work where good wearing qualities are wanted.

DETROIT FIBRE

ASK US FOR SAMPLE-BOOK.

DETROIT SULPHITE PULP & PAPER CO.
Makers of Papers of Strength
Detroit - Michigan


Waltones
NONE BETTER
THE INLAND-WALTON ENGRAVING CO.
120-130 SHERMAN STREET
CHICAGO

The Fuchs & Lang Mfg. Co.

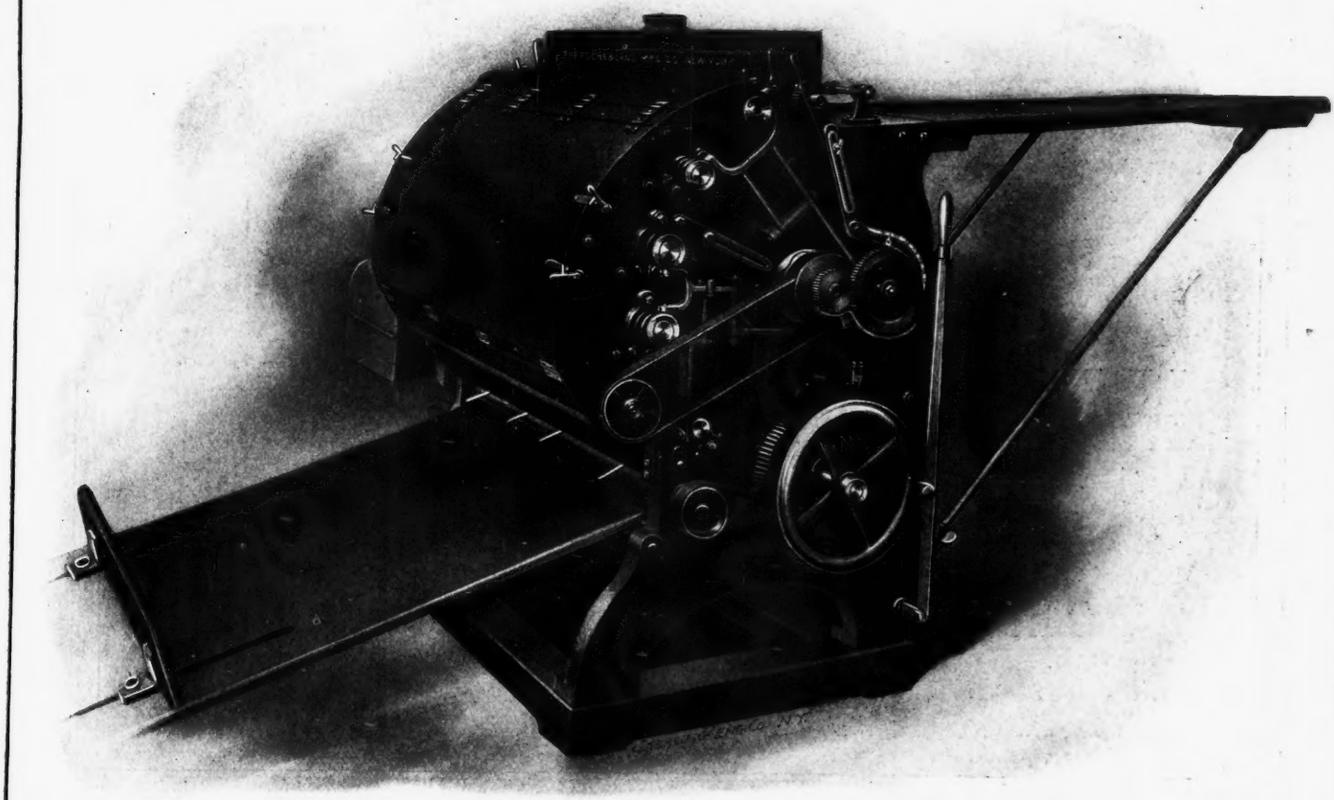
MACHINERY AND SUPPLIES FOR
LITHOGRAPHERS AND PRINTERS

29 WARREN STREET, NEW YORK
328 DEARBORN STREET, CHICAGO
150 N. FOURTH ST., PHILADELPHIA
44 HIGH STREET, BOSTON, MASS.
Factory and Machine Works
RUTHERFORD, N. J.

Owners of
EMMERICH & VONDERLEHR
MACHINERY

The Standard of the World!

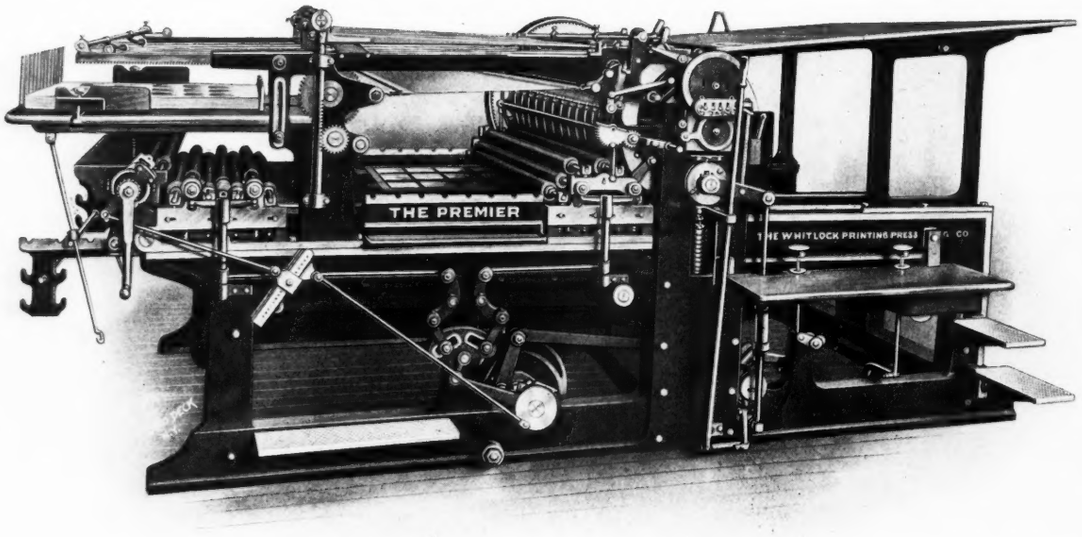
CENTURY BRONZING MACHINE



The Bronzing Machine with a Reputation

PRINTING INKS
AND
BRONZE POWDERS

The Premier



A new Two-Revolution Press. Ask us about it!

Designed and built by

The Whitlock Printing Press Mfg. Co.
Derby, Conn.

AGENCIES COVERING AMERICA AND EUROPE

AMERICAN TYPE FOUNDERS CO. Chicago, St. Louis, Cleveland, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Dallas.

MESSRS. J. H. SCHROETER & BRO., 133 Central Avenue, Atlanta, Ga.

MESSRS. T. W. & C. B. SHERIDAN, 65-9 Mt. Pleasant, London, W. C.

AUSTRALASIAN AGENTS

MESSRS. PARSONS & WHITTEMORE, 174 Fulton St., New York.
CHALLIS HOUSE, Martin Place, Sydney.

The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY
DERBY, CONN.

NEW YORK, 23d Street and Broadway
Fuller (Flatiron) Building

BOSTON, 510 Weld Building, 176 Federal Street

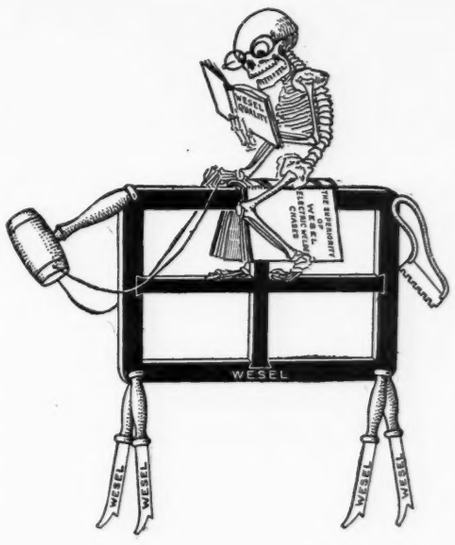
'Tis Not How Cheap

that is the consideration in the WESEL factories, but How Good. Thus a world-wide business with the elite of printerdom—the progressives and successfuls. Thus WESEL Quality is the synonym for Best Quality. Thus the printer and platemaker get from WESEL a succession of genuine bargains—the best value for every dollar expended.

IDEAS

Who can begin to estimate their worth?

If you are satisfied with hand-out plants, WESEL will gladly and promptly supply them, but if you want machines, appliances and equipments specialized to economize you need WESEL Ideas embodied in WESEL Quality. Manufacturing, planning, thinking for the progressives, especially those confronted by special problems, the WESEL organization has elevated itself into a class on top by itself. It offers you its own Ideas, backed by the Ideas of its progressive customers which it has worked out and made practicable.



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NEW YORK: 10 Spruce Street. CHICAGO: 315 Dearborn Street. PHILADELPHIA: 712 Mutual Life Building.

Everything for Printing, Photo-Engraving, Electrotyping and Stereotyping.

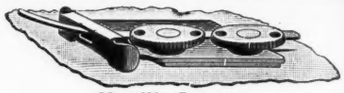
Megill's Patent Automatic Register Gauge



WE MAKE THIS BROAD ASSERTION

Any sheet that can be fed correctly by hand to gauges on a job press can be registered absolutely correct with this **Automatic Register Gauge.** It makes no difference whether it is a sheet of paper or cardboard. Don't attempt to use make-shift gauges at the bottom of the sheet. Instead use our Double-Grip Gauges, $1.25 per set of three. These and the "Automatic" can be adjusted to get register in making ready, and save you yanking out the form for every change in getting register. Save time and stock and increase your output.

E. L. MEGILL, Patentee and Manufacturer, 60 Duane Street, NEW YORK



Megill's Patent
DOUBLE-GRIP GAUGE.

Strongest gauge in the world. No pin-points, no gluing, no patching. Holds for any weight stock and adjustable any time, any degree, by easing nuts. Fastens through a vertical slit quickly cut in top sheet. Saves tympan. **$1.25 set of three,** including key and extra tongues.



Megill's Patent
SPRING TONGUE GAUGE PIN.

Real thing in a GAUGE PIN. Very handy. **$1.20 per doz., 40c. set of three,** including extra tongues.

ALTERNATING VARIABLE SPEED MOTORS



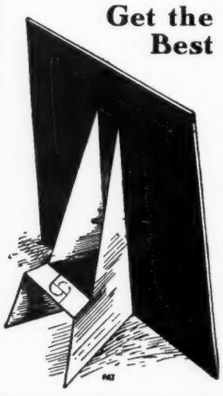
FOR SMALL JOB PRESSES

A NEW INVENTION
Write for particulars

Direct-Current Motors
1-12 to 20 H.P.
Quality Guaranteed
Immediate Delivery

FIDELITY ELECTRIC CO., Lancaster, Pa.

Get the Best EASELS FOR DISPLAY CARDS



They cost no more than the cheap kind.

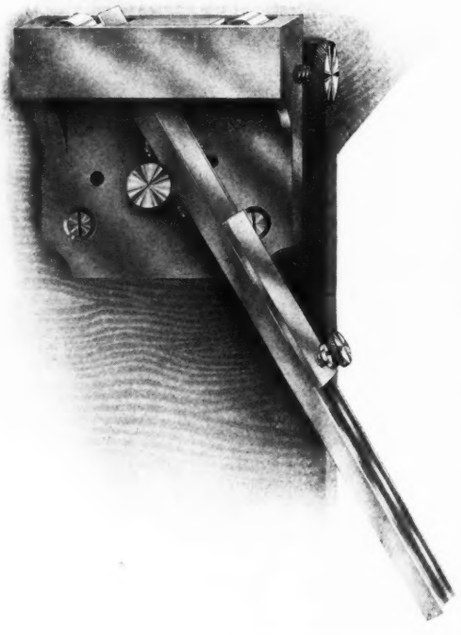
We manufacture Easels in many styles and sizes to suit any make or shape of card.

Write for Samples and Prices.

Consult us about that difficult Die-cutting job you have trouble with.

We are experts in Paper and Card Die-Cutting.

Standard Die Cutting Co.
73-75 Larned St. W., Detroit, Mich.



If your corners don't join, it's because you are not using a

MESERAULL MITERING MACHINE

If you were, you would get a *perfect joint—no white corners*

FOR SALE BY ALL DEALERS

Why Not Order To-Day?

MADE BY THE
NATIONAL PERFORATING MACHINE CO.
22d and Campbell Sts., KANSAS CITY, U.S.A.

Write for information on the new CRIMPER and SCORER

The best of ink, illustrations or presswork will not overcome an inferior quality of paper

There must be a true basis or foundation for the printer to start from that he may execute a creditable catalogue, booklet—in fact, any special high-grade printed matter.

LUSTRO COATED BOOK

is a paper made expressly to meet the requirements of any high-class work embodying the two essentials interesting to the printer — i. e., an *honest quality* at the *right price.*

LUSTRO COATED BOOK is a product that we, as manufacturers, have watched with unusual interest. For half-tone printing in one or more colors, we believe this paper to be unexcelled.

SPECIMEN SHEETS will be forwarded the printer or advertiser, showing commercial examples of what can be accomplished.

If you have in mind any job requiring your best efforts, our LUSTRO warrants your attention. You will not have to depend upon ink or presswork to redeem the quality of paper.

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BOSTON MASS.

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Vancouver, B. C.	American Type Founders Co.

The I. T. U. Course

Is a Christmas Gift the boys would appreciate and like increasingly the farther they go.

¶ The relation between an apprentice and foreman or employer is a trade relationship. If any token of appreciation is to pass between them, what more appropriate than it should be something that would help the apprentice to better things as a compositor.

¶ Obviously, the I. T. U. Course is the very thing. Every student—young and old, experienced and inexperienced—who has taken the lessons admits their usefulness and value.

¶ The Course is so arranged that it "grows on" the students. The farther they go the better they like it. In a note accompanying his last lesson a Chicago student says:

> **"The last lesson! There were times when my only wish was to reach the last lesson. I feel differently about it now; it's a feeling of parting with a good friend which I could not appreciate before."**

Isn't that conclusive evidence of its interest-arousing and mind-stimulating effect?

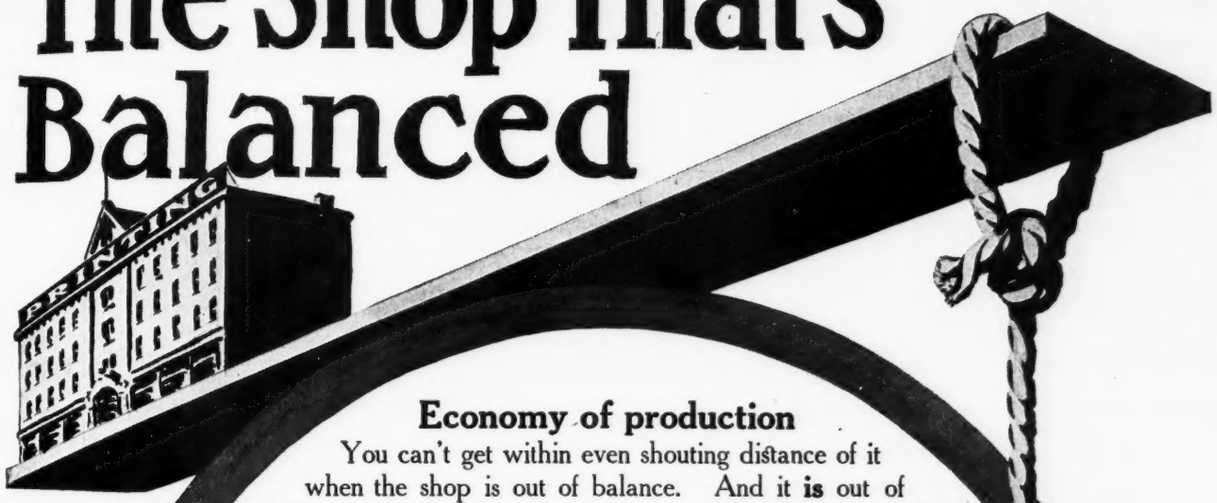
¶ For full information about the Course—the all-round typographical benefit and ideal Christmas present for ambitious compositors—drop a postal to

The I. T. U. Commission

120 Sherman St., Chicago, Ill.

Sold for less than actual cost—$23 for spot cash, or $25 in instalments of $2 down and $1 a week till paid. Each student who finishes the Course receives a rebate or prize of $5 from the International Typographical Union.

The Shop That's Balanced



Economy of production

You can't get within even shouting distance of it when the shop is out of balance. And it **is** out of balance so long as you still hang to the old makeshift methods of plugging and patching to make type, cuts and slugs justify. There's no balance possible when you compel your compositors to be Yankee whittlers, your stoneman a crazy-quilt expert and your pressmen thirty-third degree tinkers. **They** don't love it but it's **you** who are actually getting stuck. And stuck you will be until you install a

Miller Saw-Trimmer

Reflect on this. Here is offered you on a thirty days' free trial (under your own shop conditions) a machine which saws and trims at one operation—reducing cuts and slugs to exact picas and points so that they justify with type perfectly, positively, instantly. It takes little power. Any man in the shop can get results from it. It is as ready as a jack-knife and has no complications or drawbacks of any kind.



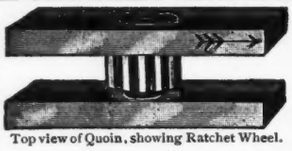
Patented, April 9th, 1901, and May 18th, 1909. Other patents pending.
The Miller Saw-Trimmers are fully covered by U. S. and foreign patents and pending applications, controlled exclusively by Miller Saw-Trimmer Co., who will vigorously protect its rights therein.

What Can You Risk By Trying Out This Machine at Our Cost?

Nothing! So obey the impulse and write to us now for terms of this clinching offer. We can pack ad after ad with the story of this machine's economies—how it bevels, undercuts, miters, trims slugs, rules and cuts any way wanted—how it makes furniture, leads and reglet and a dozen other things all to absolute points—but haven't we said enough in this to make you itch to hear more of this free offer?



MILLER SAW-TRIMMER CO.
MILWAUKEE



Top view of Quoin, showing Ratchet Wheel.

Printers will appreciate the Talbot Quoin

because of its powerful, firm and quick lock-up action. Its service is most satisfactory because positive, indestructible and accurate — a quoin and foot-slug combined.

THE IMMENSE SALES AND ENDORSEMENTS BY USERS prove to the most skeptical that the Talbot Quoin is a lock-up device meeting the most exacting demands of the printer. Its action is a straight-away spread; one stroke of the wrench takes up all slack, then a quarter turn with the hook is sufficient for strongest lock-up — a jack-screw principle, rendering great speed with positive results. These quoins will not slip, no matter how long the run, how hard the jar, or how springy the form.

EVERY PART MACHINE STEEL — RATCHET WHEEL MILLED — RATCHET LEVER MILLED AND HARDENED

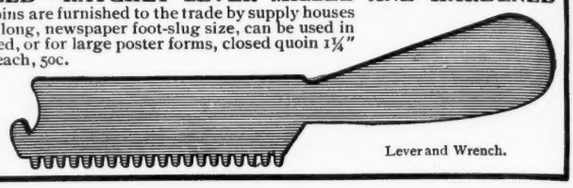
Will outwear any quoin now in use. Saves time and unnecessary work. These quoins are furnished to the trade by supply houses throughout the United States. Made in two sizes — note the prices: No. 1, 13 ems long, newspaper foot-slug size, can be used in space 5/8" wide, expands to over 1". Per doz., $2.50. No. 3, for locking chase on bed, or for large poster forms, closed quoin 1¼" wide, expands to 2⅛". Per doz., $4.00. Price of wrench (one size fits all quoins), each, 50c.

Patented and Manufactured Exclusively by

THE DRAPER & HALL COMPANY

MIDDLETOWN, CONN.

MAKERS, THE "D. & H." RUST-PROOF STANDARD COMPOSING-STICK.



Lever and Wrench.

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1911 1911 1911

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The Best All-Around Line for the Printer
Samples ready December 15, 1909

ORDER Early and get your share of the Early Orders. Our line for 1911 includes some ENTIRELY NEW DEPARTURES in Advertising Calendars. Write to-day for Prospectus giving full particulars, or send $2.50 for Full Set of Samples. If wanted by prepaid express (cheaper for distant points), add $1.50 to cover same.

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Philadelphia
36 South Sixth Street

Boston
Lester P. Winchenbaugh
88 Broad Street



American Model 30

Nº 12345

Impression of Figures

Steel throughout

Model 31—6 wheels . . $6.00

QUALITY

STEEL THROUGHOUT.

Made by expert mechanics of many years' experience.

Tool Steel Drop Ciphers.

Deeply engraved figures on steel wheels.

Wearing parts all hardened.

PRICE

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5 Wheels

Fully Guaranteed.

ACCURACY

Every machine thoroughly tested in a printing-press and guaranteed accurate.

Write for a Sample Machine on trial.

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American Numbering Machine Co.

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Improved Construction

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TREASURE OF GRAPHIC ARTS—24 folio plates in color, **$4.50.**

TREASURE OF LABELS—*the newest of labels*—15 plates in color, **$3.00.**

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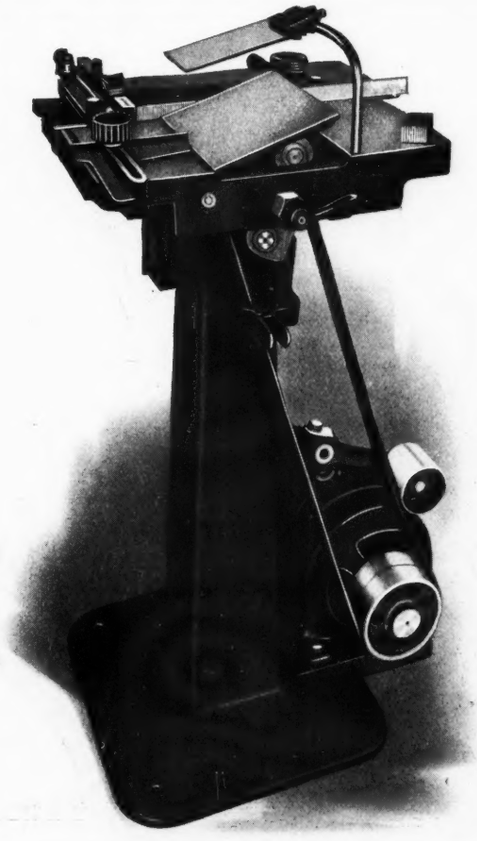
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This Journal is *the best Technical Book for Printers, Lithographers and all Kindred Trades.* Artistic supplements. Yearly subscription, **$3.00,** post free; sample copy, **25 cents.**

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Concentrated Efficiency

is what our composing-room machine stands for. Why? Because it is a Saw Trimmer, a Router, a Jig Saw, a Beveler, a Drill, all concentrated on one base ready to perform any one of a hundred different operations and to finish plates to a standard point measurement. The time required to change from any one operation to another is less than one minute, as it is never necessary to remove any of the attachments when not in use. This machine is indispensable when expense is taken into consideration, and we are willing to furnish you one for thirty days so you can find this out for yourself. We claim that this machine is superior for this class of work to any device now in use. Which will you have, a machine or a catalogue?

HEXAGON TOOL CO.

Office and Factory: DOVER, N. H.

Showroom and Representative: 321 Pearl St., NEW YORK

Western Agency: THOMAS KNAPP, 1241 State St., CHICAGO, ILL.


COME IN OUT OF THE RAIN
THE QUALITY KIND OF ENGRAVINGS
OUR CUTS TALK
THE Williamson-Haffner Co.
DENVER ENGRAVERS. PRINTERS. COLORADO

This Machine Will Help You Make More Money



There are two reasons why you ought to have this machine.

First—Because you can get more work by underbidding your competitors who either go outside for their numbering or use crude inferior machines.

Second—Because you make more money—a bigger profit from every job, even if you do bid low for it.

No. 12345

FAC SIMILE IMPRESSION

THE SIZE 1½ x 15/16 IN.

Price, $8.00

In short, you put dollars in your pocket on every job by completing *all* of the work under your own supervision.

Model 27a here shown is type-high, automatic, and numbers from 1 to 99,999 consecutively. It is simply constructed, nothing to get out of gear, yet strong enough to stand the hardest usage. The working parts are made of a highly tempered carbon steel—the frame of nickle bronze. The figures engraved on best quality steel wheels are practically indestructable. Every machine is tested up to 15,000 impressions per hour and is guaranteed to be perfect in every way.

For sale by dealers everywhere.

Your-Money-Back-If-You-Want-It

The Bates Machine Company

696-710 Jamaica Ave., Brooklyn, N. Y.

Buckeye Cover

is the oldest and the most popular fancy cover on the market.

A pure rag stock, made a good deal better than most mills think is necessary for the money.

Its popularity is a fair measure of its worth.

It outsells all other moderate priced covers because it outclasses them.

Look for the mark:



THE BECKETT PAPER CO.

Makers of Good Paper

in HAMILTON, OHIO, since 1848

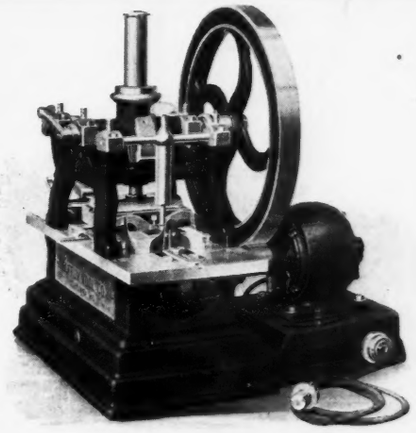
Colors, Weights and List of Jobbers on page 465.

THE BUFFUM AUTOMATIC PRESS

is designed to handle quick jobs at the lowest cost of production, and your plant, no matter how big or how small, is incomplete without it.

THE PRINTER CAN NOT AFFORD

to use the average press for such work as can be profitably and quickly produced on this press. This press will pay for itself in short order. It is built along lines of scientific and substantial plans, is by no means a toy, and the shrewd printers are adding this machine to their present equipment. A press that will print cards up to and including government postal size at a speed of from six to eight thousand impressions per hour—self-feeding, mind you—can not be questioned if you will take time to investigate.



Built in an absolutely first-class manner by skilled workmen. A thoroughly practical press. All parts of high nickel and japan finish, and STRICTLY INTERCHANGEABLE.

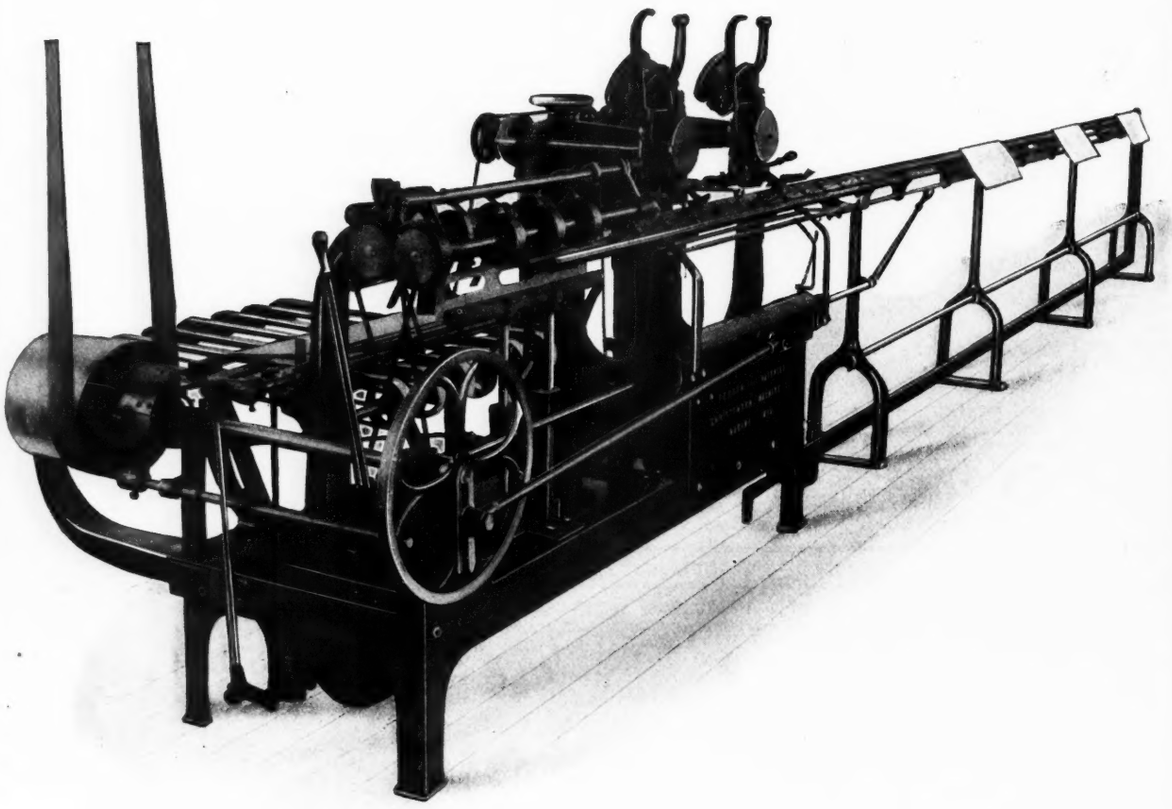
The motor is set for a maximum speed of about 8,000 impressions per hour. It has removable chase and tympan and our special rapid impression-regulating device, making possible the very rapid delivery of work. The press is equipped with impression counter, and is so arranged that it can be operated by hand, belt or motor power, as may be desired. All parts are strictly interchangeable and of high nickel and japan finish. A *complete equipment* goes with each press. Write for full particulars and prices. Printers are buying them as part of their equipment.

MANUFACTURED BY **THE BUFFUM TOOL COMPANY - - LOUISIANA, MO.**

Makers of "High-grade Tools for High-grade Workmen."

Christensen
Automatic Wire Stitcher Feeder

(Patented)



Twenty machines in operation.
Average speed, 230 staples and up per minute.
Installed and guaranteed to save you money.
It saves one-half the labor over old hand method.
One-half floor space saved; let us prove it.
We make it for any range of work you want.
It handles either single books or gang work.
Heads up the inserts and cover before stitching.
You can use your own stitchers.
Not necessary to adjust machine for each job.
No stitcher operators required.
Let us tell you what it can do for "YOU."

The Christensen Machine Company

Racine, Wisconsin

The Noblest "Roman" of Them All!

PERFECTION No. 12

Manufactured by

THE J. L. MORRISON CO.

(Incorporated)

143 WORTH STREET - - - NEW YORK, U. S. A.

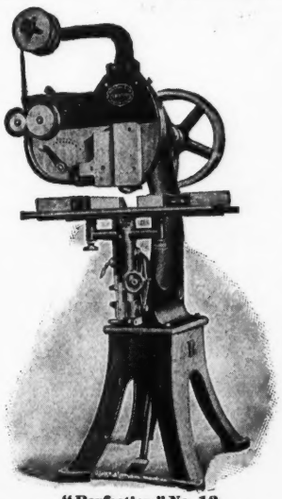
Chicago Toronto London, Eng. Leipzig, Ger.

The most powerful Wire Stitching Machine in the World.

Capacity, ⅛ to 1½ inches in thickness. Flat work only.

Takes Wire 18 to 24 Gauge.

Speed, 80 Revolutions per Minute.



Size of Pulley, 15 inches.

Weight, Net, 480 pounds.

Weight, Crated, 730 pounds.

Size of Table, 26 by 12½ inches.

Floor Space, 3 by 3 feet.

Steam Power only.

"Perfection" No. 12

Designed and built on the same principles as our well-known No. 6 machine, but for Flat Work only. It will form and drive a Wire Staple through a solid block of paper 1½ inches thick perfectly, and can be instantly adjusted to stitch any thickness down to ⅛-in. without any change of parts whatever. Especially adapted for heavy Catalogues, Wall Paper Sample Books, and all classes of work beyond the range of our general purposes machines. We sell the finest quality of Stitching Wire on the market. Send for samples and prices.

Buckeye Cover

is made in fifteen beautiful tints and shades.

Every color that is popular — several colors that are unique.

No other cover at anywhere near the price offers you the same opportunity to secure striking and artistic effects with two or more printings.

Look for the mark:



THE BECKETT PAPER CO.

Makers of Good Paper

in HAMILTON, OHIO, since 1848

Colors, Weights and List of Jobbers on page 465.

Rotary Cutters and Creasers for Printers

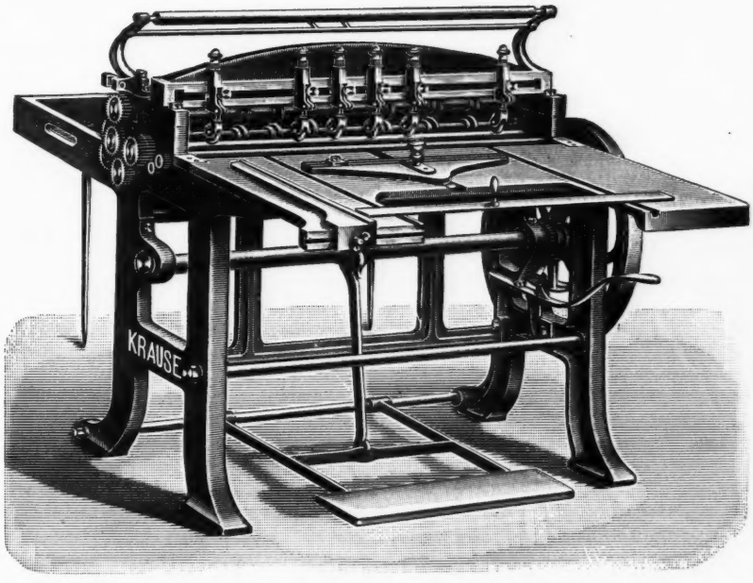
Most Powerful.

■

Hand, Treadle, Power Machines.

■

High Capacity.



Most Practical.

■

Smallest size: 21 inches.

■

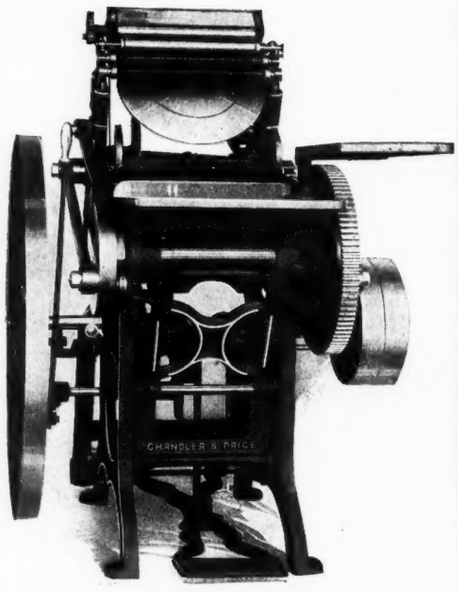
Largest size: 69 inches.

■

Single or Combined Machines.

Sole American Agent: H. HINZE, Tribune Building, New York

The CHANDLER & PRICE GORDON



CHANDLER & PRICE GORDON
(With Vibrating Riding Roller)

THE PRESS that printers have been buying for twenty-three years, during which time over thirty-five thousand have been sold, must be a pretty good one. Most of these presses are being used to-day. Not one has ever been returned because of poor construction or material. Sometimes we wish they wouldn't last so long, but we shall always build them right, as we are proud of their record.

The Chandler & Price Gordon is noted for its simplicity, strength and durability. Make-ready is easier on this than on any other press. The Chandler & Price Gordon will produce more good work per day than other job presses. It can be run at high speed without injury to the press or form. The number of impressions is limited only by the quickness of the operator. The press requires small power to run, consumes little ink, and seldom requires repair. These are points that should be considered by the man who buys a printing press for the purpose of making money. Your dealer can supply full particulars. Ask him or write to us.

CHANDLER & PRICE PAPER CUTTER



POWER CUTTER
Made in Three Sizes
30 inches, 32 inches and 34 inches

WE also manufacture a line of paper cutters having features that will appeal to those who appreciate the best. The same care is used in the construction of these cutters as in our presses. They are fully up to the Chandler & Price standard. The parts are few and simple and the cutters are made to stand long, hard usage. Full description of these cutters will be sent upon request.



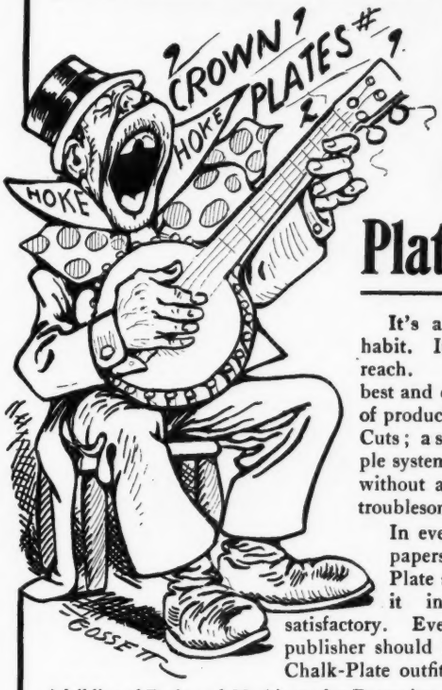
LEVER PAPER CUTTER
Made in Three Sizes
23 inches, 26 inches and 30 inches

ASK YOUR DEALER TO TELL YOU ALL ABOUT THE ABOVE MACHINES

THE CHANDLER & PRICE COMPANY

MAKERS OF PRESSES AND CUTTERS — CLEVELAND, OHIO, U. S. A.

Ah raise mah voice ter sing



Get the Chalk-Plate habit

It's a money-making habit. It's within your reach. The cheapest, best and quickest method of producing Chalk-Plate Cuts; a straight and simple system, easy to learn, without any lengthy and troublesome processes.

In every State, newspapers use the Chalk-Plate system and find it inexpensive and satisfactory. Every printer and publisher should know about our Chalk-Plate outfits.

A full line of Tools and Machinery for Engraving and Stereotyping. Complete outfits for Rubber-Stamp making.

HOKE ENGRAVING PLATE CO.

304 N. Third Street **ST. LOUIS, MO.**

Buckeye Cover

rivals most high-priced covers in appearance, and *as a printing medium* is surpassed by none.

It holds the ink without absorbing it; covers easily, and contains no chemicals that will alter the colors.

You get the effect you figure on when you use Buckeye.

Look for the mark:



THE BECKETT PAPER CO.

Makers of Good Paper

in HAMILTON, OHIO, since 1848

Colors, Weights and List of Jobbers on page 465.

Canadian Printers Are Good Buyers

Over sixty new printing plants have been installed this year in our Western Provinces alone. Probably one hundred more will commence during the coming year.

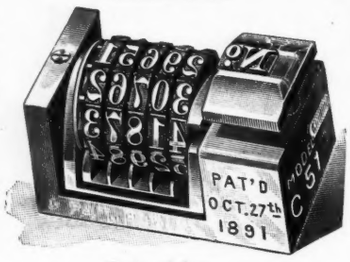
And the growth is not all in the West either. Scores of old established Eastern plants have doubled their turnover within the past six or seven years, and are planning *now* further extensive additions.

You can reach the Canadian Printer in no other way as effectively and economically as through his only home trade publication,—

The Printer and Publisher of Canada

Advertising rates and further information furnished on application to Advertising Department, PRINTER AND PUBLISHER, 10 Front Street East, Toronto.

Model C-51



Style of figures

No. 24365

5 wheels, **$5.00**

Made as Numbering Machines Should Be

No Complicated Parts

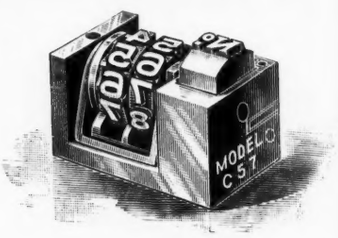
SIMPLE—STRONG
Wearing Parts of Steel.
Engraved Wheels, Direct Action.

WM. A. FORCE & COMPANY, Inc.
59 Beekman St., New York
75 and 77 Market St., Chicago

We make and repair any kind and every kind of a numbering device.

In Stock and for Sale by **the Type Founder.**

Model C-57



Style of figures

25

2 wheels, 1 to 50, **$4.50**



New Wing-Horton Mailer

That the ***Wing-Horton*** way is the best way is attested by such concerns as the Mergenthaler Linotype Co., the Cosmopolitan Magazine, the Williams Printing Co., of New York, all of whom have recently installed ***Wing-Horton Mailers.*** Pretty conclusive evidence ?

Full particulars supplied on request.

CHAUNCEY WING, Manufacturer . . Greenfield, Mass.

Founded and Edited by H. SNOWDEN WARD, F. R. P. S.
Established January, 1894.

THE PROCESS ENGRAVER'S MONTHLY

THE PROCESS PHOTOGRAM — ESTABLISHED JAN 1894

Deals only with the Illustration side of Printing, but deals with that side thoroughly. Post free, $2 per annum.

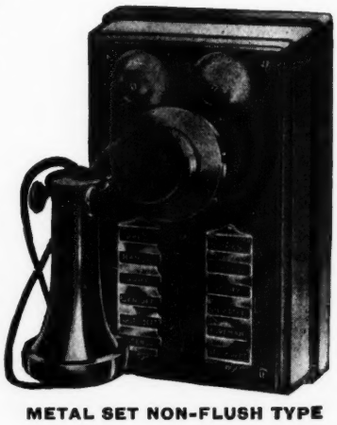
DAWBARN & WARD, LTD., 6 Farringdon Ave., LONDON, E. C.
AMERICAN AGENTS:
MESSRS. SPON & CHAMBERLAIN, 123 Liberty Street, NEW YORK

GREATER OPPORTUNITIES FOR PRODUCTIVE EFFORT

Western Electric

Intercommunicating Telephones

Connecting the several departments of your business, will increase the general efficiency of your organization, by affording you and your employees a reliable means of instant communication between different parts of the plant.



METAL SET NON-FLUSH TYPE

THEY ARE EXPENSE REDUCERS AND METHOD SIMPLIFIERS

These telephones are made by the manufacturers of the celebrated "Bell" telephones and are perfect to the last degree.

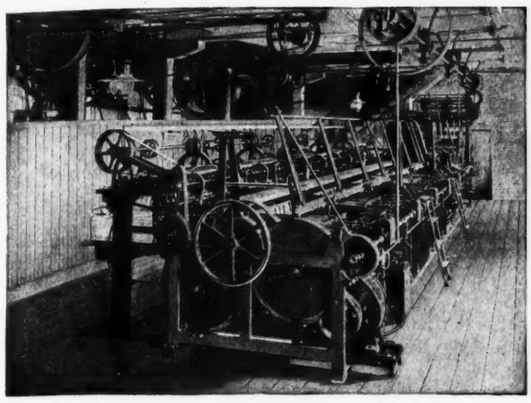
They can be installed anywhere at a cost of $5 to $25 per station — according to the types specified — including labor, material and apparatus. The cost of maintenance is about one cent a day per station. We will gladly send you circulars on the subject.

Write our nearest house for Bulletins Nos. 2244, 2245, 2266.

WESTERN ELECTRIC COMPANY

New York, Boston, Chicago, Cincinnati, St. Louis, Denver, San Francisco, Seattle
Philadelphia, Pittsburg, Indianapolis, Minneapolis, Kansas City, Dallas, Los Angeles, Salt Lake City
Atlanta, Omaha

Montreal, Winnipeg, Vancouver — Northern Electric and Mfg. Co., Ltd.
Antwerp — Bell Telephone Mfg. Co.
London — Western Electric Co.
Berlin — Telephon Apparat Fabrik, E. Zweitusch & Co.
Paris — Société de Matériel Telephonique



Westinghouse Motor Driving Folder

Westinghouse Motors for Printing Machinery

are designed by engineering experts and manufactured with the same infinite care and accuracy of workmanship manifested in all Westinghouse products. They are made in capacities especially adapted to printing machinery.

Send for Circulars 1068 and 1118.

Westinghouse Electric & Mfg. Co.
PITTSBURG, PA.

Sales Offices in all Large Cities.

For Canada—Canadian Westinghouse Co., Ltd., Hamilton, Ontario.

MEMBER OF AMERICAN ASSOCIATION ELECTRIC MOTOR MANUFACTURERS AA MM

Buckeye Cover

embosses without cracking and brings out every detail of the design, whether the plates are hot or cold.

Equal effects can be produced only on a few other stocks that sell for about double the Buckeye price.

Try it on your next job of embossing.

Look for the mark:

USE BUCKEYE COVERS

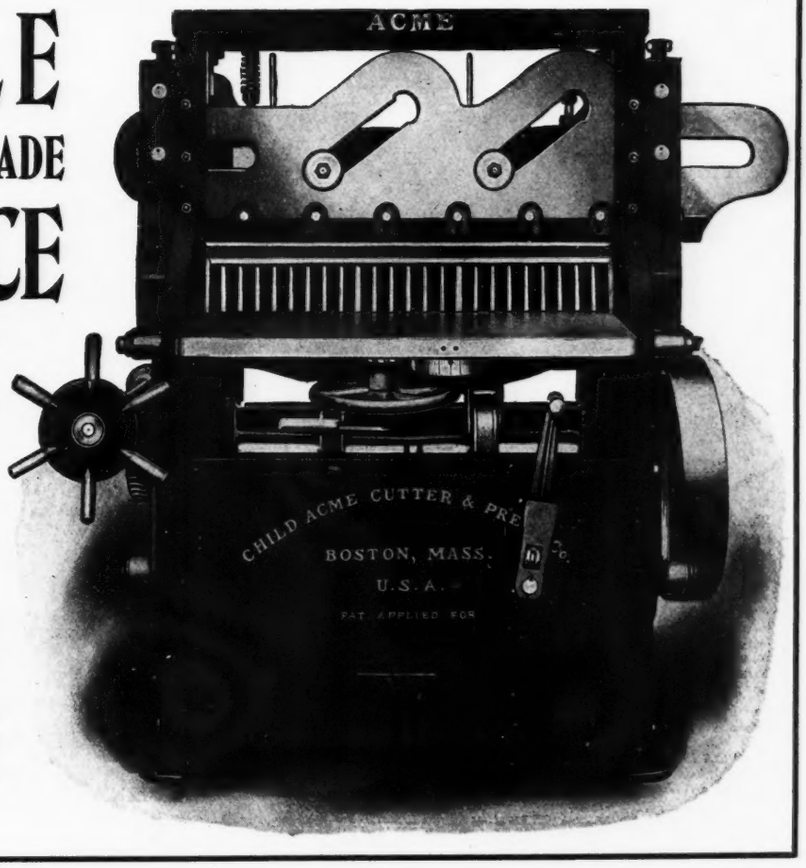
THE BECKETT PAPER CO.
Makers of Good Paper
in HAMILTON, OHIO, since 1848
Colors, Weights and List of Jobbers on page 465.

ACME STYLE OF HIGH-GRADE EXCELLENCE

CHILD ACME CUTTER CO.
184 Summer Street
BOSTON

41 Park Row, NEW YORK

FACTORY:
DOVER, N. H.



THIS CUT

Shows a type of 34-inch and 38-inch Acme High-Speed Cutter for the General Printer and Pamphlet Trimming.

Hamilton's ★★★★ MODERNIZED ★★★★ COMPOSING-ROOM FURNITURE PAYS FOR ITSELF

There are thousands of printing-plants throughout the country still working with antiquated equipment, which is far from space-saving or labor-saving.

Why should a printing-office proprietor hesitate about installing up-to-date equipment, when he can know for a certainty that the cost of installation will soon be returned in the way of increased profits occasioned by the saving of from twenty-five to fifty per cent in floor space and anywhere from ten to twenty-five per cent in labor?

Most printers believe this statement is exaggerated until they get in the advanced class. Then they wonder why they did not appreciate the advantage to be gained sooner.

Dozens of testimonials which we have lately received from up-to-date concerns bear out our claim, and we are ready at all times to prove what we say about the saving which can be accomplished.

We are continually adding representative plants to our list of modernized offices, and we urge upon every live printing-office proprietor not to lag behind in the procession. Be a leader, and don't be forced by your competitor into making a change which you should have considered long ago.

If you want to know about some printing-office which has been modernized in your vicinity, write us, and we will refer you to the nearest plant, where you can see the furniture in actual use.



Better still, fill out the attached coupon, and let our representative show you what can be accomplished in your own composing-room. You will be surprised at the result, and you will be further surprised after you install up-to-date equipment, when you see your profits grow.

Save your floor space and economize your labor. That is the only way you can materially reduce your cost of production.

OUR CLAIM OF SELF-PAYMENT AGAIN SUBSTANTIATED

THE HAMILTON MFG. CO., Two Rivers, Wis.: *Clcveland, Ohio, October 21, 1909*

Dear Sirs,—The Job Galley Cabinets that you installed in our plant have met with great success. They both facilitate the handling of work and protect the type and plates. With the index system we are able to locate any one page immediately, a great saving in time. These cabinets have PAID FOR THEMSELVES in the short time that we have had them.

Yours truly, *THE BRITTON PRINTING CO.*
J. E. Doyle, Supt.

We are interested in the question of Modernized Furniture and we would like to have your representative show us a floor plan of our composing-room as you would rearrange it, with a view to our installing such furniture as you can show us would soon be paid for in the saving accomplished.

Name .....

Street and No. .....

City ..... State .....

Have you a copy of "Composing-room Economy"? .....

THE HAMILTON MFG. CO.

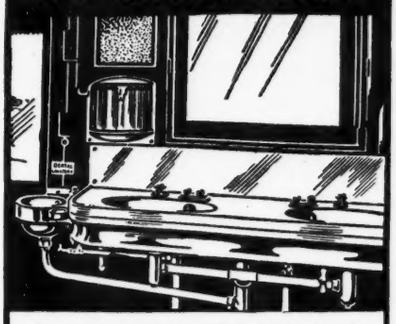
Main Office and Factories . . TWO RIVERS, WIS.
Eastern Office and Warehouse . . RAHWAY, N. J.

ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

Dental Lavatories

THE "ALTON'S" LATEST



Does away with the ugly habit in sleeping cars of people cleaning their teeth in the regular lavatories. The new Pullman equipment of the Chicago & Alton Railroad has a neat little dental lavatory. The water has the chill removed. A rinsing apparatus for automatically cleansing the bowl is also a feature. Separate water glasses are provided.

W. L. ROSS, Vice-President . GEO. J. CHARLTON, Chicago . Gen. Passenger Agt.

"THE ONLY WAY"
BETWEEN
Chicago, St. Louis, Kansas City
Peoria, Springfield

Buckeye Cover

folds well without scoring, and has an affinity for paste that makes it a real labor-saver on heavy bookwork.

Buckeye Cover *sticks*.

One of the most important trade publications in the country uses it exclusively because it was found the best for the purpose, although it is also the cheapest cover-stock of any ever used by it.

Look for the mark:

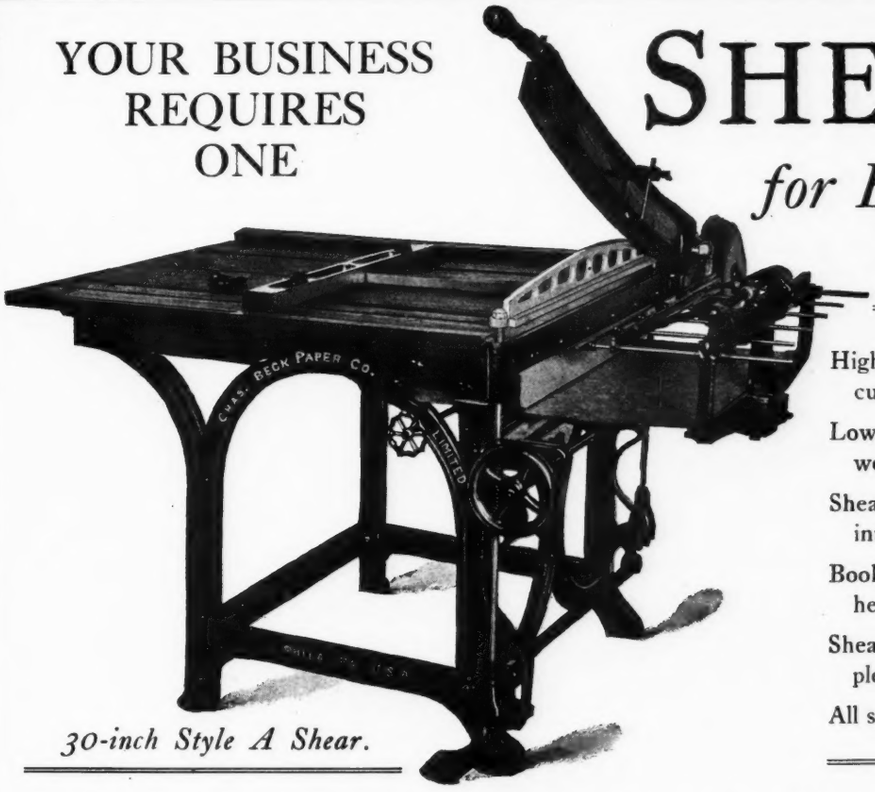


THE BECKETT PAPER CO.
Makers of Good Paper
in HAMILTON, OHIO, since 1848
Colors, Weights and List of Jobbers on page 465.

YOUR BUSINESS REQUIRES ONE

SHEARS

for Every Purpose



30-inch Style A Shear.

Highest-class Shears for hand-cut cards and all fine work.

Lower-priced Shears for regular work.

Shears for cutting roll stock into sheets.

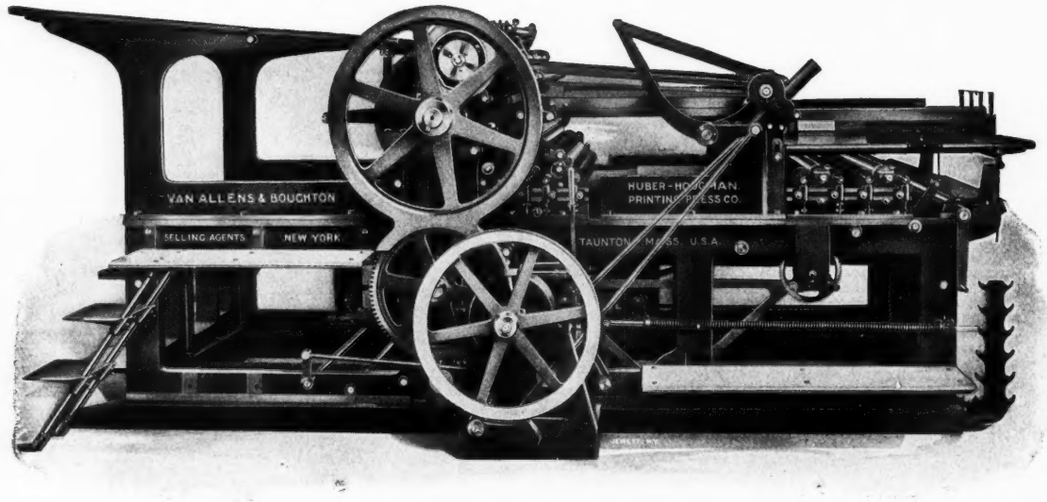
Bookbinders' Shears for very heavy boards.

Shears for cutting cloth samples, fabrics, etc.

All sizes — 6-inch to 72-inch.

CHAS. BECK COMPANY, *Ltd.*, Philadelphia, Pa.

THE HUBER-HODGMAN PRINTING PRESS



PRINT-SIDE-UP DELIVERY IN OPERATION

THE modern day printing press must be a very accurate and rigid machine to meet the requirements of the fine printing required. Every care is given this machine to make it the most satisfactory one built. It is rigid in construction. Built of the finest material. The roller mechanism is perfect. There is no jar in operation and the noise is almost eliminated. The new Four-roller Pony is really the Printing Press de Luxe, having no rack hangers or shoes to give trouble, with a speed more than can be utilized. It must be seen in operation to be appreciated. There are features never before used in flat-bed presses and the reversing mechanism is unique.

Let us talk to you about the Huber-Hodgman. We can show you how much it will be to your advantage to place your order for this machine —the simplest, most durable and satisfactory Printing Press built.

VAN ALLENS & BOUGHTON

17 to 23 Rose St. and 135 William St., New York.

FACTORY—TAUNTON, MASS.

AGENTS, PACIFIC COAST, PACIFIC STATES TYPE FOUNDRY, 645 Battery Street, San Francisco, Cal.

AGENT, ENGLAND, P. LAWRENCE PTG. MACHINERY CO., Ltd. 57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street, H. W. THORNTON, *Manager*, Telephone, Harrison 801. CHICAGO

The "Green" Devil

Who "Monkeys" with this Motor Can't Make it "Burn Out"

With this Motor "Burn Outs" are *impossible*. It is Simple, Safe and "Fool Proof."

This is one of the *least* of the good things about

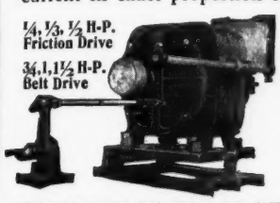
KIMBLE MOTORS

These motors offer to users of alternating current every advantage heretofore enjoyed exclusively by users of direct current.

These are the *only* motors that *successfully* give VARIABLE SPEED on SINGLE PHASE ALTERNATING CURRENT. The variable speed saves current.

They are the *only* A. C. motors that *start with* full load and *without* extra current. This saves current too.

They are the *only* A. C. motors that increase or decrease current in exact proportion to increase or decrease of load. This also saves current.



All of these things mean *economy*. They mean *less* power cost and *more* output.

Let us tell you all about this wonderful, so-different motor.

Send to-day—*now*—for catalogue P and details.

KIMBLE ELECTRIC COMPANY

1121-1123 Washington Boulevard • Chicago, Illinois

Buckeye Cover

is the easiest of all cover-stocks to sell because it is the best advertised.

The "Buckeye Suggestions" on business building go to 10,000 representative buyers of printing every month.

We will gladly put you on our list to receive the same suggestions if you will send us your name.

Look for the mark:



THE BECKETT PAPER CO.

Makers of Good Paper

in HAMILTON, OHIO, since 1848

Colors, Weights and List of Jobbers on page 465.



HOOLE MACHINE & ENGRAVING WORKS

29-33 Prospect Street 111 Washington Street

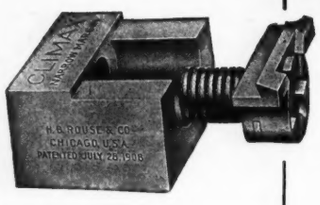
BROOKLYN, N. Y.



"HOOLE" Paging and Numbering Machine

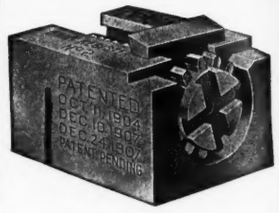
Manufacturers of

End Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds.



Climax No. 2 (Detail)

The Progressive AND Aggressive Spirit



Combination

which ***guides*** and ***governs*** your business is not the result of holding onto the OLD METHODS, but the contrary—the sane faculty of knowing and grasping a good thing when it comes along.

THE INTERNATIONAL PRINTERS' COST CONGRESS

held in Chicago, October 18-20, made it clear that there was profit to be made in the Printing Business provided right methods be applied, but they did not offer encouragement to the Printer clinging to old and moss-covered methods.

CONVENIENCE AND SPEED

must be looked after if the Printer expects to thrive and meet ***all competition.*** Increased production at a reduction of cost enters the contest.

THE ROUSE SYSTEM

OF REGISTER HOOKS AND BASES

when given a day's trial will prove to any fair-minded Printer their indispensable value, in point of quick "make-ready" with positive ***register.***

¶ Years of experience have made it possible to offer the Printer a solution for his "drawbacks" through the use of our Register Blocks.

¶ Suppose you visit some neighboring plant. See how they do things. Then write us for estimates. In meantime—better keep an eye on the many imitators. The "just-as-good kind" falls short of the genuine, while the original and what is "real" costs no more.

Climax No. 2



MANUFACTURED, PATENTED AND OWNED ONLY BY

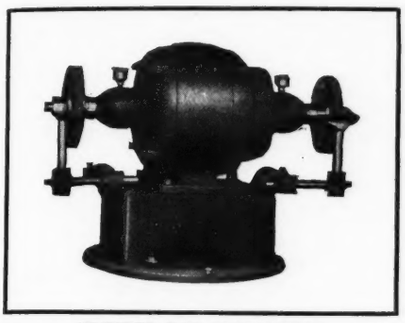
H. B. ROUSE & CO.

2214-2216 Ward Street :: :: :: CHICAGO

Champion No. 1



WHEN YOU WAS A BOY
YOUR FATHER USED A BELT
YOU DID NOT APPROVE OF IT THEN
DO YOU NOW?



GRINDER FOR ENGRAVERS

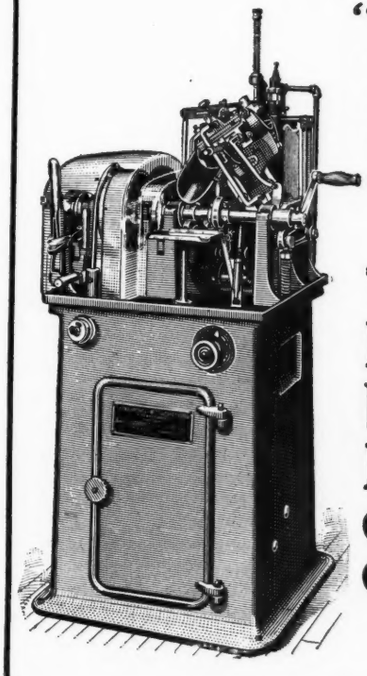
We make Drives for Printing and Engraving Machinery

When you are figuring on new machines, ask us for our way of driving and the cost

CUT OUT THE BELTS

THE MECHANICAL APPLIANCE CO.
MILWAUKEE, WIS.

Wail of the Typefounders:



"IT hurts our business IT helps the printer"

There is a Reason—

The Nuernberger-Rettig Casts Good Type

Chicago

Buckeye Cover

—is made in these colors:

White	Primose	Shell Pink
Azure	India	Light Green
French Gray	Buff	Light Gray
Dark Gray	Dark Green	Brown
Black		

—and these finishes:

Antique **Plate** **Crash**

—and these weights:

20x25—50, 65, 80 lb.
22x28½—60, 80, 100 lbs.

—and is stocked by these jobbers:

BUFFALO, N. Y.	The Alling & Cory Co.
CHICAGO, ILL.	James White Paper Co. (Ulster Cover*)
CINCINNATI, OHIO.	The Chatfield & Woods Co. The Diem & Wing Paper Co. The Whitaker Paper Co. (Highland Cover*) The Cincinnati Cordage & Paper Co. (Psyche Cover*)
CLEVELAND, OHIO.	The Union Paper & Twine Co.
COLUMBUS, OHIO.	The Central Ohio Paper Co. (Montrose Cover*)
DAYTON, OHIO.	The Keogh & Rike Paper Co.
DETROIT, MICH.	The Union Paper & Twine Co.
DES MOINES, IOWA.	The Carpenter Paper Co. (Cairo*)
DENVER, COLO.	The Peters Paper Co. (Dundee Cover*)
INDIANAPOLIS, IND.	C. P. Lesh Paper Co. Indiana Paper Co.
KANSAS CITY, MO.	Graham Paper Co. (Nokomis Cover*)
MIDDLETOWN, OHIO.	The Sabin Robbins Co.
MINNEAPOLIS, MINN.	McClellan Paper Co. (Haviland Cover*)
NASHVILLE, TENN.	The Whitaker Paper Co. (Highland Cover*) Graham Paper Co. (Peerless Cover*)
NEW ORLEANS, LA.	E. C. Palmer & Co. (Napoleonic Cover*)
NEW YORK, N. Y.	Henry Lindenmeyr & Sons.
PHILADELPHIA, PA.	Garret Buchanan Co.
PITTSBURG, PA.	The Alling & Cory Co.
ROCHESTER, N. Y.	The Alling & Cory Co.
ST. LOUIS, MO.	Graham Paper Co. (Peerless Cover*)
ST. PAUL, MINN.	Wright, Barrett & Stilwell Co. (Ottawa Cover*)

*** Private Brand Name.**



THE BECKETT PAPER COMPANY
Makers of Good Paper
in HAMILTON, OHIO, since 1848

The Bates Manufacturing Co.

of Orange, N. J.

Manufacturers of the ORIGINAL and ONLY Bates Automatic Hand Numbering Machine

obtained an injunction against The Bates Numbering Machine Company of Brooklyn for unfair and misleading competition.

Dealers are warned against selling, as BATES NUMBERING MACHINES, AUTOMATIC HAND NUMBERING MACHINES not manufactured by the BATES MANUFACTURING COMPANY, ORANGE, N. J.

Spokane Public Library

THE UNITED STATES CIRCUIT COURT for the District of New Jersey, at a session held at Trenton, N. J., on October 2, 1909, issued a peremptory injunction restraining the defendant from any further use of the words BATES NUMBERING MACHINE COMPANY as its corporate name, and from using the expression BATES NUMBERING MACHINE in connection with the sales of any automatic hand numbering machines not of our make, or in connection with the offering or advertising for sale of such machines.

The injunction is sweeping in character. It insures protection to the public and to ourselves. Henceforth the public can be assured that automatic hand numbering machines offered for sale as BATES NUMBERING MACHINES or BATES AUTOMATIC NUMBERING MACHINES are the genuine product, to the perfection of which we have given many years of intelligent, patient effort. If our machine were not of high quality and efficiency, it would not be imitated—failures do not breed voluntary imitation. If the words BATES NUMBERING MACHINE did not signify the perfection of mechanical excellence in the eyes of the public—if they were not representative of honesty and merit, the infringement would never have resulted and it would never have been necessary to issue the injunction, of which the following is a copy:

THE PRESIDENT OF THE UNITED STATES OF AMERICA
TO
(L. S.) BATES NUMBERING MACHINE COMPANY, its officers, attorneys, agents, servants and employees, and each and every of them, GREETING:

WHEREAS, In a certain action brought in our United States Circuit Court for the District of New Jersey by the Bates Manufacturing Company as complainant against you, Bates Numbering Machine Company, as defendant, it was ordered that a preliminary injunction should issue against you, the said Bates Numbering Machine Company;

NOW, THEREFORE, We do strictly command and enjoin you, the said Bates Numbering Machine Company, your officers, attorneys, agents, servants and employees, and each and every of you, under the penalties that may fall on you in case of disobedience, that you forthwith and until the further order of this Court, desist from any further use of the words "Bates Numbering Machine Company" as your corporate name or as such corporate name any other words which sufficiently resemble the trade-name of the complainant's product, to wit: "Bates Numbering Machine," as to be likely to mislead or deceive the public into thinking or believing that the automatic hand-numbering machines put out by you are the product of the complainant, and from employing or using the expression "Bates Numbering Machine" in connection with the sales of any automatic hand-numbering machine not of the complainant's make, or in connection with the offering or advertising for sale thereof, and that you further desist from filling any orders or awards calling for a "Bates Numbering Machine" with a machine or machines of other make than that of the complainant or from seeking to induce prospective purchasers to change orders, proposals and awards calling for a "Bates Numbering Machine" so as to describe or specify a machine or machines of other make from that of the complainant, without at the same time clearly and unmistakably informing such purchaser that the machines made by you are not those made by the "Bates Manufacturing Company," and that such company and not you began to advertise and for many years exclusively advertised said machines by the trade-name, "Bates Numbering Machine."

WITNESS the Honorable Melville W. Fuller, Chief Justice of the United States, at the City of Trenton, this fifth day of October, in the year of our Lord one thousand nine hundred and nine.

H. D. OLIPHANT,
Clerk.

DELOS HOLDEN, ESQ.,
Solicitor for Complainant.

We object to no competition that is fair. We do object to any concern trading upon our name and reputation and endeavoring to make the public believe that it is buying genuine Bates Numbering Machines when they are not made by us.

A Complete Copy of this decision will be mailed to any one on request.

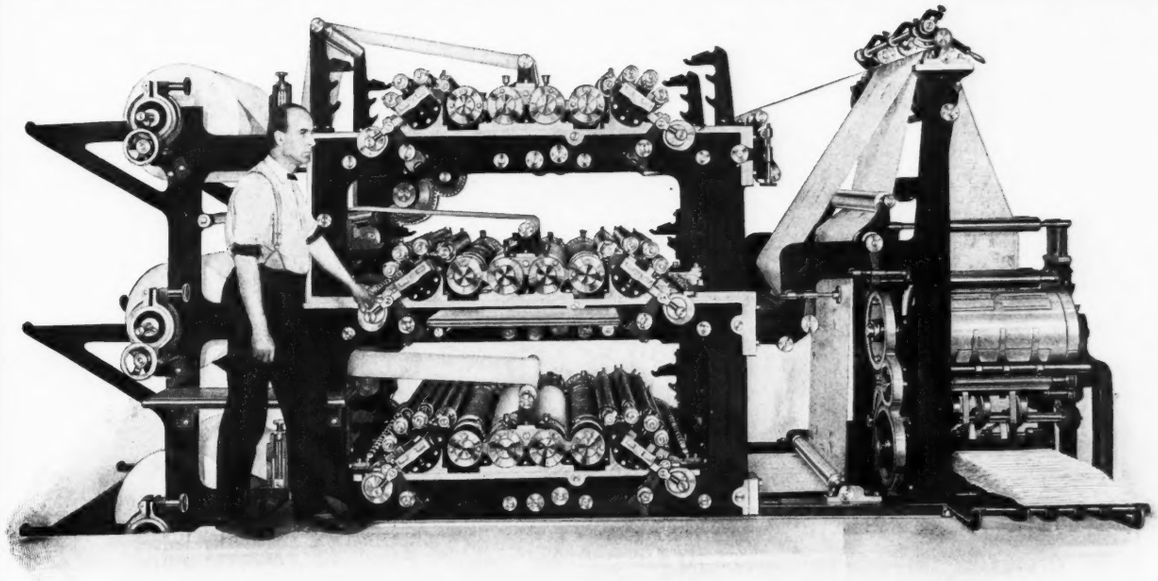
BATES MANUFACTURING CO., ORANGE, N. J.

New York Office, 10 Fifth Avenue

The Duplex Single-Plate Rotary

Built in 8, 12, 16 and 20-page sizes. The smaller sizes may be readily increased by 4-page sections at any time.
Will print any even number of pages, up to full capacity of press, at full speed.
All straight run and book fold.

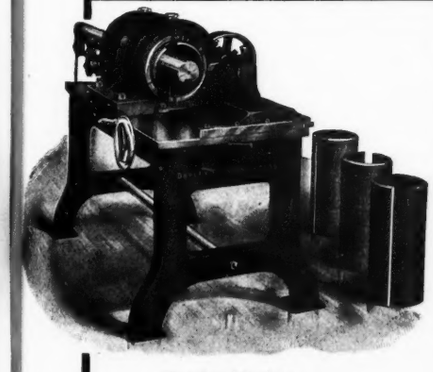
No Collecting! No Tapes! No Trouble! Great Speed!



The first one of these presses was installed in the pressroom of the Kalamazoo (Mich.) Daily Press in February of this year (1909). Four others are now in successful operation. The following is a list of sales already made:

Kalamazoo, Mich., Press
New York, Bolletino della Sera
Cedar Rapids, Iowa, Gazette
Santiago, Chili, S. A.
Burlington, Vt., News
Rockford, Ill., Republic
Charlotte, N. C., News
Lansing, Mich., State Republican
Lansing, Mich., Journal
Rock Island, Ill., Argus
Oklahoma City, Okla., News
New York, Bronx News
Columbia, S. C., Record
San Angelo, Tex., Standard

FOUR of these machines were sold, without solicitation and without advertising, before the first one was completed



Shaving Machine

Double Single-Plate 16-page Rotary Press as Compared with Others

OTHER MAKES				DUPLEX SINGLE-PLATE ROTARY			
Number Pages Capacity	Number Plates Required	Pounds Stereotype Metal Required		Number Pages Capacity	Number Plates Required	Pounds Stereotype Metal Required	
8	16	880	Speed claimed 20,000 per hour, practically 16,000.	8	8	324	All at FULL speed, 20,000 per hour—may be run at 25,000 if desired. All with book fold and without collecting.
10	12	660	All at HALF speed; claimed 10,000 per hour, practically 8,000.	10	10	405	
12	16	880		12	12	486	
16	16	880		14	14	567	
				16	16	648	

The DUPLEX is the only practical 16-page press that can print 14 pages, the only 20-page press that can print either 14 or 18 pages and the only 16 or 20-page press that can print more than half its maximum number of pages at more than half speed.

Send for Detailed Information

Duplex Printing Press Company

Battle Creek, Mich. U S. A.

IMPORTANT ANNOUNCEMENT

We have recently made certain fundamental discoveries of a revolutionary character in the costs of machine composition, which are of the gravest import to the entire printing community.

These so nearly border on the sensational that we have been at a loss how best to announce them.

But as they are vital to all who depend for their living upon the profits of their composing rooms, we have arranged to state our discoveries in a personal letter to be sent to each employing printer in the United States on December 15th.

Our disclosures will be received

with astonishment and incredulity; but they must be accepted as founding an entirely new—and far more profitable—era in dealing with the costs of composition.

The facts that we shall then make known will cause no little consternation in certain interested quarters; and the practical use to which we shall put them will be followed by the stiffest battle that has ever been waged in the printing industry.

But, as we are now in position to render the trade an extraordinary service, we shall cheerfully take upon ourselves the burden of making the benefit of our discoveries wide, effective, and permanent.

WOOD & NATHAN CO.

NEW FROM COVER TO COVER

Webster's New International Dictionary



Just Published

Editor in Chief,
DR. W. T. HARRIS

Key to literature of seven centuries.
General information doubled.
Divided Page — important words above, less important below.
400,000 Words and Phrases.
6,000 Illustrations.
2,700 Pages.

The Bindings are Triumphs of the Bookmaker's Art.

Consider the NEW INTERNATIONAL when selecting your CHRISTMAS GIFTS.

It is unquestionably the Choicest Holiday Offering of the season. Invaluable for the home, school and office.

GET THE BEST

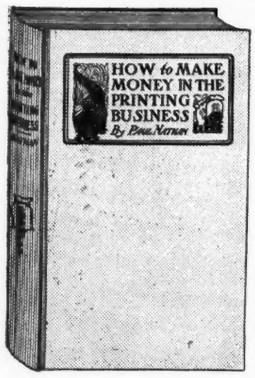
IN SCHOLARSHIP, CONVENIENCE, AUTHORITY, UTILITY.

Ask your bookseller for the NEW INTERNATIONAL, or write for Specimen Pages to

G. & C. MERRIAM CO., Publishers, Springfield, Mass., U.S.A.

How to Make Money in the Printing Business

By Paul Nathan



GIVE value and "charge the price" might be an answer to this question; but there is a very complete and comprehensive answer in Paul Nathan's book of 288 pages, bearing this title, and every progressive printer should own the volume. The book gives full details and information on the highest authority—Experience. It tells how a man made money out of Printing—a thing we all are anxious to do. You need this book; send the order now. Here is a glimpse into the table of its contents:

Starting an Office, What Class of Customers to Seek, How to Develop Business, Writing Advertising Matter, Taking Orders, Advertising, How to Talk to Customers, The Cost of Producing Printing, Estimating, Acquiring Money, Price Cutting, Competitors, Profit and How It Should Be Figured, Buying, Doing Good Printing, The Composing Room, The Press Room, The Business Office, Bookkeeping, Management of Employees, The Employee's Opportunity, Danger in Ventures, Systematic Saving.

Second Edition. 288 pages, cloth; gilt stamped. Size, 9" x 5¾". Price, postpaid, $3.00. Send remittance with order.

Inland Printer Co., 18-20 Sherman Street, Chicago

Lettering for Printers and Designers

By THOMAS WOOD STEVENS

A comprehensive treatise on the art of lettering, with many interesting modern examples, together with tables and measurements valuable to constructors of advertising matter

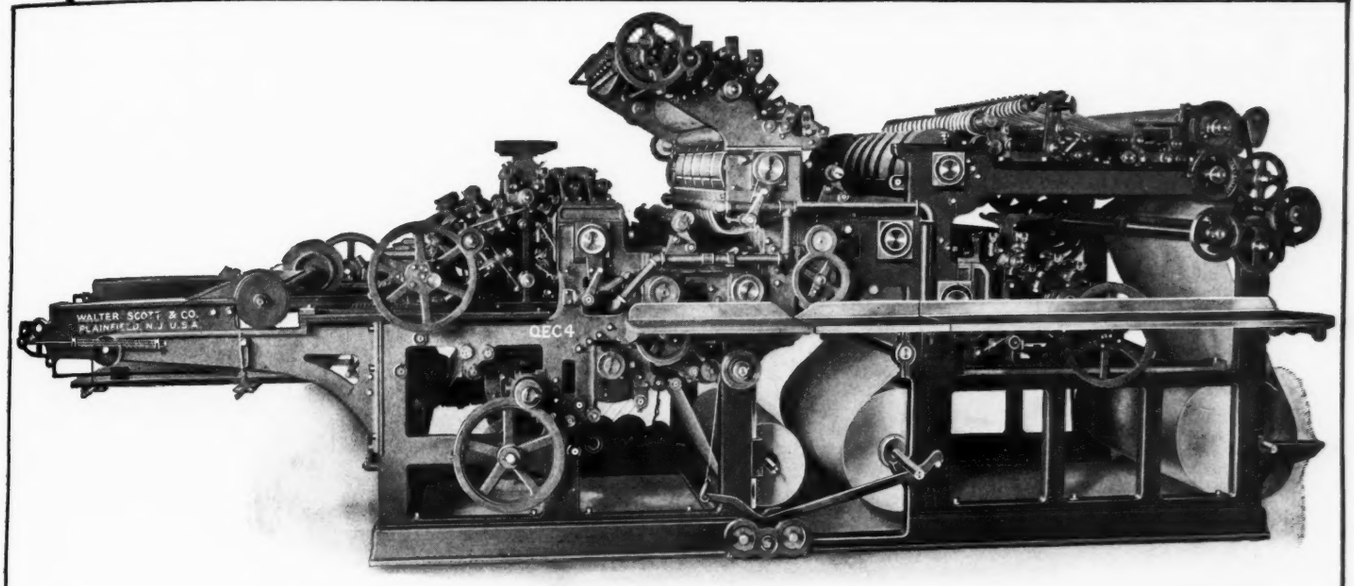
Price One Dollar

THE INLAND PRINTER COMPANY
CHICAGO AND NEW YORK

A Million Dollar Contract

SECURED FOR A PRINTER BY A

Scott All-Size Rotary



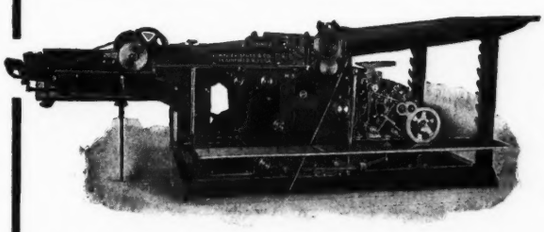
ONE OF THE LARGEST CONTRACTS for printing placed in the last few weeks was that for printing the Western Union Telegraph work. The Wynkoop, Hallenbeck, Crawford Co., who secured the contract, intend to print same on Scott All-Size Rotary Presses.

THIS CONTRACT WAS FIGURED ON by several large printing establishments, but none of them was equipped with this labor-saving and money-making machinery.

A CUSTOMER who installed one of these machines informed us that some of his friends told him he was making a great mistake to install a Scott All-Size Rotary. NOW they state that they made a mistake in not doing the same.

IT IS NOT TOO LATE FOR YOU. The year is drawing to a close, and if you would like to make more money in the coming year than you ever made in your life, install one of these machines, seek long runs of presswork, and you will become prosperous. Send for our salesman. He will be pleased to confer with you.

Why Don't You Install One Now?



Scott Sheet-Feed Rotary Two-Revolution Press

WALTER SCOTT & CO.

DAVID J. SCOTT, *General Manager*

MAIN OFFICE AND FACTORY

PLAINFIELD, NEW JERSEY, U.S.A.

NEW YORK OFFICE
41 PARK ROW

CHICAGO OFFICE
MONADNOCK BLOCK

Parkside Casing-in Machine

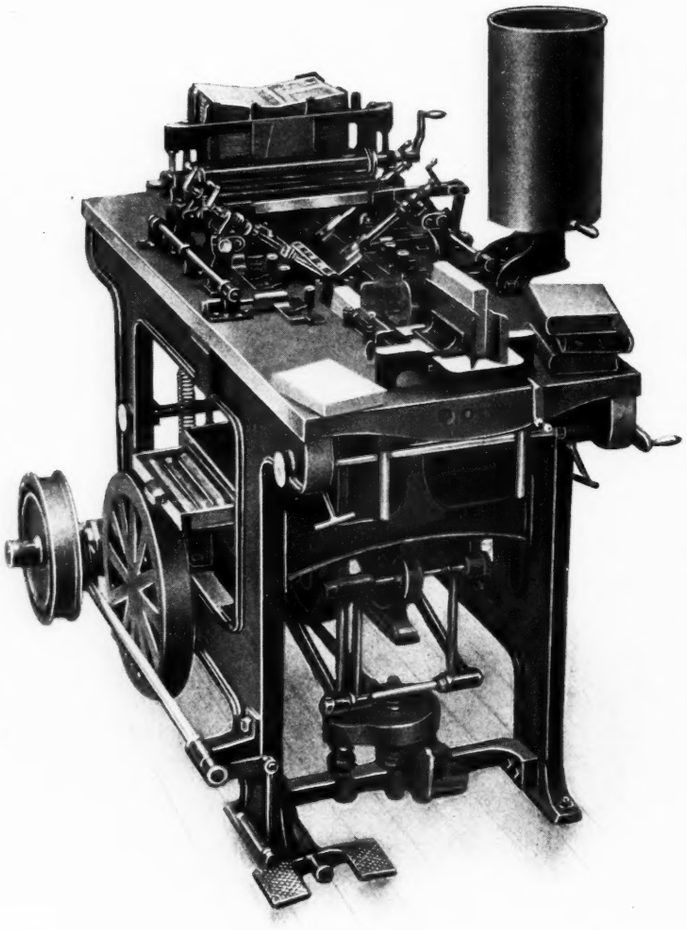
The Parkside Casing-in Machine

Centers books automatically on the book-arm without any necessity for opening them up.

Lays books and covers accurately to finely adjusted guides.

Forms the cases.

Efficiently pastes the whole side of a book right up to the joint.



The Parkside Casing-in Machine

Can be easily and quickly changed for different sizes of books.

Runs almost noiselessly.

Runs rapidly.

Requires little labor.

A necessity in the bindery.

A neater book than has hitherto been obtainable by any process is insured by the case-forming device on this machine.

For further particulars about the Parkside Casing-in Machine, address

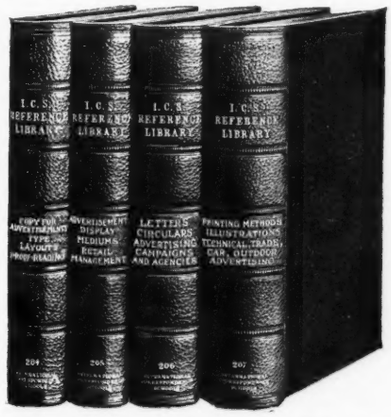
T. W. & C. B. SHERIDAN CO.

56-58 Duane Street, NEW YORK 149 Franklin Street, CHICAGO

65-69 Mount Pleasant, LONDON, W. C., ENGLAND.

A New Practical Course in Advertising

There are very few individuals who know all about the advertising profession. Consequently, any set of instructions completely covering this field that is the combined work of some of the best experts in the country is of value to almost any one interested in the advertising profession. This new Advertising Course gives the most thorough and complete information on advertising in existence. It is a revision of our old Course, according to the results of practical experience with the first Course, at the cost of over twenty thousand dollars. It is the product of two years' work by advertising managers, copywriters, editors, solicitors, etc.—such men as Mr. George H. Perry, of the Seigel-Cooper Co. (formerly with John Wanamaker), and such specialists as the Street Railway Advertising Company.



The Course contains over 1,700 pages of printed instruction and illustration put out in pamphlet form. The student also receives these Instruction Papers as four handsomely bound volumes without extra charge. The Course teaches how to write business-getting copy and install follow-up systems that will get maximum returns from inquiries and how to place and manage appropriations successfully; it provides instruction that is of great value to printers, whether they wish to advance in their trade or enter the more profitable advertising profession. Don't you think it would be a good idea to find out more about this Course? It puts you under no obligation to use the coupon below. **Mark and mail it NOW.**

INTERNATIONAL CORRESPONDENCE SCHOOLS
BOX 1207, SCRANTON, PA.

Please send, with no obligation to me, a full description of the new I. C. S. Advertising Course, together with proofs that you can enable printers to earn more money.

Name _____

St. and No. _____

City _____ *State* _____

BRITE-LITE

LABOR-SAVING FURNITURE

Is the only accurate and strong Furniture



THAT WILL NOT RUST

(Cut shows construction of sizes 25 ems and smaller)

BRITE-LITE Furniture is as accurate as type, strong as cast iron, weighs 66 per cent less than lead and 40 per cent less than cast iron.

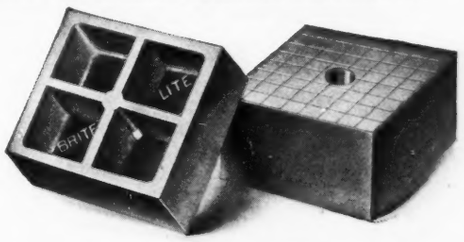
Sizes from 2 to 120 ems now ready.

Odd lengths furnished promptly at no extra charge.



(Cut shows construction of sizes over 25 ems long)

BRITE-LITE Costs Less, Weighs Less, Does More. All responsible dealers sell Brite-Lite. It saves time because of its dependability. On rule work or register work it is indispensable. The long sizes are just the thing for book and catalogue margins. Look into it now. **Brite-Lite Sectional Blocks,** too.



Our new Illustrated Catalogue complete, showing our full line of labor-saving machinery and material is now ready. A copy will be sent you for the asking. Ask for it now.

MANUFACTURED BY

A. F. WANNER & COMPANY
340-342 DEARBORN STREET, CHICAGO



"THE HUMAN FIGURE"

By John H. Vanderpoel

Is the clearest exposition of figure drawing ever attempted. The construction of every part of the human form is minutely described, and illustrated by 330 sketches and 54 full page drawings. "The HUMAN FIGURE" is indispensable to the commercial artist, the student, or any one desiring a better knowledge of pictures than his untrained eye can afford.

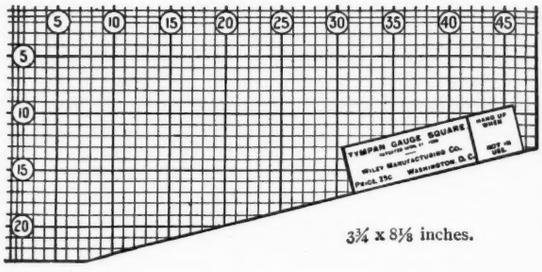
PRICE $2.00

THE INLAND PRINTER COMPANY

120 Sherman Street, Chicago

TYMPAN GAUGE SQUARE

For quickly and accurately placing the gauge pins on a platen press



3¾ x 8⅛ inches.

Made of transparent celluloid, ruled in picas.

By placing the square over the impression of the job on the tympan in the proper position, and marking with a pencil along the left and lower edges, the gauges can be placed correctly at once.

Will save its cost in one day's use.

Twenty-five cents, postpaid to any address.

THE INLAND PRINTER CO.
130 Sherman St., Chicago

The Third Revised Edition of

"The Mechanism of the Linotype"

By JOHN S. THOMPSON

Every chapter has been revised and enlarged, and the work extended to include the latest patterns of Linotypes, *Models Four and Five*

The standard text-book on the Linotype machine

Every mechanical feature of the Linotype is discussed and thoroughly explained and each adjustment and its purpose clearly defined. This text-book is used in every Linotype school in the United States. 215 pages, 55 illustrations. Bound in soft leather for the pocket. *Price, $2.00 per copy*

Orders can be filled at any branch of the Mergenthaler Linotype Co., or by

THE INLAND PRINTER COMPANY

CHICAGO AND NEW YORK

LABOR-SAVING **KIDDER MACHINERY** MONEY-MAKING

THINK

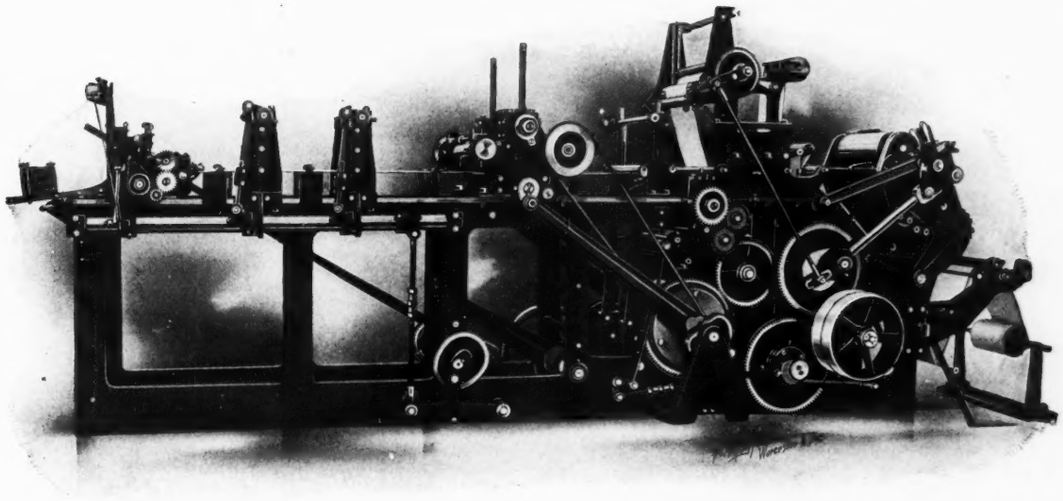
SELF-FEED BED and PLATEN PRESSES are the kind of Presses you should have in your establishment. They are *Money-Making* and *Labor-Saving*.

They print from the Roll. What does this mean to you over hand feeding?

They print from Plates. What saving is this over printing from type?

They Print on One or Both Sides of the Paper at Once.
Think what this means in production.

They Print from One to Four Colors as Required.
What results it is possible to get on such a Press!



ONE OF OUR STANDARD STYLES

This style of Press with us is no experiment. We have hundreds in use. We build them in the following standard sizes (special sizes built to order):

8 x 12 inches printing surface. 12 x 26 inches printing surface.
12 x 16 inches printing surface. 15 x 30 inches printing surface.

Let us know what long-run printing you have. WE CAN HELP YOU.

KIDDER PRESS CO. Main Office and Works DOVER, N.H.

CANADA:
THE J. L. MORRISON CO.
TORONTO

NEW YORK OFFICE:
261 BROADWAY
GIBBS-BROWER CO., AGENTS

GREAT BRITAIN:
JOHN HADDON & CO.
LONDON



LET US WORK WITH YOU

And when we say this here we mean it literally. Our thirty-two (32) salesmen and travelling erectors are experts, trained by years of study and experience, in every way fully competent to confer and advise regarding your needs in Folding, Feeding, and Cutting Machinery.

OUR SERVICE

does not end with the advice given before the sale. It gives a full instruction in the use of each machine and follows that up by a continuous after service which inspects, instructs, and suggests regarding the care of and best results from each machine.

DEXTER FOLDER CO.

New York *Chicago* *Boston*
Buffalo *San Francisco*

Southern Agents Dodson Printers Supply Company, Atlanta, Ga.



FOLDERS

72 sizes and 24 types, with an endless variety of attachments. A size and type for every variety of work. Your needs are completely met in this complete line. Popular sizes and styles carried in stock for quick shipment.

FEEDERS

For Presses, Folders, Ruling Machines, Sheet Feed Rotaries and Offset Presses. Types: Dexter Pile and Cross Continuous. We meet every known condition in automatic feeding.

CUTTERS

Automatic Clamp Cutters for every use in the printing office, bindery, paper dealers, paper box manufacturing and allied uses. Our guarantee of complete satisfaction is the same on Cutters as on our other machines.

DEXTER FOLDER CO.

New York Chicago Boston
Buffalo San Francisco

Southern Agents Dodson Printers Supply Company, Atlanta, Ga.



OPENS WITH THE FOOT

The Justrite Oily Waste Can

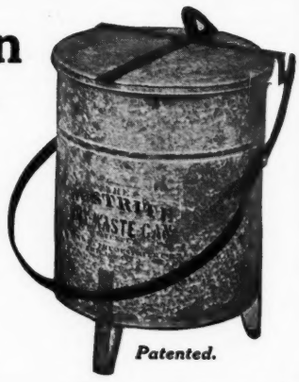
For Printers, Engineers and Machine Shops

EXAMINED and TESTED by the NATIONAL BOARD OF FIRE UNDERWRITERS, and Listed by their Consulting Engineers.

ADVANTAGES *of the* JUSTRITE

The Patented Foot Lever opening device is so convenient that it obviates all desire to *block the cover open,* thereby greatly increasing the efficiency of the JUSTRITE can over all others. This feature appeals to all users of oily waste or refuse cans.

FOR SALE by leading printers' supply houses and hardware dealers, or write us direct for circulars and prices.



Patented.

THE JUSTRITE COMPANY

218 Lake Street **CHICAGO, U. S. A.**

THE RELIANCE CUTTER

Manufactured by

Paul Shniedewend & Co.

CHICAGO

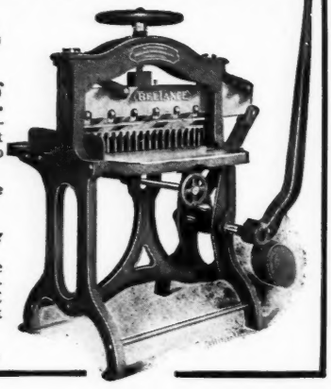
Proves Its Merits

The substantiality of its scientific construction, which makes it "Hardest to Break and Easiest to Repair."

The Simplicity and Ease of the Lever System
The Perfect Cut
The Durability of Its Wearing Qualities

are points which mean more to the intending purchaser in the practical operation of the RELIANCE than all that might be said about this cutter.

For Sale by All Dealers.



$5.00 FOR A LETTER

The manufacturers of the Tympan Gauge Square offer for the best and shortest letter commending it received by them before February 1, 1910, $5.00; for second best, $2.50. One condition only: ***The envelope in which the Square is sold must be enclosed with letter.*** Write plainly and mail to the address found on the envelope.

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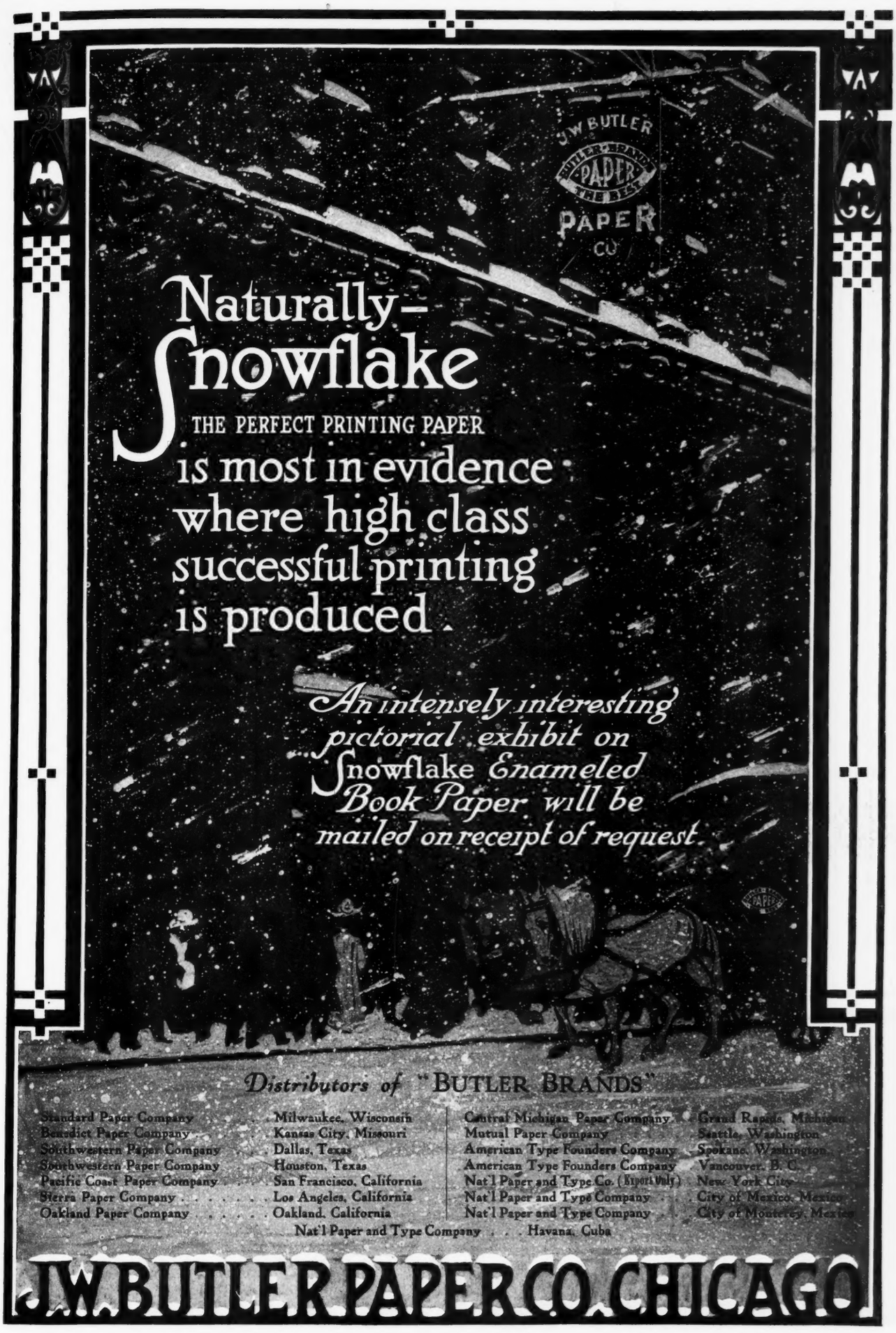
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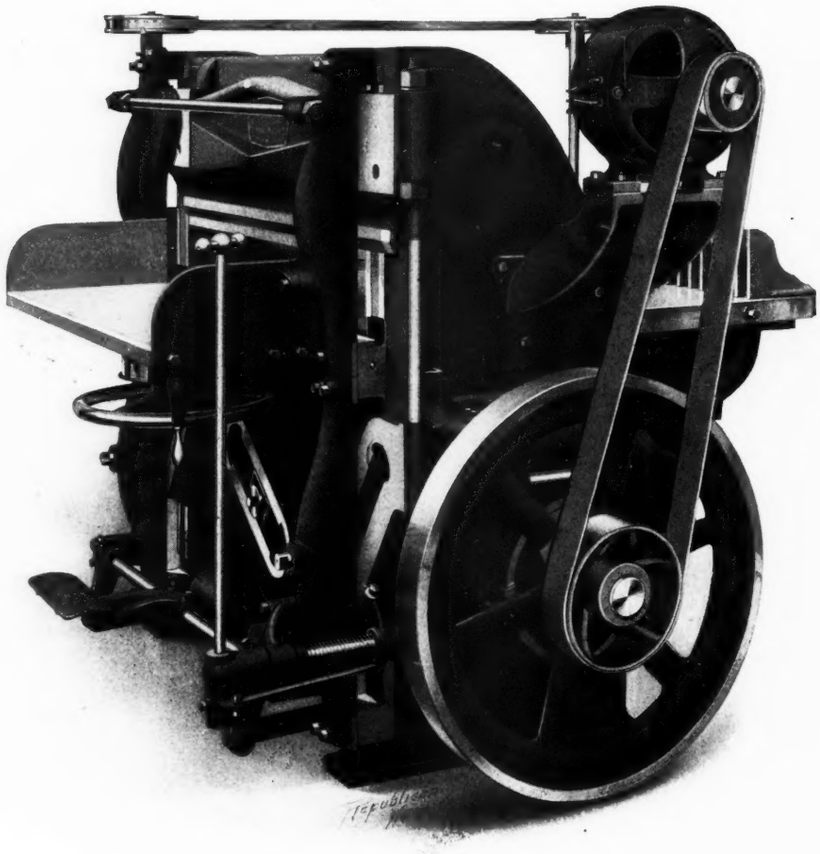


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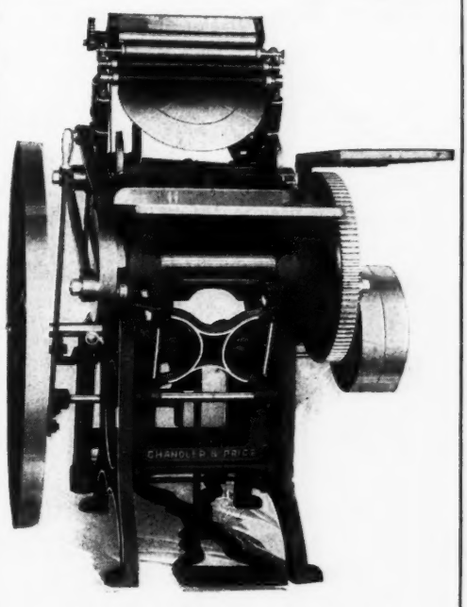
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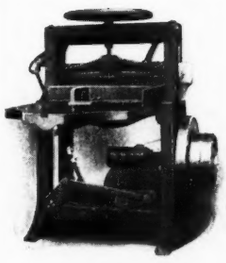


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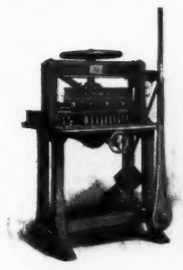
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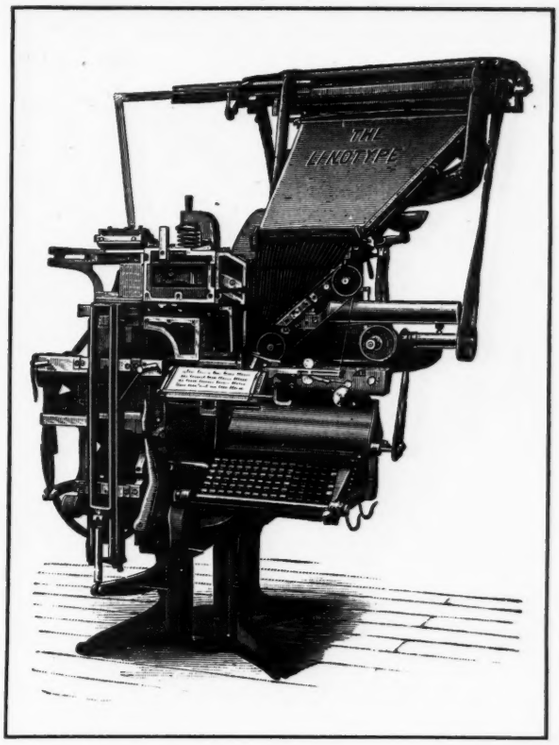
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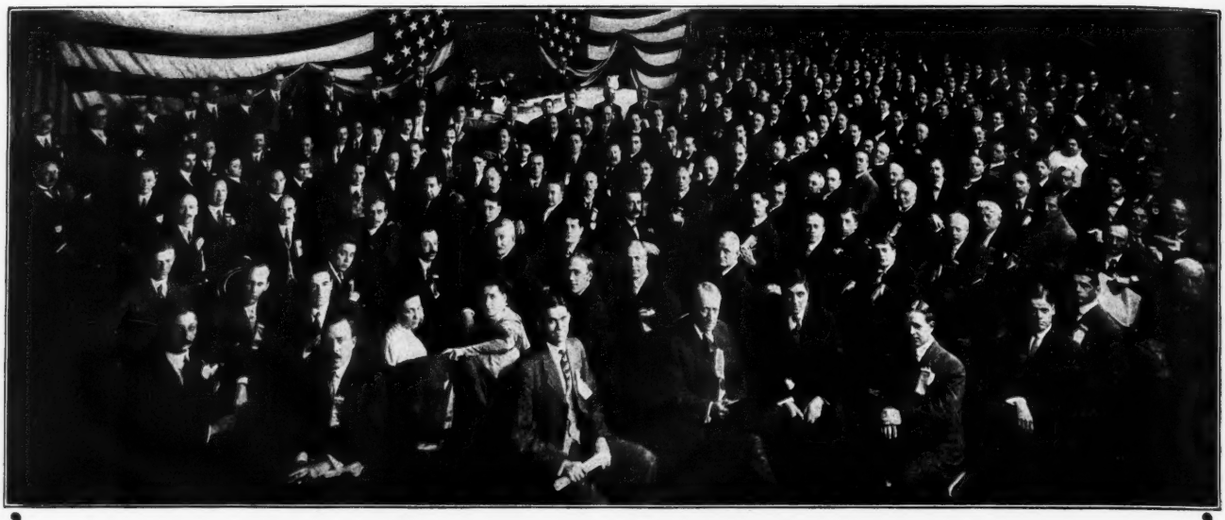
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We Ask You—

what better evidence can be offered to show absolute perfection in electrotyping than this demonstration of an electrotype from a form made up of type, a 175-line halftone, and an electro from it. A 175-line halftone is unusually fine—over 30,000 dots to the square inch—and impossible to electrotype by ordinary methods. Yet, here is an electro from a form containing an electro from a halftone that is too fine for use except under the most favorable conditions.

We Ask You to see if you can pick out the first and second electros. We want you to know that the apparatus that makes this quality of electrotyping possible was evolved by and is used exclusively by us; there is not another like it in the world. Further—

We Ask You to note that we make no extra charge for our quality of work other than the usual charge for electros from halftones and for re-blocking or leveling up uneven cuts when necessary.

"The proof of the pudding is in the eating"—a trial order is the best evidence we can give in support of our claim that we are making the best electros the world has ever seen.

The Globe Engraving & Electrotype Co.

407-425 Dearborn St., Chicago

We also make designs, drawings, halftones, zinc etchings, wood and wax engravings, but—we do no printing.



Parkside Casing-in Machine

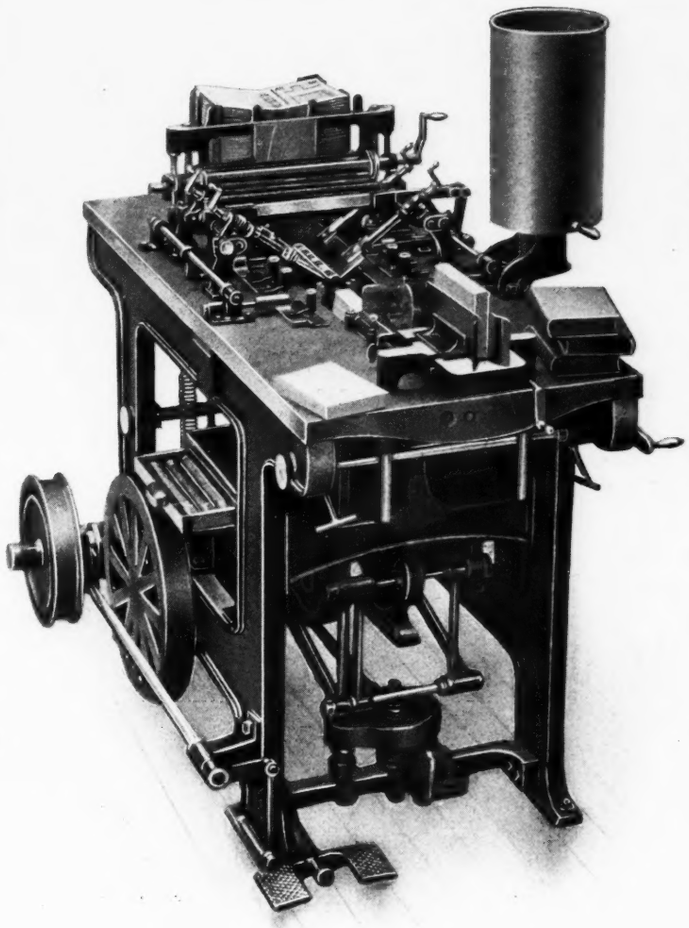
The Parkside Casing-in Machine

Centers books automatically on the book-arm without any necessity for opening them up.

Lays books and covers accurately to finely adjusted guides.

Forms the cases.

Efficiently pastes the whole side of a book right up to the joint.



The Parkside Casing-in Machine

Can be easily and quickly changed for different sizes of books.

Runs almost noiselessly.

Runs rapidly.

Requires little labor.

A necessity in the bindery.

A neater book than has hitherto been obtainable by any process is insured by the case-forming device on this machine.

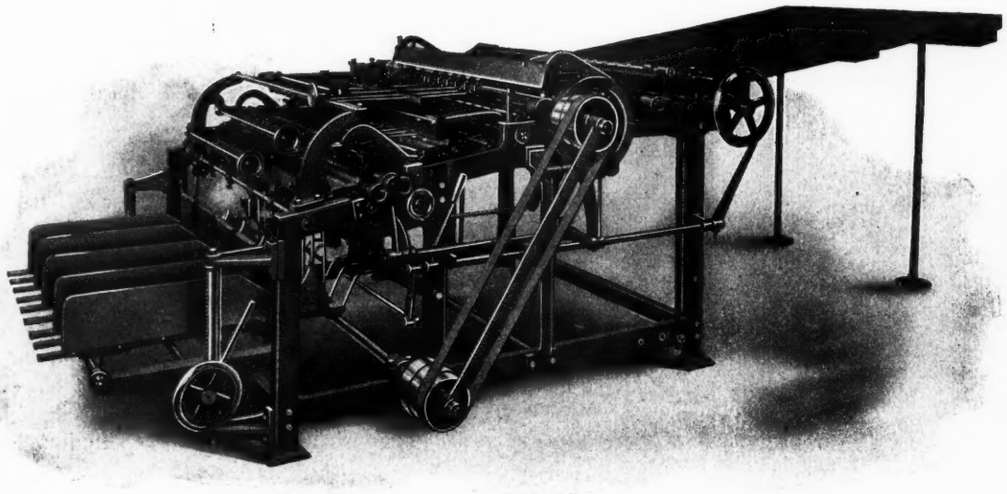
For further particulars about the Parkside Casing-in Machine, address

T. W. & C. B. SHERIDAN CO.

56-58 Duane Street, NEW YORK 149 Franklin Street, CHICAGO

65-69 Mount Pleasant, LONDON, W. C., ENGLAND.

THE CHAMBERS
Paper Folding Machines



Drop-roll Parallel Folder with Hand Feed Table

AUTOMATIC FEEDERS FURNISHED

Will deliver and pack a folded page as narrow as 2½ inches in 16s. Greatest width 6 inches.

Will fold 8s ranging in width from 3 to 12 inches.

Will deliver in long strips or cut into 2, 3 or 4 sections.

Sharp, accurate folding guaranteed.

Chambers Brothers Co.

Fifty-second and Media Sts., Philadelphia, Pa.

Chicago Office : : : 524 West Jackson Boulevard



HALF-TONE BLACK, 5064. ORIENTAL RED, 3682.

The Queen City Printing Ink Co.

Makers of High-Grade
PRINTING INKS

CINCINNATI • CHICAGO • BOSTON • PHILADELPHIA
MINNEAPOLIS • KANSAS CITY, MO.



LIGHT DUAL-TONE SEPIA, 5560.

The Queen City Printing Ink Company

CINCINNATI - CHICAGO - BOSTON - PHILADELPHIA

KANSAS CITY, MO. - MINNEAPOLIS

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co. Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City, Missouri; Great Western Type Foundry, Omaha, Nebraska, Minnesota Type Foundry Co., St. Paul, Minnesota; St. Louis Printers Supply Co., St. Louis, Missouri; Southern Printers Supply Co., Washington, District Columbia; The Barnhart Type Foundry Co., Dallas, Texas; National Paper & Type Co., City of Mexico, Vera Cruz, Monterrey, and Havana, Cuba. On the Pacific Coast—Pacific Printers Supply Company, Seattle, Wash.

The Babcock Optimus
The Babcock Optimus

The only good sheet delivery is on the Optimus.

This device has been noted for its originality and excellence for years. Sheets may be large or small, tissue or cardboard, no matter what, they are delivered accurately without readjustment of mechanism.

This saves time. It saves stock, which is delivered accurately jogged, printed side up, at front of press. The freshly printed surface is free from every contact except air. There is nothing that can mar the sheet.

Exposed for the time of three impressions, the printed sheet is in the best possi e condition to be covered by that following. This long dwell in the air often makes slip-sheeting unnecessary.

Whether the press is a pony Optimus making 3000 or more impression an hour, or a No. 12 printing 44x64 or larger at 1600, each is giving its printed sheets *three times the exposure possible on any other press.* Each sheet is gently covered, falling a few inches by its own weight, and holding air between itself and the next for some little time.

The delivery is fast. It must be; for the Optimus is the speediest of the two revo' ions. Whatever the speed (and many run their Optimus presses much beyond our gua nteed speeds) there is no difficulty in delivering the sheets. It is faster than a fly, and inf nitely smoother and better in operation.

It is the only delivery that will handle tissue at any satisfactory speed. We have known this printed regularly at over 2000 an hour in large sheets on Optimus presses. It can't be done on any other.

The delivery carriage can be disconnected in a moment. Moved forward it opens up the front of press, giving access to cylinder and uncovering the form rollers. The press then can be run without operating the carriage.

An automatic tightener maintains the tapes at an even tension.

On large sizes an attachment can be furnished at an additional price which will deliver printed side down.

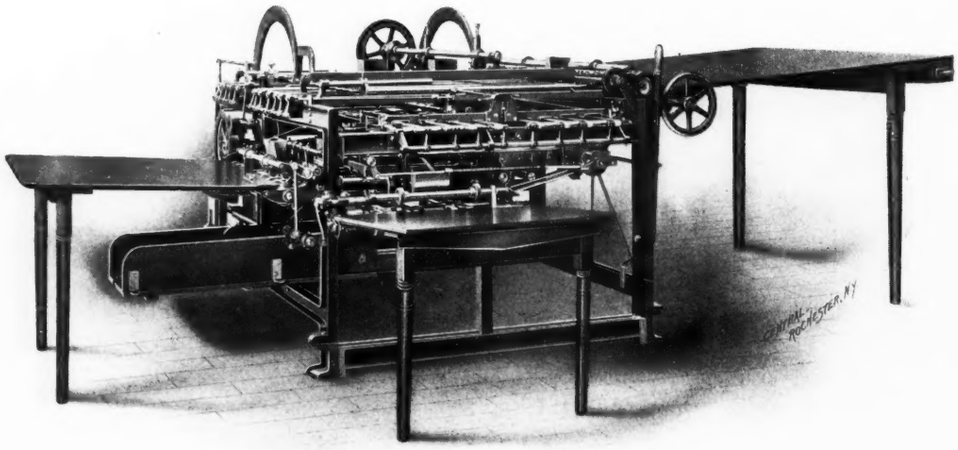
It is the only delivery in which the fly has no part. It meets every condition. It is so perfect that it does not require an alternate to be substituted when it fails.

On very fine work carrying much color the Optimus patented slip-sheeting device is a real time, space and trouble saver. It is not necessary to run slowly to insert offset sheets. It robs this work of much of its inconvenience and cost.

Our printed matter is more explicit.

The Babcock Optimus

SET IN AUTHORS ROMAN AND AUTHORS ROMAN ITALIC



All Around Periodical Folder

8, 16, 20, 24, 28, 32 and 36 pages

No! We do not employ a corps of 32 nurses to sell, erect and *correct* our product. It is not necessary.

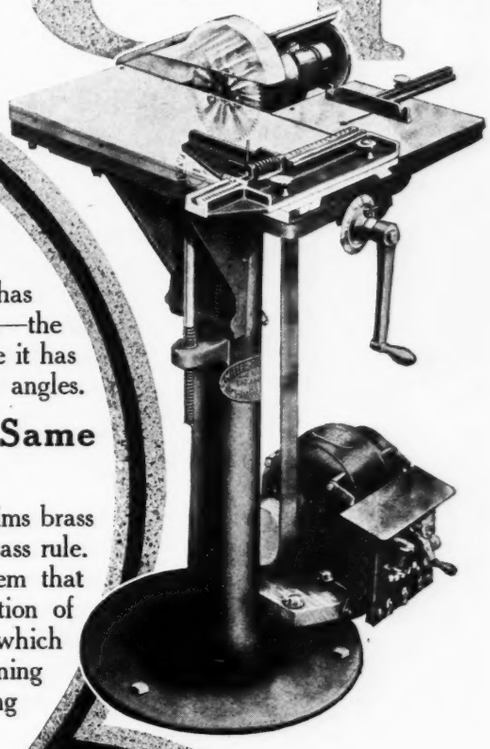
No! We do not keep parts that can be assembled like a hay rake or mowing machine. Our machines are built complete and *tested before shipping*. All parts are interchangeable.

No! We are not imitators. We are original. We were first in the field *28 years ago*. Our machines are guaranteed.

Brown Folding Machine Company

Erie, Pennsylvania

Miller



The Miller Universal Saw Trimmer - - $300

The machine illustrated at the right is the style that has been advertised in this publication for many months—the original Miller Saw Trimmer, called "Universal" because it has universal scope—working vertically, horizontally and at angles.

It Saws and Trims at One and the Same Operation—and its functions are as follows:

Saws and trims cuts, type and linotype slugs. Saws and trims brass rule, reglet, furniture. Bevels cuts. Mitres cuts, slugs and brass rule. Does outside mortising. Splits, saws and trims every item that enters into the printing form. Is equipped for application of Router and Jig Saw attachment and other appliances which enlarge its scope to Routing, Drilling, Surfacing, Planing Type High. Key and Inside Mortising and Jig Sawing on cuts, electros and stereos.

It Delivers Its Entire Product Exact to American Point Measurement



In addition to this universal type, the same machine is made without the vertical working features. This type shown at the left is called

The Miller "Special Purpose"

$200

THIS is identical with the above, except that by eliminating the vertical table movement, the machine's scope is confined to the following functions:

Sawing Cutting Linotype Slugs, Squaring Cuts,
Trimming Mitering Cuts, Slugs and Brass Rule,
Mitering all to point measure and at one operation. These representing the most frequently required and greatest labor-saving items, the "Special Purpose" is preferred in some shops to the costlier but more comprehensive Universal type.

Patented April 9th, 1901. Other patents pending. The Miller Saw-Trimmers are fully covered by U.S. and foreign patents and pending applications, controlled exclusively by Miller Saw-Trimmer Co., who will vigorously protect its rights therein.

Either Machine on Thirty Days Trial

Ask Us Today for Complete Information.

Miller Saw-Trimmer Co.

Milwaukee

MILLER SAW-TRIMMER CO. MILWAUKEE

Every Good Quality you seek in Printing Inks
is found in

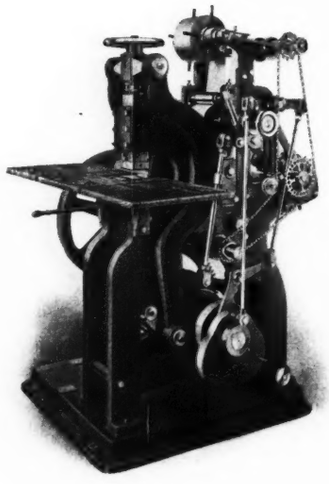
Jaenecke's
Incomparable
Printing Inks

The quality is always right. *The price is right.*

THE JAENECKE PRINTING INK CO.

Main Office and Works, NEWARK, N. J. **CHICAGO OFFICE, 351 Dearborn Street**
NEW YORK **PHILADELPHIA** **ST. LOUIS**

The Carver Automatic Die Presses
Are the Most ECONOMICAL



Easiest and quickest made ready.
Cost of repairs is the minimum.
Output not excelled for quantity or quality.
No other press is as strong and durable.
Our press guarantee is a hair-line register.
Most economical in use of wiping paper and ink.
Investigate our claims.
Can not be excelled for operating steel plates.
Adaptable for a greater variety of work than any other press.
Longest to stand the test of the trade.

We make the following sizes:
4½ x 9, 3½ x 8, 2½ x 8, 2½ x 4 Inches.

C. R. Carver Company
N. E. Cor. 15th Street and Lehigh Avenue
PHILADELPHIA, PA.

CANADIAN AGENTS:
MILLER & RICHARDS, Toronto and Winnipeg.

AUSTRALIAN AND MEXICAN AGENTS:
PARSONS TRADING CO., Sydney, Mexico City and New York.



Strathmore Talks

[No. 5]

¶ Most people are too prone to get out too large an edition of printed matter. In other words, they spread their money out too thin. "Thin" advertising literature generally brings thin results.

¶ It is better to issue a smaller edition for the same money. It will then bring results, and results are what the advertiser wants, and not a lot of useless printed matter. Later he is bound to see the advisability of using only good printed matter for big and little editions.

¶ When a man looks for results, it is natural to look for the "STRATHMORE QUALITY" Papers. They bring results because their quality, their textures, their colors and finishes attract attention and make people think the advertiser must have the goods or he wouldn't use such good printed matter. "Printed matter" applies as much to commercial stationery as to anything else.

Strathmore Parchment

Strathmore Japan	Old Stratford Parchment Covers
Alexandra Japan	Old Cloister Covers
Strathmore Deckle Edge	Rhododendron Covers
Old Stratford Book	Rhododendron Folding Bristols

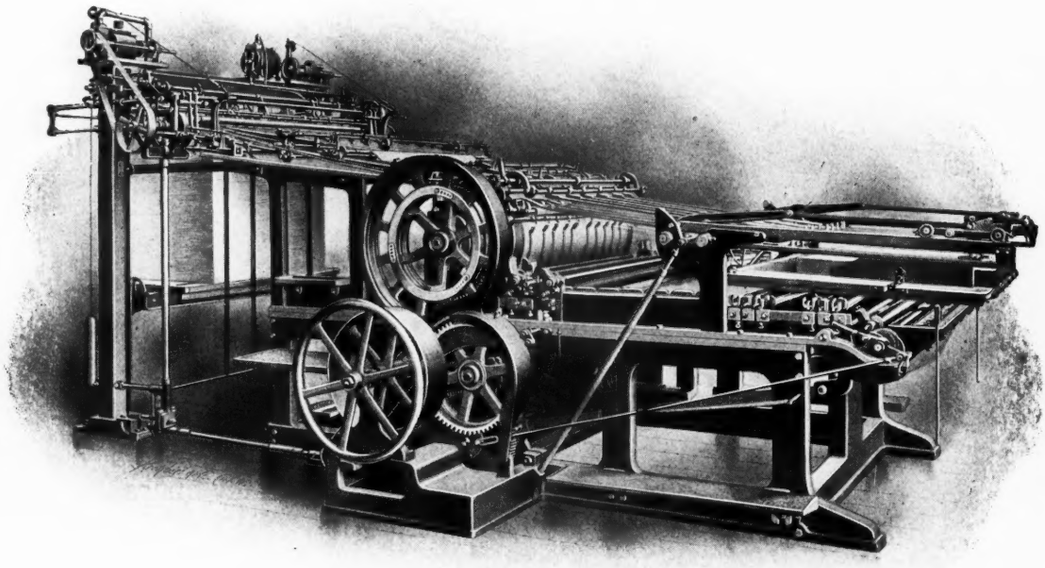
¶ The "STRATHMORE QUALITY" Sample Books will show you.

MITTINEAGUE PAPER COMPANY

The "STRATHMORE QUALITY" Mills

MITTINEAGUE, MASS., U.S.A.

Fuller Folders and Feeders

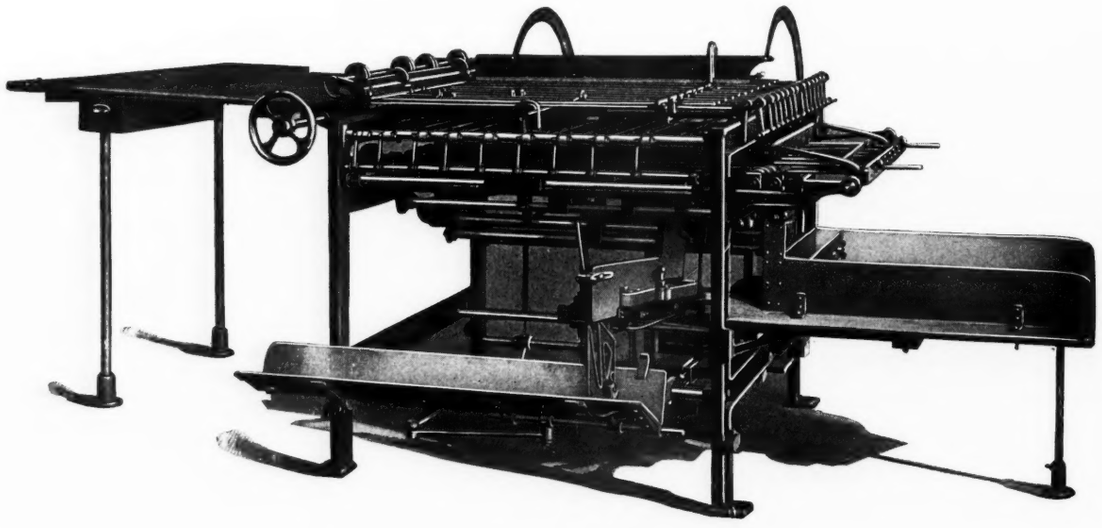


FULLER AUTOMATIC FEEDER FOR PRINTING PRESS

We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

THOUSANDS IN SUCCESSFUL OPERATION.



FULLER COMBINATION JOBBING FOLDER

Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

E. C. FULLER COMPANY

Fisher Building
CHICAGO

28 Reade Street
NEW YORK

Works
NEW HAVEN, CONN.

Gilbert, Harris & Company

OWNERS AND LICENSORS

WHEN PROPERLY USED

PATENT METALLIC OVERLAYS

THEY ARE THE GREATEST LABOR-SAVER OF MODERN TIMES

158-164 E. Harrison St.

CHICAGO.

This identical cut has been run eight successive issues of "The Inland Printer" with a Patent Metallic Overlay. Compare with previous issues for condition of cut.

BRONZING MACHINES

FOR LITHOGRAPHERS AND PRINTERS

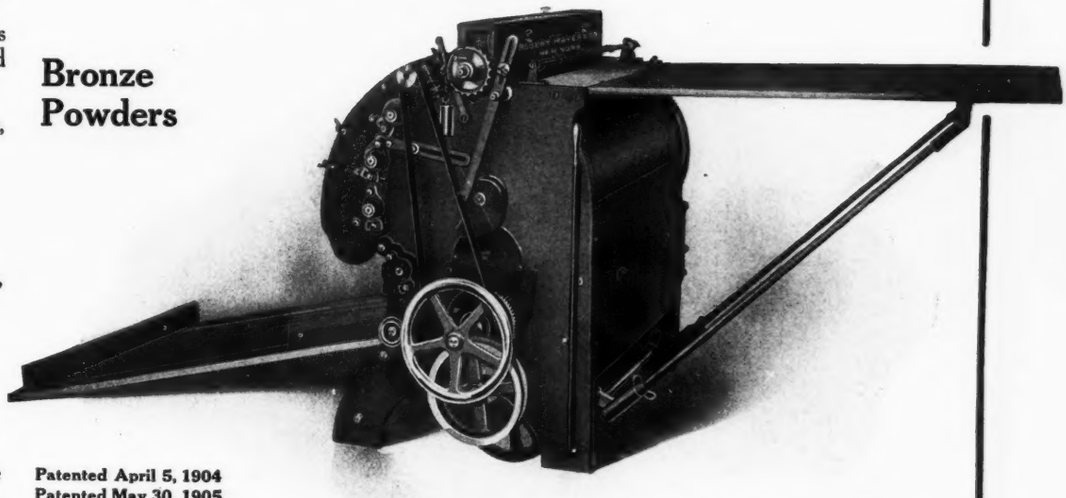
GUARANTEED IN EVERY RESPECT

OTHER specialties manufactured and imported by us:

Reducing Machines,
Stone-grinding Machines,
Ruling Machines,
Parks' Renowned Litho. Hand Presses,
Steel Rules and Straight-edges,
Lithographic Inks,
Lithographic Stones and Supplies.

¶ Sole Agents for the United States and Canada for the genuine Columbia Transfer Papers — none genuine without the water-mark on every sheet.

Bronze Powders



Patented April 5, 1904
Patented May 30, 1905
Patented April 7, 1906
Other patents pending.

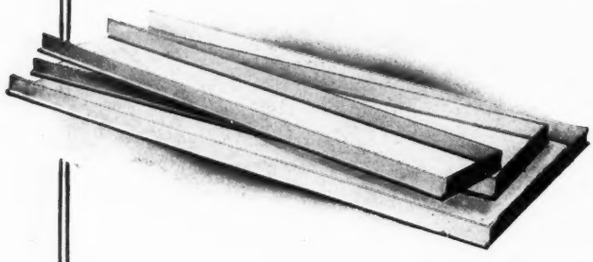
We do Repairing

MANUFACTURED BY

ROBERT MAYER & CO.

19 EAST 21ST STREET, NEW YORK
Factory — Hoboken, N.J. San Francisco
Chicago Office — Monon Bldg., 324 Dearborn St.

Galley Economy



We also manufacture

Challenge Galvano Steel Galleys
Challenge Riveted Zinc Galleys
Challenge All-Brass Galleys

Write for Circulars.

IN placing your order for Galleys, you can save just seventy cents on the dollar by specifying the **CHALLENGE PLATE-ZINC GALLEYS.** For general use and storage purposes, they fill the bill as well as the high-priced brass galley.

The beaded edges (a new improvement) give true, square sides for proof-taking, which, together with the strong soldered corners, add strength and rigidity.

Constructed of compressed, hard plate-zinc, they are unquestionably the most dependable and satisfactory low-priced galleys made.

Don't fail to specify "Challenge Plate-Zinc Galleys." They are the best.

MANUFACTURED BY

The CHALLENGE MACHINERY CO.

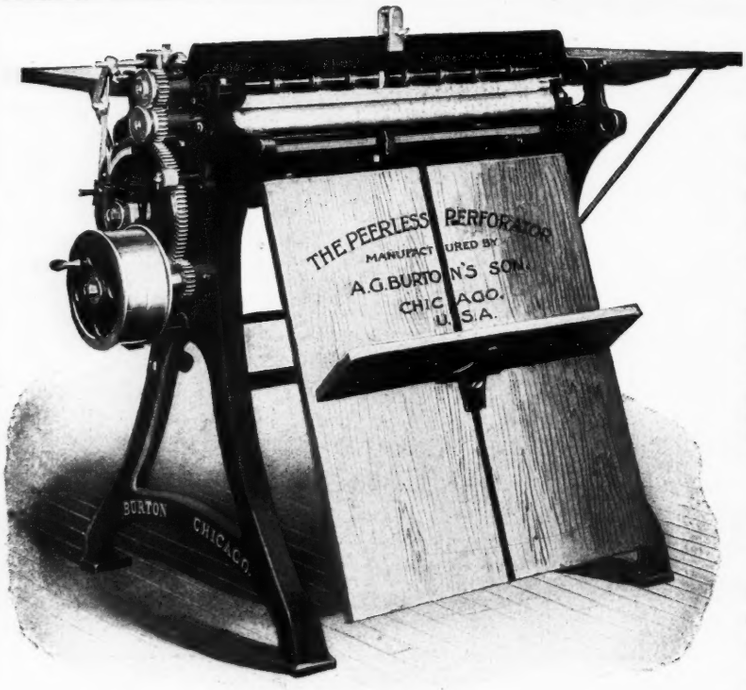
GRAND HAVEN, MICH., U. S. A.

Salesroom and Warehouse, 194-196 Fifth Avenue, CHICAGO.



Improved Beaded Edge.

THE PEERLESS PERFORATOR



IT is distinguished for the rapidity and perfection of its work, makes a clean and thorough perforation at a high rate of speed, and is adjustable to a wide range in the thickness of the stock it will perforate.

SELLING AGENTS

E. C. FULLER CO. . . . . NEW YORK, N. Y.
GANE BROS. & CO. . . . . CHICAGO, ILL.
T. W. & C. B. SHERIDAN . . . . CHICAGO, ILL.
THE J. L. MORRISON CO. . . . TORONTO, ONT.
T. W. & C. B. SHERIDAN . . . . LONDON, ENG.
S. KOCHANSKI . . . . . BERLIN, GERMANY
MIDDOWS BROS. . . . . SYDNEY, N. S. W.
JOHN DICKINSON & CO., CAPE TOWN, S. AFRICA

Manufactured by

A.G.BURTON'S SON

133 to 139 South Clinton Street

CHICAGO, ILL., U.S.A.

E. C. FULLER CO., 28 Reade St., NEW YORK } Sole Eastern Agents
THE J. L. MORRISON CO., Sole Agents for Canada
JOHN DICKINSON & CO., Agents for South Africa and India

The AULT & WIBORG Co



Manufacturers of

LETTERPRESS
AND
LITHOGRAPHIC

PRINTING INKS

CINCINNATI · NEW YORK · CHICAGO · ST. LOUIS
BUFFALO · PHILADELPHIA · MINNEAPOLIS
SAN FRANCISCO · TORONTO · HAVANA · CITY OF
MEXICO · BUENOS AIRES · PARIS · LONDON

HAVE YOU TRIED **NO-WASH-UP?**

It's something NEW and a BOON to every printer

A FEW DROPS of "No-Wash-Up" applied to the rollers of any press at night, and run for a few minutes "tripped," puts the press in perfect readiness to run the next morning without the necessity of washing up. :: :: :: ::

BETTER ORDER A TRIAL CAN.

75 cts. per half-pound can. **$1.50 per one-pound can.**

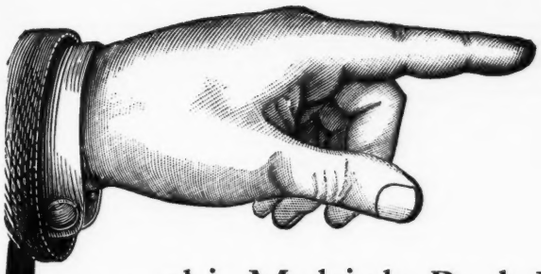
Manufactured by THE AULT & WIBORG CO.

K L E A N K U T

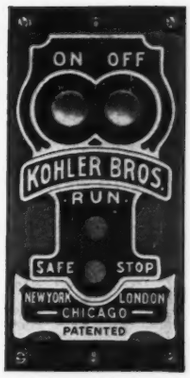
THIS is a preparation recently put on the market by us, for cleaning cuts, as its name implies. It will effectually remove all old dried-up ink from electrotypes, wood cuts, etc., without affecting them in the least. Try a sample and be convinced of its merits. Sold in pound and half-pound cans at *$1.00 per pound.* :: Prices in larger quantities on application.

Manufactured by THE AULT & WIBORG CO.

CINCINNATI NEW YORK CHICAGO ST. LOUIS PHILADELPHIA
BUFFALO MINNEAPOLIS SAN FRANCISCO TORONTO HAVANA
CITY OF MEXICO BUENOS AIRES PARIS LONDON



With a Touch of a Button



—this Multiple Push Button Automatic Speed Control will instantly start, stop or regulate your press. Its simplicity and its instant and correct action mean to the operator (pressman or feeder) safety, saving of time and protection of machinery.

The printer must not consider it a luxury. It is an investment. It reduces the cost of production of his work. Competition demands close bids and quick delivery of the job. Therefore, **"The Kohler System"** pays for itself over and over again.

Our Multiple Push Button Automatic Speed Control

is now in use in the foremost printing plants of the country. It is adapted not only for the operation of newspaper web perfecting presses, but for small rotary and flat-bed presses, machine tools, and any other machinery requiring speed control. Wherever installed, this system not only increases the efficiency of employes and machinery, but it assures their safety and the safety of the mechanism they operate. Without a trial you can not appreciate its marvelous utility and economy.

Write for our bulletins, and at the same time tell us what kind of machinery you have, its make and size, the voltage of your power circuit, and the speed of your driving shaft, and we will supply you with full information.



KOHLER BROTHERS
CHICAGO
Main Offices, 277 Dearborn St.

NEW YORK OFFICE
1 Madison Avenue

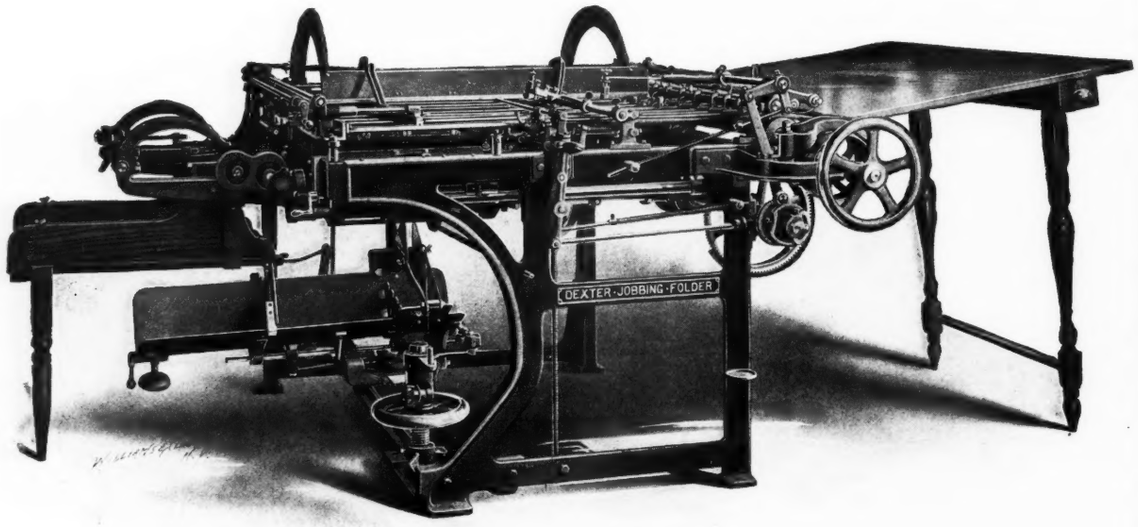
LONDON OFFICE
56 Ludgate Hill, E.C.

Every Once In a While

during the past twenty-eight years we have introduced to our ever larger-growing audience and clientele an improved type of Folder, and each has been more successful than the old.

Our New Year's offering for 1910, illustrated here, is the combined experience and energy of over a quarter of a century's work; it is the achievement of a steadfast purpose to give to the trade a perfect Book and Jobbing Folder.

Read what it will do and then ask us to tell you all about this, our best machine for miscellaneous book, catalogue, circular and jobbing folding.



SPECIFICATIONS

Range of work, 12 x 16 to 35 x 48 inches. Folds 2, 3 or 4 right-angle work for 8, 12, 16, 24 and 32 pages; Folds parallel 16's and parallel 32's. Right and left gripper side guides at first fold. Header up at third and fourth folds. Independent adjustable steel packing-box for third and fourth right-angle work. Flat delivery at second fold. Sixteen and thirty-two page perforators adjustable from outside of machine. Eight or sixteen page paster. Eight-page trimmer. Tip in at either first or second fold. Screw adjustments. Endless tapes. Packing boxes outside of folder. The machine is exceptionally open, making adjustments quick and easy. Material and workmanship the best.

Other cost-reducing machines—

DEXTER PILE FEEDERS
CROSS CONTINUOUS FEEDERS

for cylinder and offset presses, folders and ruling machines.

Write us for full information.

DEXTER FOLDER CO.

New York Chicago Boston Buffalo San Francisco

SOUTHERN AGENTS: DODSON PRINTERS SUPPLY COMPANY, Atlanta, Ga.



Costs and Cost Systems

THE spirit of the times in the printing trade is to know more about costs. During the past two years more has been worked out in practical ways regarding costs than in all the previous history of the industry, and the knowledge gained is open to all. There is not to-day a nook or corner in the producing end of the printing and binding business but actual costs can be told, and accurate estimates given of the costs of non-producers from the highest salaried person in the office to the "devil" in the pressroom.

This, in our opinion, is the greatest forward step the master printer has ever taken. It entitles the members of the craft to be known as Merchant Printers. It changes the anxious, half-sheepish looking "I guess" estimate to the square-in-the-eye, confident "I know" price. To-day, because of this "I know," the master printers are putting more money in their own pockets than ever before.

The best resolution you can make for the New Year is to install a cost system. You will find it the only safe foundation for a profitable business.

You ask why we are interested in your having a cost system. It's partly selfish. When you find out actual costs, you will want to know how to economize—to learn how to lower the costs of production.

Then we can help you. Our line of machinery is all cost-reducing, labor-saving and profit-producing. One machine may only clip off a small percentage, another may save the cost of a man and at the same time give a greater product, another may do the work of six to ten girls, and so on. We build one machine, requiring one skilled operator and two helpers to run, which does the work of sixty girls.

There is not a cost-system user who is not also a Dexter machinery user. Both pay dividends—good, big ones.

DEXTER FOLDER CO.

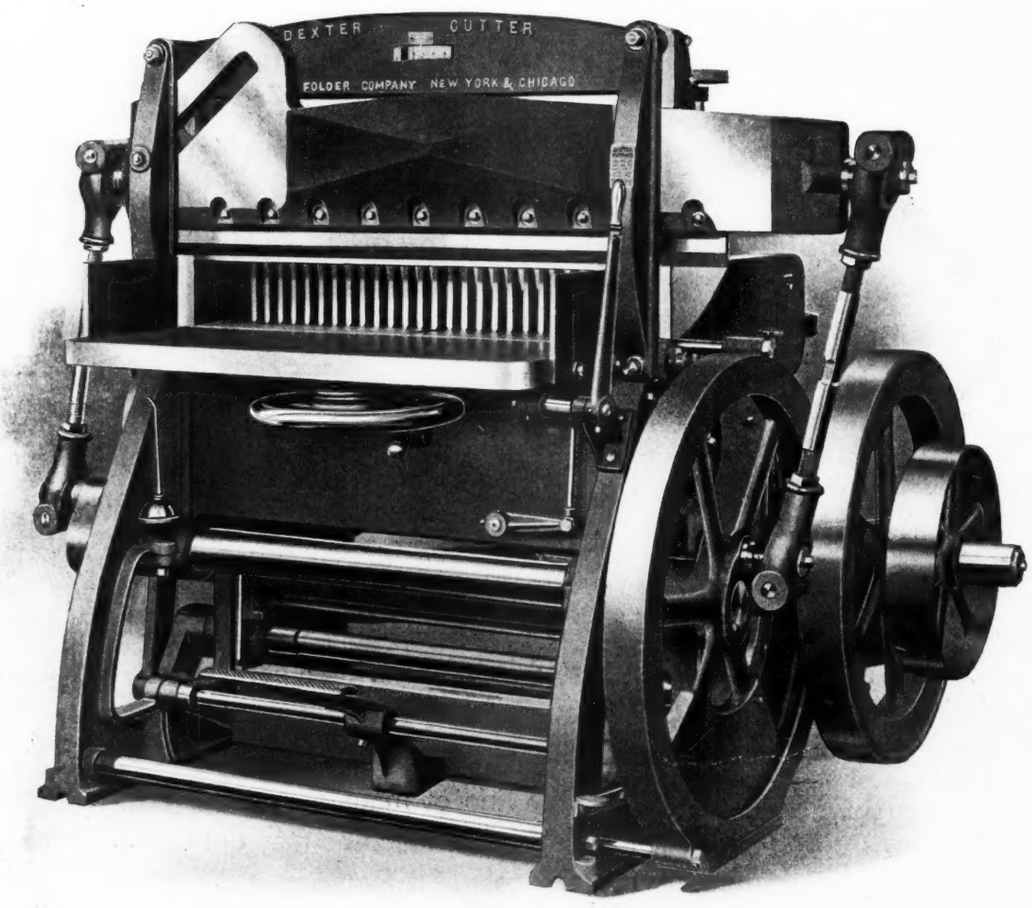
New York Chicago Boston Buffalo San Francisco

SOUTHERN AGENTS: DODSON PRINTERS SUPPLY COMPANY, Atlanta, Ga.



Bye and Bye

" I am going to consider your machine," has been for years the only answer machinery salesmen have been able to get from the owner of a certain large printing and binding plant. That plant today, while still doing good work, is out of date, gradually running behind, and has not for five years shown a profit equal to the depreciation.



Buy and Buy

" Sometimes it seems to me I do nothing but buy new machines," is the remark recently made by the manager of a well-known printing house. Yet this house is one of the most successful. The manager is one of the shrewdest. He replaces the old with the new, so that he may make more money. He knows that to make money he must spend money.

The first man has lost his nerve. His courage is lacking. The plant is dying of dry rot.

Our point in telling you this is to draw attention now to your Cutting Room and to the Dexter Cutter. We want to demonstrate to you that a Dexter Cutter will make MORE MONEY. If we do this, we also prove our simple but broad claim that the Dexter Cutter is the simplest, strongest, and the best built.

All we ask is that you " let us work with you."

***Dexter Folder Company,** Fifth Avenue Building, New York*

Chicago Boston Buffalo San Francisco

Southern Agents: Dodson Printers' Supply Co., Atlanta, Ga.

1911 1911 1911

Crescent Calendars

The Best All-Around Line for the Printer
Samples Now Ready

ORDER Early and get your share of the Early Orders. Our line for 1911 includes some ENTIRELY NEW DEPARTURES in Advertising Calendars. Write to-day for Prospectus giving full particulars, or send $2.50 for Full Set of Samples. If wanted by prepaid express (cheaper for distant points), add $1.50 to cover same.

Crescent Embossing Company

Main Office and Works: Plainfield, N. J.

New York
22 Beekman Street

Philadelphia
36 South Sixth Street

Boston
Lester P. Winchenbaugh
88 Broad Street

Advertise Your Goods In A Growing Market

OF Carmangay, a new western town, the Lethbridge, Alta., *Herald* says: "This town started less than sixty days ago, and there are now about fifty buildings, three general stores, two hardware stores, a $2,000 building for the Canadian Bank of Commerce, five restaurants, a blacksmith shop, a harness shop, and residences and other buildings. There are dozens of such new communities springing up on the prairies, and geography pants distanced in the rear."

PHENOMENAL in all truth is about the only word which will adequately describe Canada's rapid and substantial growth. As a result of the wonderful development of this country during the last ten years, the printing trade of Canada offers to the printers' supply houses of the United States opportunities for increased business such as has seldom, if ever, been offered by any trade before. Convincing evidences of Canada's great growth will be found in the total trade returns for 1907-8, which amounted to $650,793,131—an increase in ten years of $361,550,000, or 124.93 per cent. The total trade of the United States increased in the same period but 65.86 per cent. The United States supplied 57 per cent of Canada's total imports—Canada buys 11 per cent of her total exports. It will be seen, therefore, that the business of the Canadian printer is well worth securing—not only for what it is to-day, but also for what it is bound to become. You can not reach the printer in Canada in any other way as effectively and economically as through

The Printer and Publisher of Canada

which is the only Canadian printing trades journal—the "home paper" of the Canadian printer.

For rates and other information address the Advertising Department, 10 Front Street East, Toronto, Canada.
Consider well PRINTER AND PUBLISHER when making up your list for 1910.

MORE ADDITIONS TO

Hamilton's

MODERNIZED
COMPOSING-ROOM
FURNITURE

THE SAVAGE IMPOSING-STONE FRAMES

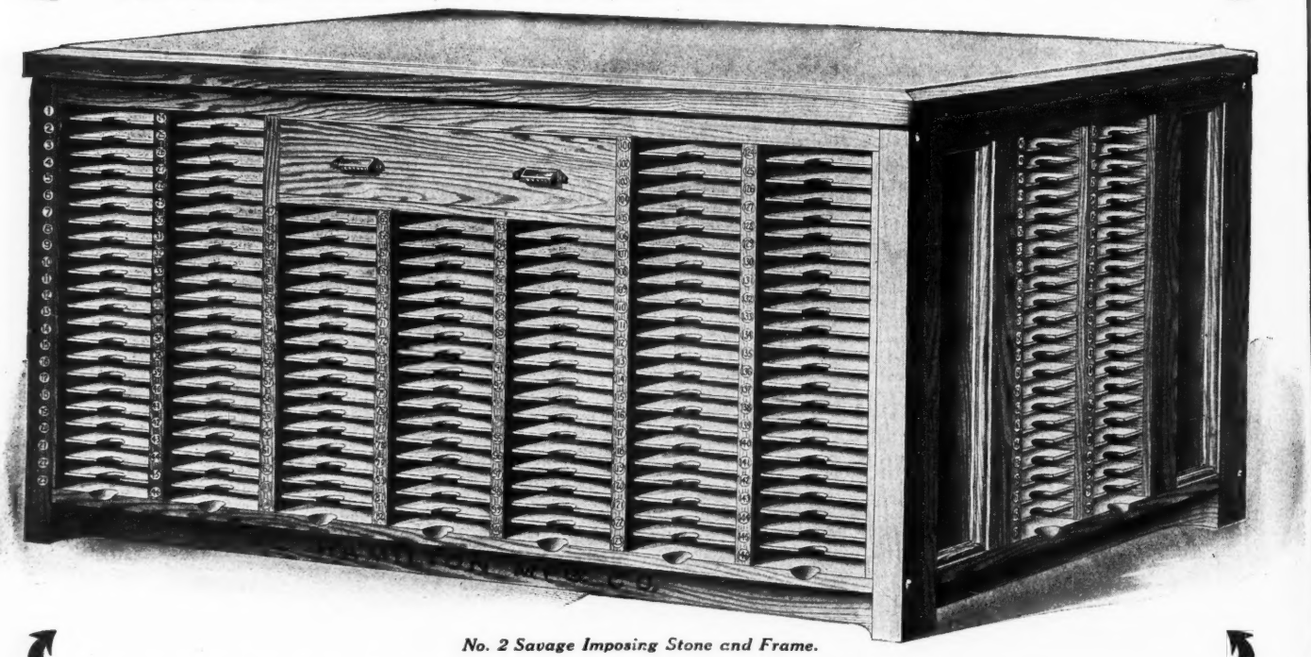
THE SAVAGE IMPOSING-STONE FRAMES are designed to carry individual galleys. The shelves are numbered consecutively, and by marking the proofs of the pages with the corresponding numbers of the shelves upon which the pages are stored, any particular page can be located instantly when wanted.

While especially valuable for pages of tariffs, directories, catalogs, etc., this arrangement is equally adapted to forms of every description. Some disposition, temporary at least, must be made of every form set up. If left on the stone, it occupies working space; if placed upon letter-boards or stacked upon shelving, no one but the compositor who put it there can find it. When found, it is frequently underneath or surrounded by other matter which has to be removed and replaced, with consequent loss of time and damage to material.

These Frames provide a place for every form, out of the way, where it does not occupy valuable working space, yet where any compositor can go directly to the galley containing the desired page without unnecessary loss of time, and without disturbing or handling other pages.

The pages being on galleys can be handled quickly and conveniently, without danger of pi. Corrections can frequently be made on the galleys, and proofs taken if desired.

These Frames have recessed sanitary bases, as shown by the illustration.



No. 2 Savage Imposing Stone and Frame.

Savage Imposing-Stone Frame No. 1—Size of stone, 36 x 60 inches; capacity, 302 galleys; galley compartments, 9 inches wide, 13⅛ inches deep, taking a standard 8¾ x 13 galvanized iron galley. Galley shelves on both sides and both ends of the frame. All galley shelves are numbered consecutively. List price, complete with stone **$135**

Savage Imposing-Stone Frame No. 2—Size of stone, 48 x 72 inches; capacity, 384 galleys. List price, complete with stone, **$165**

SEND FOR COMPLETE DESCRIPTIVE CIRCULAR.

If you are interested in the question of MODERNIZED COMPOSING-ROOM FURNITURE, fill out the coupon and send it to us. Our representative will show you what can be done to increase *your* profits and relieve the congestion in *your* office.

THE HAMILTON MFG. CO., Two Rivers, Wis.: *Cleveland, Ohio, October 26, 1909.*

Gentlemen,--The Imposing-Stone Frames with individual galley shelves and galleys, which you recently furnished us, have proved extremely valuable in economy of time and labor. We regard this plan of carrying standing matter upon individual galleys as far superior to any other method. It provides a place for every page with every page in its place, where it is quickly accessible, and therefore effecting a great saving in time results. We installed five of these Frames with 1,800 galleys and they have paid for themselves in a few months.

Yours very truly, *THE J. B. SAVAGE CO.,*
Per Chas. P. Carl, Supt.

We are interested in the question of Modernized Furniture and we would like to have your representative show us a floor plan of our composing-room as you would rearrange it, with a view to our installing such furniture as you can show us would soon be paid for in the saving accomplished.

Name .....

Street and No. .....

City..... State.....

Have you a copy of "Composing-room Economy"? .....

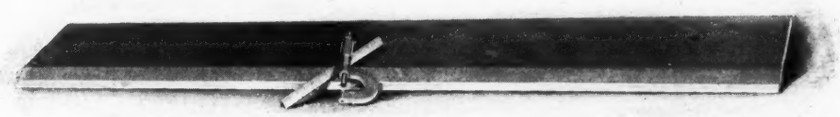
THE HAMILTON MFG. CO.

Main Office and Factories . . TWO RIVERS, WIS.
Eastern Office and Warehouse . . RAHWAY, N. J.

ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

ESTABLISHED 1830



To the Trade:

We beg to announce a NEW

Coes · MICRO-GROUND · Knife

which we are selling as our "New Process" Knife. We have been supplying this knife in its improved form for over a year to our largest customers with the best results.

It is sold on our regular list *at no advance* in price.

Following our established habit of *raising quality* to the customer at no extra expense to him.

Same package. Same warrant. Ask us.

LORING COES & CO., Inc.
DEPARTMENT COES WRENCH CO.
WORCESTER, MASSACHUSETTS.

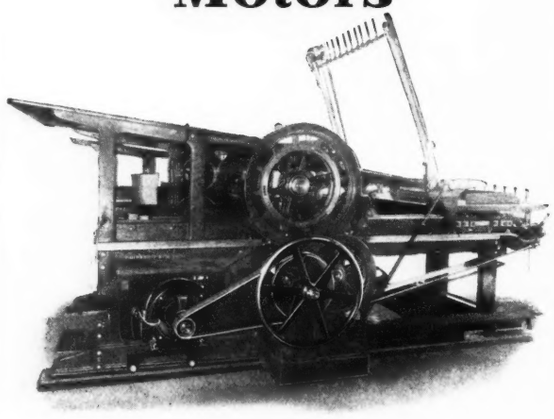
NEW YORK OFFICE — G. V. ALLEN, 21 Murray Street
Phone, 6366 Barclay

COES RECORDS

First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, *any kind*	1830 to 1905

COES is Always Best!

Peerless Electric Motors



are designed specially to meet the exacting requirements of every style of press, small or large, job or cylinder; controllers are furnished to give the proper range of impressions.

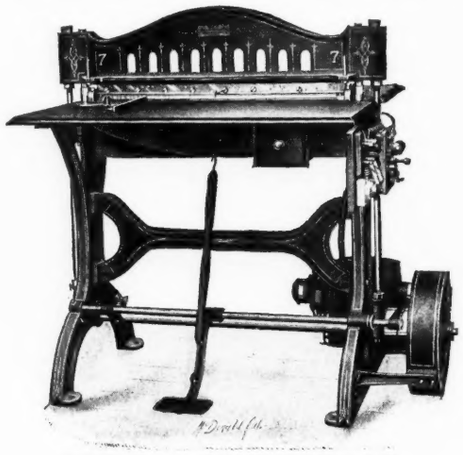
PEERLESS MOTORS are adapted to every known use about the print-shop, and their reputation for economy of power, dependability and length of service should command the attention of the prospective buyer.

Our illustrated catalogue will supply you with interesting proofs of our claims. Our prices are right, and the motors have stood the test.

The Peerless Electric Co.
Factory and General Office—WARREN, OHIO

TATUM PIN-HOLE Perforator

Can be furnished with **Top Feed Table. Adjustable Feed Gauge** and **Automatic Sheet Delivery** with inclinable rear table.



THE TATUM 28-INCH PERFORATOR
Foot, Belt or Electric Drive.

We manufacture twenty styles of **Paper Punches.**
Send for our Catalogue.

THE SAM'L C. TATUM CO.
Manufacturers of Paper Punches and Perforators
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NEW YORK OFFICE, 199 Fulton Street

SUPREMACY

has never been more clearly demonstrated than in the case of the

Acme Electrotypes and Nickeltypes

¶ It is the expressed opinion, not only of a majority, but of practically all the users of ***Acme Electrotypes and Nickeltypes,*** that they are superior to all others, and equal to the original half-tone.

We can Prove this to your entire satisfaction on your own work

Acme Electrotype Co., 341-351 Dearborn St., Chicago.

A New Departure in Linotype Methods

JOB MATRIX FONTS AT LESS THAN THE PRICE OF DISPLAY TYPE

Each font, either caps or caps and lower case, is contained in a handsome stained wood tray, divided into compartments and resembling a miniature cap case. A small assortment of faces will equip an office to handle work of any magnitude.

ONE LETTER MATRICES

$6 FONTS



SIZE OF TRAY
6¾ x 11½ x 1¾

$10 FONTS

Cap Fonts, Comprising Caps, Figures, and Points - - - - **$ 6.00**

Complete Fonts, Caps, Lower Case, Figures, and Points - - **10.00**

These Prices Include Tray

NEARLY 200 DIFFERENT FACES FROM 5 TO 14 POINT TO SELECT FROM

MERGENTHALER LINOTYPE CO.

TRIBUNE BUILDING, NEW YORK

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TORONTO: Canadian Linotype, Ltd. 35 Lombard Street

HAVANA: Francisco Arredondo

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TOKIO: Teijiro Kurosawa

Borders used are combinations of Nos. 14, 14 ½, 14 ¾, 47, and 95.

Specimens *of* Job Faces



On this and the following page are shown a few specimens of one letter matrices which we are prepared to furnish in small job fonts. This is only a small fraction of our complete line of one letter faces, of which we have a variety of about 200, in sizes ranging from 6 point to 14 point. These fonts are put up with a view to providing the job printer with an economical means of setting more of his display composition on the Linotype. They are of ample size to accommodate all ordinary demands.



For Other Faces, See Our Specimen Book **Specimen Sheets Furnished on Request**

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8 Point. Lower case alphabet, 14.51 ems.
AFTER SPEECH, WHICH WAS THE
slow growth of the ages, the art of
1234567890 Size .059.

10 Point. Lower case alphabet, 13.66 ems.
AFTER SPEECH AND WRITING
which had been the slow growth
1234567890 Size .084.

12 Point. Lower case alphabet, 12.5 ems.
AFTER WRITING, WHICH
had been the slow growth of
1234567890 Size .0968.

GOTHIC NO. 5 SERIES

12-Point. Lower case alphabet, 12.20 ems.
AFTER WRITING, THE SLOW
growth of the ages, the art of
1234567890 Size .091.

LATIN ANTIQUE SERIES

8 Point. Lower case alphabet, 18.88 ems.
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the slow growth of ages, the
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1234567890 Size .1107.

12 Point. Lower case alphabet, 17.38 ems.
AFTER SPEECH, THE
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CASLON TEXT SERIES

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BASKERVILLE CONDENSED SERIES

12 Point. Lower case alphabet, 14.13 ems.
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had been the slow growth
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14 Point. Lower case alphabet, 13.87 ems.
AFTER WRITING, THE
slow growth of the ages
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1234567890 Size .098.

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AFTER SPEECH AND WRITING
which had been the slow growth
1234567890 Size .077.

12 Point. Lower case alphabet, 14.19 ems.
AFTER WRITING, WHICH
had been the slow growth
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BOLD FACE NO. 1 SERIES

10-Point. Lower case alphabet, 16.61 ems.
AFTER SPEECH, WHICH
had been the slow growth
1234567890 Size .091.

12-Point. Lower case alphabet, 18.42 ems.
AFTER SPEECH AND
after writing, which
1234567890 Size .112.

Borders used are combinations of Nos. 14, 14½, 14½-3, and 58

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AFTER SPEECH AND AFTER WRITING which had been the slow growth of the ages, the 1234567890 Size .0553.

8 Point. Lower case alphabet, 13.36 ems.
AFTER SPEECH, WHICH WAS THE slow growth of the ages, the printing art 1234567890 Size .0553.

10 Point. Lower case alphabet, 13.24 ems.
AFTER SPEECH, WHICH WAS the slow growth of the ages, the 1234567890 Size .0691.

12 Point. Lower case alphabet, 12.42 ems.
AFTER SPEECH, WHICH had been the slow growth of 1234567890 Size .083.

DE VINNE OUTLINE SERIES

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AFTER WRITING, THE slow growth of ages, the 1234567890 Size .0968.

GOTHIC CONDENSED NO. 1 SERIES

10-Point. Lower case alphabet, 12.03 ems.
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11-Point. Lower case alphabet, 12.14 ems.
AFTER SPEECH AND WRITING which had been the slow growth 1234567890 Size .084.

12-Point. Lower case alphabet, 12.23 ems.
AFTER WRITING, THE SLOW growth of the ages, the art of 1234567890 Size .091.

14 Point. Lower case alphabet, 11.74 ems.
SPEECH AND WRITING, AS the slow growth of the ages 1234567890 Size .0968.

TITLE NO. 2 SERIES

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8 Point. Lower case alphabet, 15.71 ems.
AFTER WRITING, WHICH WAS the slow growth of the ages, the art 1234567890 Size .070.

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AFTER WRITING, THE SLOW growth of the ages, the printing 1234567890 Size .070.

12 Point. Lower case alphabet, 13.58 ems.
AFTER SPEECH, WHICH had been the slow growth of 1234567890 Size .083.

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6 Point. Lower case alphabet, 14.16 ems.
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8 Point. Lower case alphabet, 14.8 ems.
AFTER SPEECH, WHICH WAS THE slow growth of the ages, the printing 1234567890 Size .0692.

10 Point. Lower case alphabet, 14.1 ems.
AFTER SPEECH, THE SLOW growth of the ages, the art of 1234567890 Size .083.

12 Point. Lower case alphabet, 13 ems.
AFTER SPEECH, WHICH had been the slow growth of 1234567890 Size .0899.

PRICES



CAP FONT, comprising Caps, Figures, and Points (one letter), including Tray	$ 6.00
COMPLETE FONT, comprising Caps, Lower Case, Figures, and Points (one letter), including Tray	10.00
Regular Keyboard Fonts of 1,400 matrices	40.00

Sorts, 3 cents each



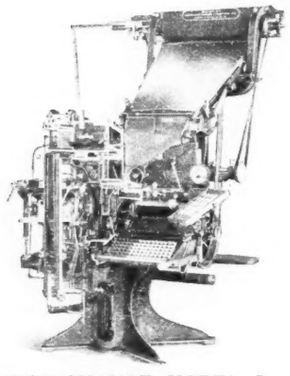
ALL JOB FONTS WILL BE FURNISHED AS SORTS UNLESS ORDERED TO RUN IN THE KEYBOARD

Borders used are combinations of Nos. 14, 14½, 14½, 47, and 95

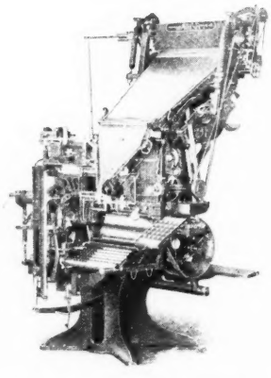
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Commercial Work

CAN be done on the Linotype more profitably than by hand, by the use of our SMALL JOB FONTS of Matrices. When a large order is in hand and you want to duplicate your forms, there is no limit to the number you can set, and you will not run out of type in doing it. If you are a Linotype user, why not investigate the COMMERCIAL WORK feature? If you are not a user, investigate the LINOTYPE, and you will soon be convinced of its profit-making qualities. It will enable you to realize more on the work you are now doing, and in addition will enable you to do a much larger amount of business.



QUICK-CHANGE MODEL 5
(Single Magazine)
$3,150



QUICK-CHANGE MODEL 4
(Double Magazine)
$3,600

Ask us what we mean when we say,
"You can make a Linotype earn its cost."

MERGENTHALER LINOTYPE CO.

TRIBUNE BUILDING, NEW YORK

CHICAGO	SAN FRANCISCO	NEW ORLEANS
521 Wabash Avenue	338-646 Sacramento Street	332 Camp Street

Borders used are combinations of Nos. 14, 14½, 14½, 47, and 95.

Here's the Money Maker

The Scott All-Size Rotary Press

with the

Patented All-Size Folder

will not only

PRINT ANY SIZE SHEET,

it will

FOLD TO ANY SIZE.

It is a great combination

AND WILL PAY FOR ITSELF

in a short time.

DO NOT HESITATE.

Write to-day

AND FIND OUT ALL ABOUT IT.

Why Don't You Install One Now?

WALTER SCOTT & CO.

DAVID J. SCOTT, General Manager

MAIN OFFICE AND FACTORY

PLAINFIELD, NEW JERSEY, U.S.A.

NEW YORK OFFICE
41 PARK ROW

CHICAGO OFFICE
MONADNOCK BLOCK

CABLE ADDRESS—"WALTSCOTT," NEW YORK.

Codes used—A-B-C (5th Ed.) and our own.



The Trade-Mark of Quality in

INKS

Thalmann Printing Ink Co.

Main Office and Factory, ST. LOUIS

DEPOTS

415 Dearborn Street, . . . CHICAGO, ILL. **1509 Jackson Street, ... OMAHA, NEB.**
400 Broadway, ... KANSAS CITY, MO. **222 North Second Street, . NASHVILLE, TENN.**

Quality Wire Stitching!

The only kind that can be done on the "Boston," the automatic-instantly-adjusted wire stitcher, used by hundreds of the most important and painstaking printers and binders of the country;—and because they are painstaking they are users of the "Boston" Wire Stitcher.

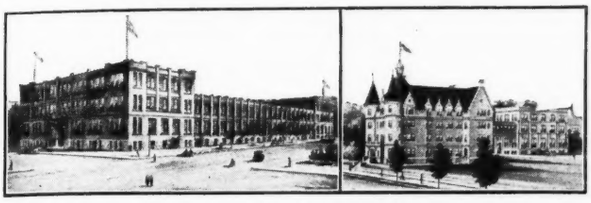
The "Boston" is handled entirely by the operator.
The "Boston" is the pacemaker for quality stitching.
The "Boston" is unapproachable for quantity of output.
The "Boston" has the only real improvements made in wire stitchers in a generation.

Can you afford to be without a "Boston"?

American Type Founders Company
General Selling Agent

Strathmore Type and Strathmore Border

An Advertising Course By Experienced Advertisers



Instruction and Administration Buildings

FOR the business man who wishes to do his own advertising; for the man who is already doing it, but who wishes to do it *better;* or for the man who intends to make advertising his life-work, no other method offers so many or such unusual advantages as the Advertising Course of the International Correspondence Schools.

THIS Course is the crystallized result of our own and successful advertising experience, back of which is an expert knowledge of a wide and varied line of commercial industry. No other institution, concern or individual has ever had the opportunity or the facilities for studying so many different lines of business from so many points of view as the I. C. S.

IN addition, we have consulted the highest paid and most prominent advertising managers, writers, editors and solicitors in the country, which all means that the I. C. S. Course of Advertising is just what we say it is—an Advertising Course by *Experienced Advertisers,* embracing copy writing, follow-up systems, managing advertising appropriations, illustrating, mediums, catalogue and booklet writing—in short, every branch of advertising, from type sizes to managing a national campaign.

TO learn more about it, and how it particularly meets your requirements, fill in and mail the attached coupon.

DOING this puts you under no obligation. Send the coupon to-day.

International Correspondence Schools
Box 1207, Scranton, Pa.

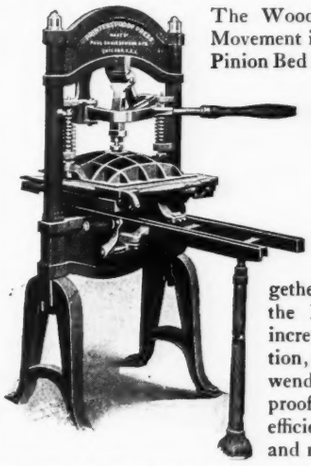
Please send, without obligation to me, specimen pages and complete description of your new and complete Advertising Course.

Name.....

St. and No......

City..... *State*.....

A NEW DEPARTURE
IS ANNOUNCED IN THE
SHNIEDEWEND Printers' Proof Press



The Wood Roller and Belt Bed Movement is replaced by a Rack and Pinion Bed Movement (patent applied for) by means of which the Press is made practically indestructible; increasing the strength and wearing qualities of the machine and decreasing the operating space.

This movement, together with the "Tympan on the Platen" Device, greatly increases the speed of operation, thus making the Shniedewend Printers' Proof Press a proof press of exceedingly high efficiency for printing office and newspaper use.

SENT ON THIRTY DAYS' TRIAL. SEVEN SIZES.

SOLD BY

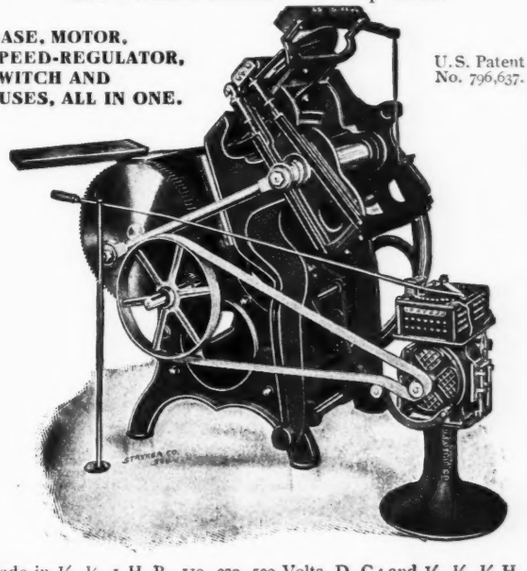
PAUL SHNIEDEWEND & CO.
625 JACKSON BOULEVARD . . . . . CHICAGO
or can be purchased from your own dealer.
Try our new "Tympan on the Platen" Device (patent applied for).

The BARR Combination Motor Equipment

Simple in construction and easy to install. Any gradation of speed from zero to highest may be obtained. Operator has full control without change of position.

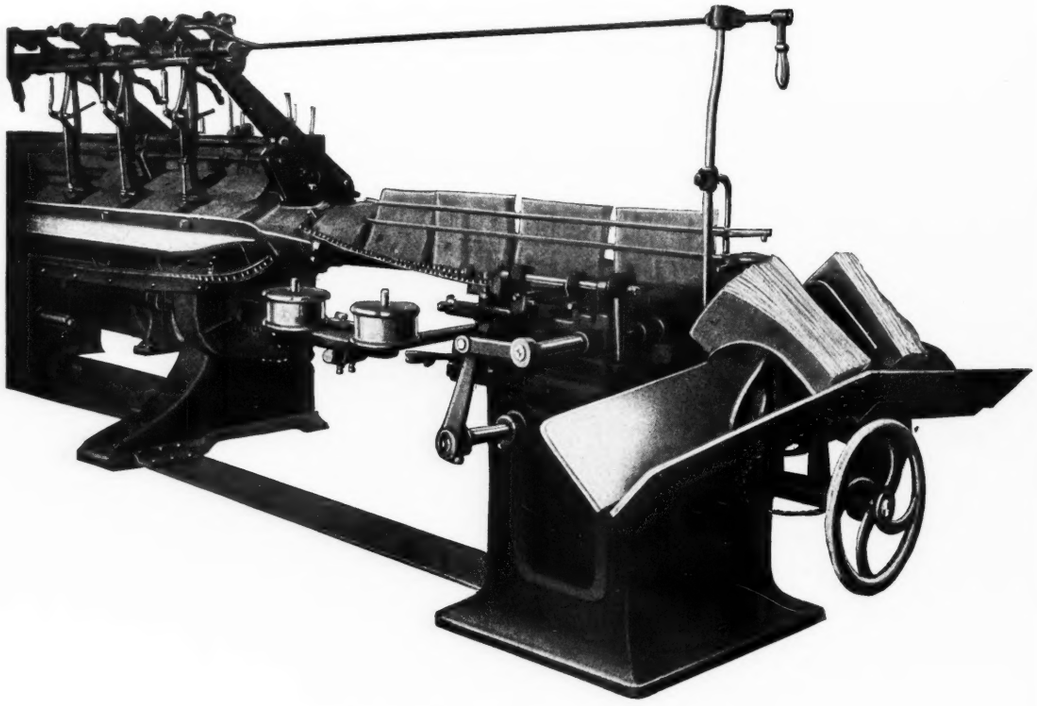
BASE, MOTOR, SPEED-REGULATOR, SWITCH AND FUSES, ALL IN ONE.

U.S. Patent No. 796,637.



Made in ¼, ½, 1 H P., 110, 220, 500 Volts, D. C.; and ¼, ⅓, ½ H. P., 25 or 60 Cycle, 110, 220 Volts, A. C.

ROBINSON-SIDLEY COMPANY
12 SHERMAN STREET, CHICAGO



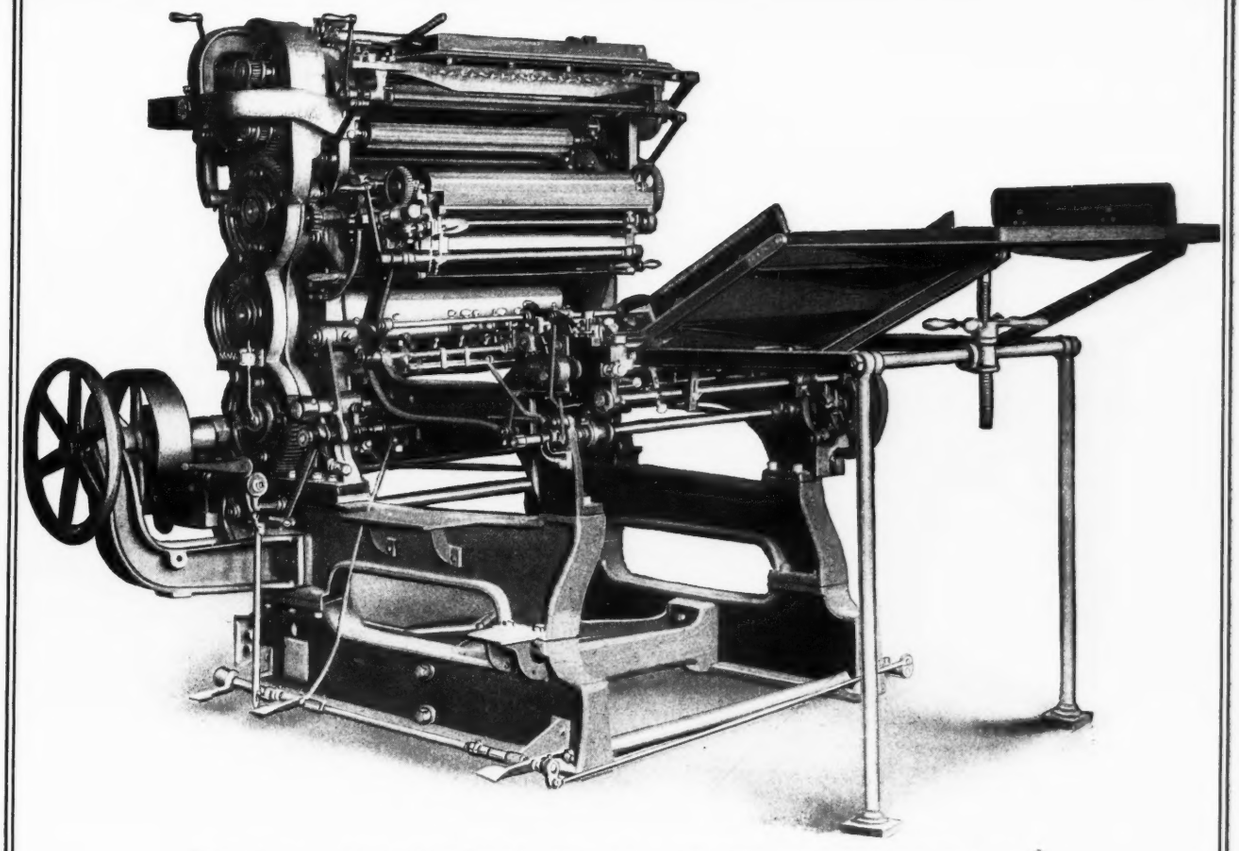
GATHERER - COLLATOR - JOGGER - STITCHER

Five operations at one and the same time, consequently great saving of time and labor

IF YOU ARE INTERESTED
in labor-saving machinery, watch this space for a new addition to the Gatherer - Collator - Jogger - Stitcher which will appear in the next issue.

GEO. JUENGST & SONS

CROTON FALLS, N. Y.



Five Sizes—ALL AUTOMATIC—15 x 18, 22 x 30, 24 x 34, 28 x 34

SOME DIFFERENCES

BETWEEN an automatic offset press and an offset press with a feeder attached. The Harris is the only offset press that is automatic.

BETWEEN an offset press with an automatic trip and an offset press which has to be tripped by hand. Again the Harris is automatic in this feature.

BETWEEN "register equal to careful hand feeding" and guaranteed accurate automatic register. The Harris Automatic Press Company absolutely guarantees accurate automatic register. It can do so because it builds its own feeder and knows. Other offset press manufacturers can not guarantee absolutely accurate automatic register by a machine they do not build and keep you and themselves out of trouble.

BETWEEN claimed speed of a combination offset press and feeder built by two manufacturers, sold by one of them, and guaranteed speed of an automatic offset press built by one manufacturer. The speed of the Harris automatic offset press is guaranteed and so stated in the contract. It is the fastest offset press built. It will give you the greatest output, a guaranteed accurate register and the finest distribution. Harris automatic offset presses are being run at 7,500 per hour. Built in five sizes.

These are but a few of the many reasons why there are five times as many Harris offset presses in use to-day as all others combined.

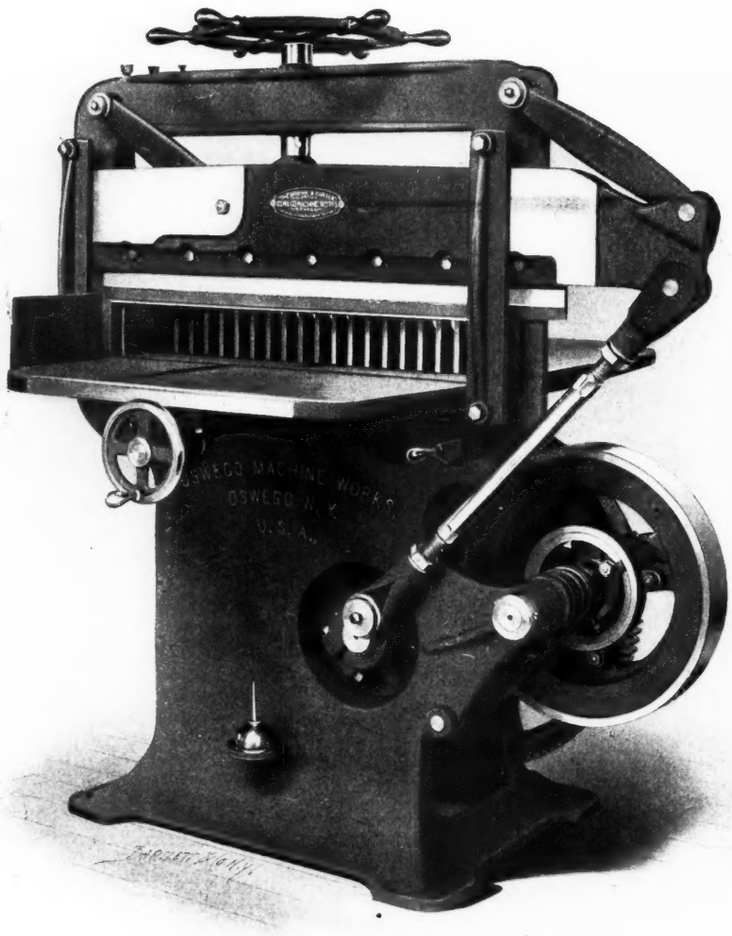
Particulars on request.

THE HARRIS AUTOMATIC PRESS CO.

CHICAGO OFFICE
Manhattan Building

FACTORY
NILES, OHIO

NEW YORK OFFICE
1579 Fulton
Hudson Terminal Building



The High-Speed Oswego

Power Cutter makes twenty-seven cuts a minute.

This pictures only one of the ninety sizes and styles of cutters that are made at Oswego as a specialty. Each Oswego-made cutter, from the little 16-inch Oswego Bench Cutter up to the largest 7-ton Brown & Carver Automatic Clamp Cutter, has at least three points of excellence on Oswego cutters only.

A new book, No. 8, containing valuable suggestions derived from over a third of a century's experience *making cutting machines exclusively*, is mailed on request.

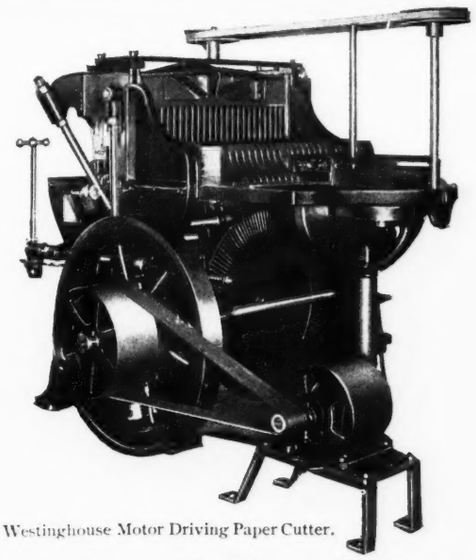
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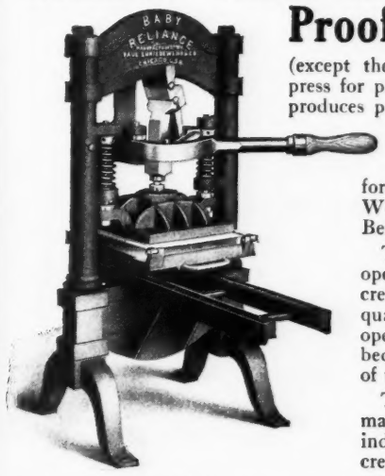
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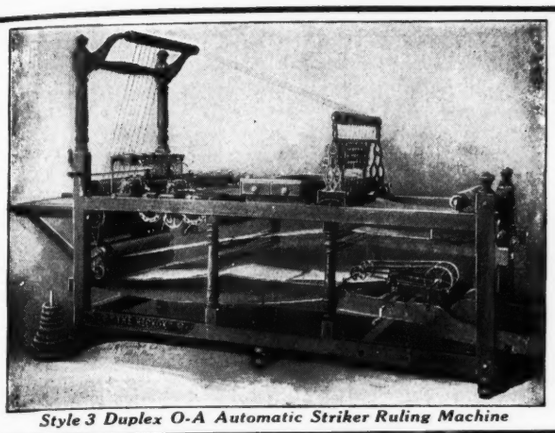
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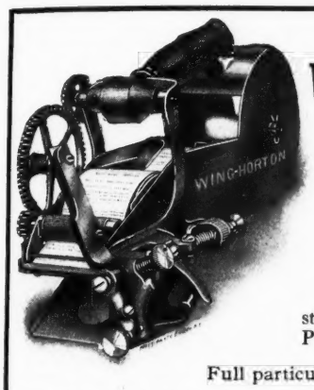
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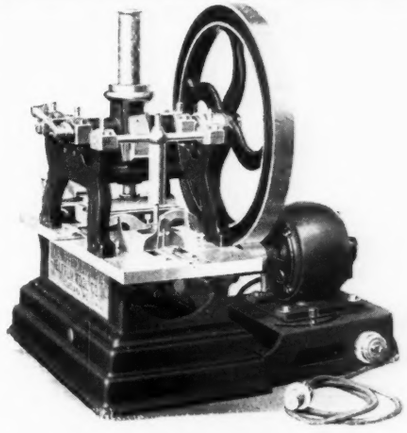
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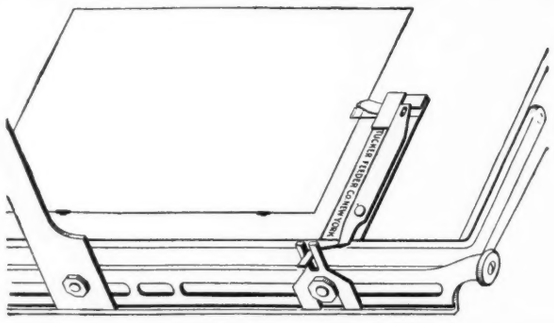
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All parts of high nickel and japan finish, and STRICTLY INTERCHANGEABLE.

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It will automatically *pull* each sheet to a perfect alignment, whether it is fed to it or not.

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Who "Monkeys" with this Motor Can't Make it "Burn Out"

With this Motor "Burn Outs" are *impossible*. It is Simple, Safe and "Fool Proof."

This is one of the *least* of the good things about

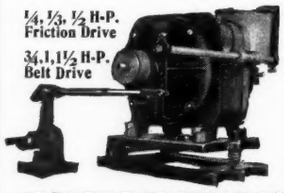
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These motors offer to users of alternating current every advantage heretofore enjoyed exclusively by users of direct current.

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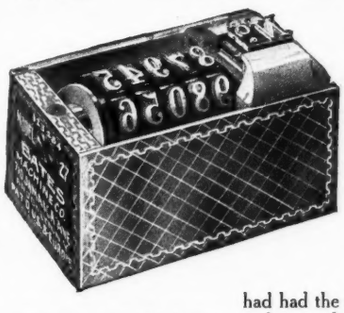
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THE SIZE—1½ x 15/16 IN.
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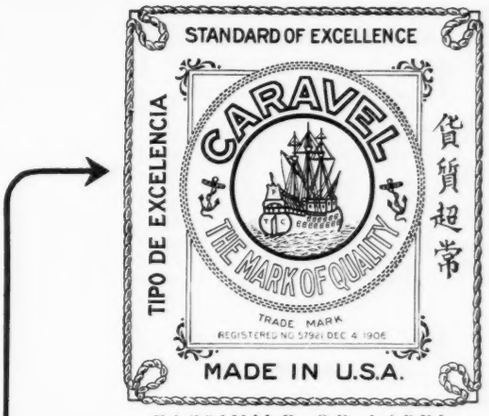
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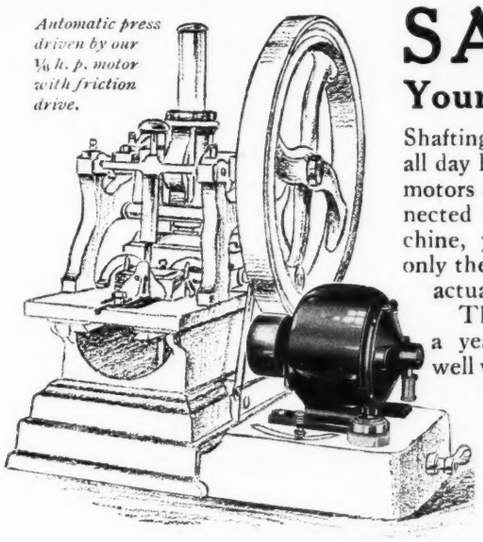
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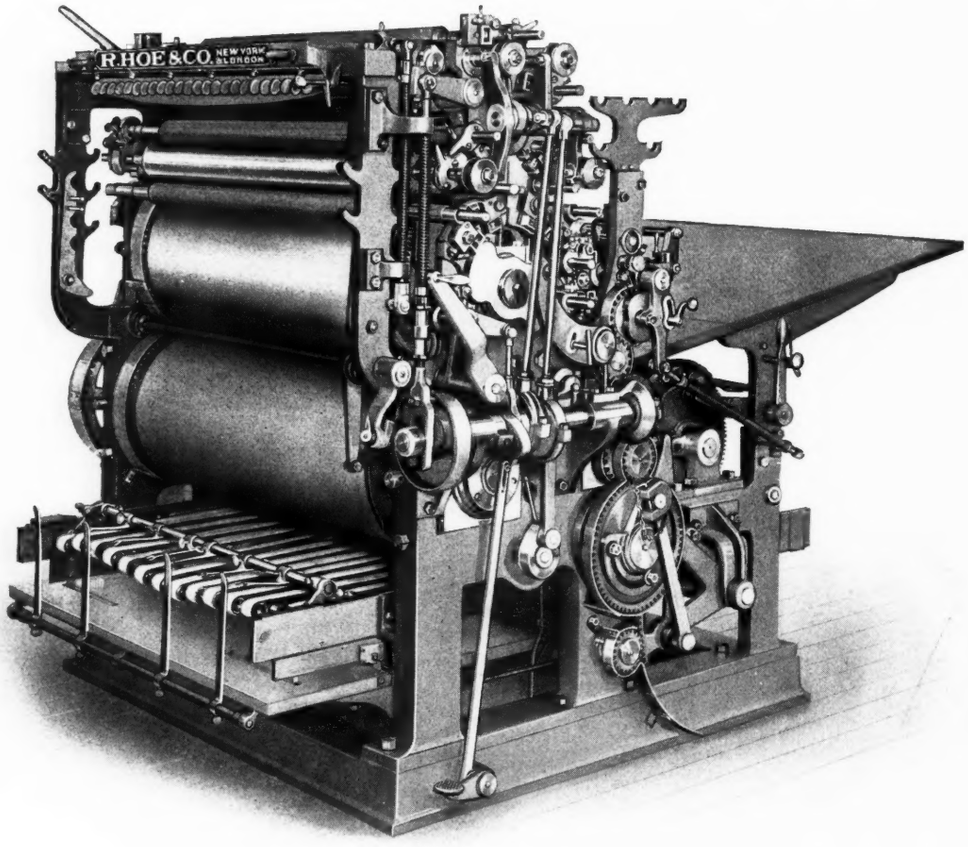
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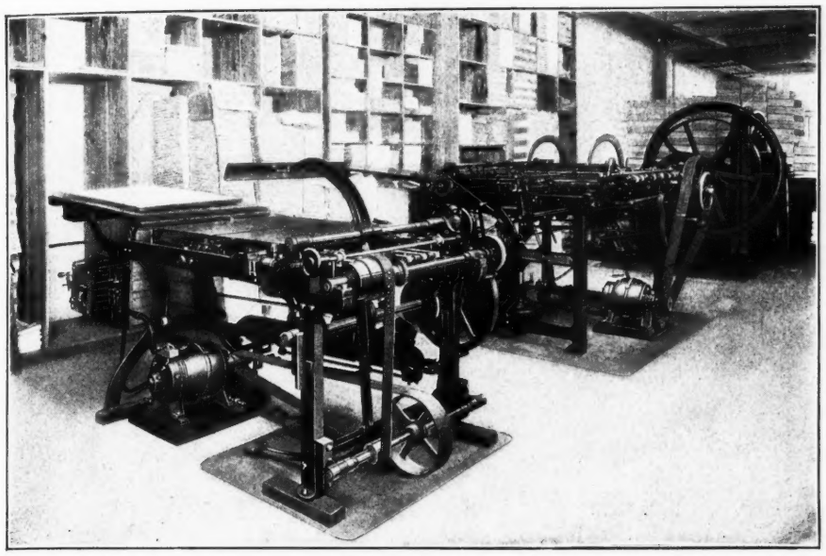
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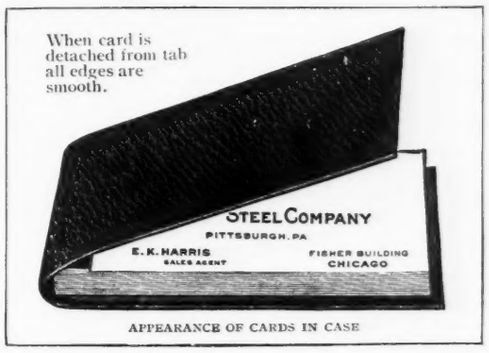
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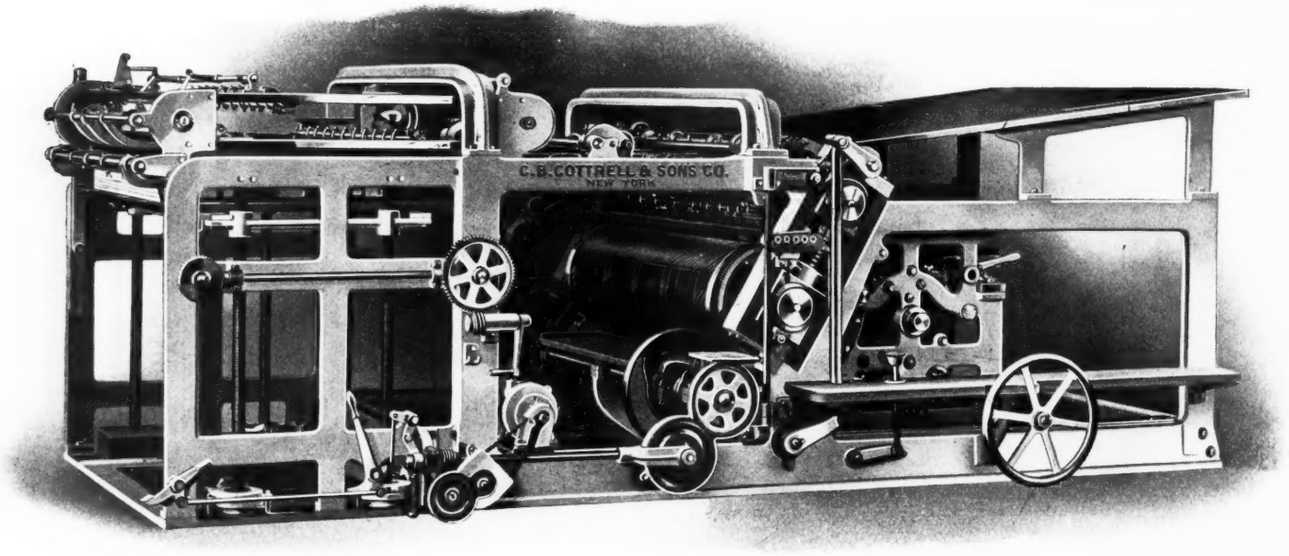
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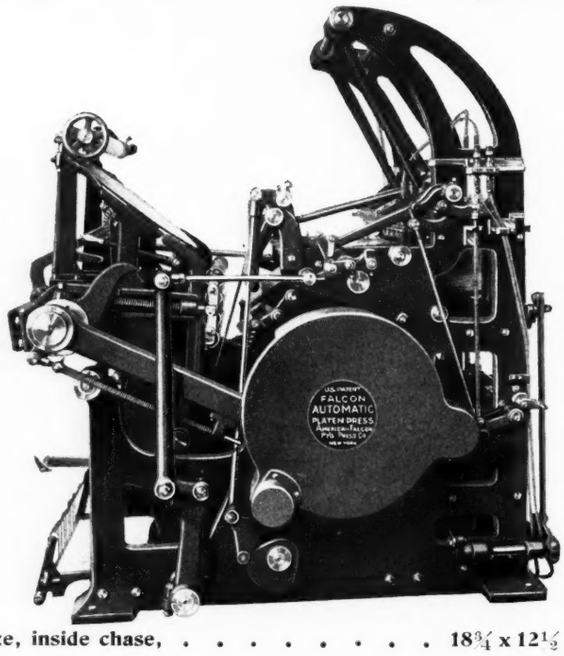
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Absolute register.



Some of the Users

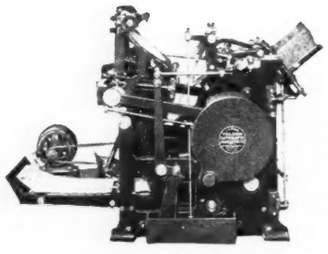
ASHBY PRINTING CO. . . Erie, Pa.
WILBERT GARRISON CO , New York
BRACELAND BROS. . . Philadelphia
BAKER-VAWTER CO., Benton Harbor
LONGAKER, PRENTICE CO., Philadelphia
CHAMBERLAIN MEDICINE CO., Des Moines
UNITED DRUG CO. . . . . Boston
E. RUGG & CO. . . . . Winnipeg
GEO. RICE & SONS . Los Angeles
KINGSLEY, MOLES & COLLINS CO., Los Angeles
SPEAKER HINES PRINTING CO., Detroit
FRANK PICKUP . . . . . New York
G. W. ENGLER . . Mount Vernon

Size, inside chase, ... 18¾ x 12½ inches.

The Express Falcon Platen Press

This press with Automatic Envelope Feed and Delivery is the fastest and most economical press for printing envelopes that has yet been produced. Speed, 4,500 envelopes per hour. The Automatic Envelope Feed Attachment can be removed and the Hand-feed Board substituted in five minutes, when flat sheets can be fed at the speed of 3,000 to 3,500 per hour.

Size, inside chase, ... 10⅝ x 7⅝ inches.

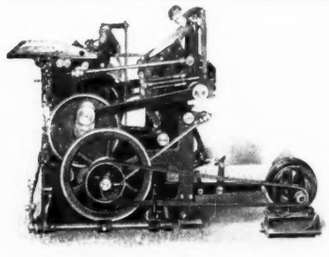


WITH AUTOMATIC FEED AND DELIVERY FOR ENVELOPES

COLLIERS
THE NATIONAL WEEKLY
416 West 13th Street
NEW YORK

Gentlemen,—We have had your Express Falcon Press in our place now about six months, and so far it has been entirely satisfactory to us. We are running envelopes from 3,500 to 5,000 per hour on it and getting very satisfactory results, and also find that it can be hand fed at least 3,000 per hour. The press is particularly adaptable to this sort of work as it has all the advantage of high speed and forms may still be changed on it as quickly as on an ordinary job press. So far we are very much pleased with its work.

(Signed) FLOYD E. WILDER,
Ass't Sup't.



WITH HAND FEED AND AUTOMATIC DELIVERY FOR FLAT STOCK

FURTHER PARTICULARS ON APPLICATION TO

Auto Falcon & Waite Die Press Company, Limited

(Successors to AMERICAN FALCON PRINTING PRESS COMPANY)

OFFICES AND SHOWROOMS

Rand-McNally Building, 160 Adams Street, Chicago

FACTORY—DOVER, N. H.

PACIFIC COAST SELLING AGENTS—GEO. RICE & SONS, 550 Los Angeles Street, LOS ANGELES, CALIFORNIA.

The Waite Die and Plate Press

THE SAVING

The "Waite" saves the cost of WIPING PAPER as it only requires 40-lb. paper. No other die press uses less than 60-lb. paper, just 50% heavier.

The "Waite" saves the cost of INK, as it will wipe a thinner coating than is possible on ordinary die presses.

The "Waite" saves the DIE or PLATE by reducing the wear to a minimum.

THE REASON

THE WIPER on the "WAITE" IS ABSOLUTELY PERFECT. It has a curved surface and rocks while passing over the die, or plate, wiping with an efficiency similar to, and only equaled by, the hand-work of the expert plate-printer.

The "Waite" gives hair-line register at full speed.

A NEW ONE—Size 6 x 10 inches

This press is immensely superior in strength to all other die presses. It will print in the middle of an 18-inch sheet. It embodies all the refinements of the smaller "Waites," including the absolutely perfect wiper, and has additional advantages making the press one which will fulfil every requirement of the most exacting die and plate press printer.

WRITE US FOR FULL PARTICULARS

Auto Falcon & Waite Die Press Company, Ltd.

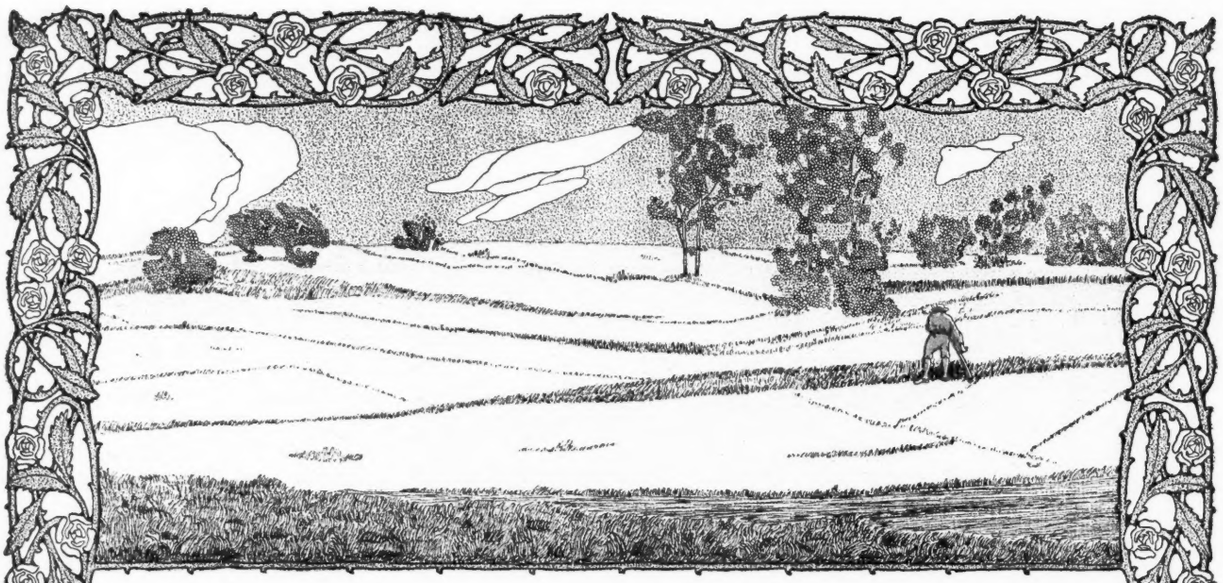
(Successors to American Falcon Printing Press Co.)

OFFICES AND SHOWROOMS

Rand-McNally Building, 160 Adams Street, Chicago

Factory at Dover, N. H.

PACIFIC COAST SELLING AGENTS—Geo. Rice & Sons, 350 Los Angeles Street, Los Angeles, California.



Take Joy Home

Take Joy home,
And make a place in thy great
heart for her;
Then will she come, and oft
will sing to thee,
When thou art working in the
furrows; aye,
Or weeding in the sacred
hour of dawn.
It is a comely fashion to be glad—
Joy is the grace we say to God.

Jean Ingelow

Designed and lettered by
F. J. Trezise,
Instructor Inland Printer Technical School and
I. T. U. Course in Printing.

Printed by
The Henry O. Shepard Company,
Printers and Binders,
130 Sherman street, Chicago.

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The Inland Printer

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XLIV. No. 4. **JANUARY, 1910.** TERMS { $3.00 per year, in advance. Foreign, $3.85 per year. Canada, $3.60 per year.

PERSONALITIES IN THE PRINTING TRADE.

BY A. H. MCQUILKIN.

NO. VII.—WILLIAM J. HARTMAN.

JOSH BILLINGS urged his readers to emulate the virtues of the postage stamp in that it sticks until it arrives. In all the efforts that employing printers have made to better the condition of the printing trade, temporary successes have been followed by reactions which have made later attempts at coöperation for reforms increasingly difficult. This brief sketch is to call attention to a printer who saw hope for better things, and, however remote the light of that hope might shine, held steadily to his purpose to make others see it, and, like the postage stamp, stuck till he arrived. Out of the confusion of ideas, and out of the distrust from disappointed hopes that were the aftermath of trade conflicts, W. J. Hartman began his efforts to make printers, the small printers particularly, see that, though they were competitors in business and might not through lack of acquaintance have much confidence in each other, yet there was helpfulness to all in association and consultation. There was much to gain in many ways, and nothing to lose, by meeting each other in a half-social, half-business assembly, and everything to lose and nothing to gain by each printer standing aloof and fighting the disintegrating trend of business single-handed. The writer attended the meetings of printers that W. J. Hartman had induced to gather in a room at the Sherman House in Chicago. This was on June 14, 1906. That the work of Hartman would bear fruit worthy of the thought within him was shown by the significant fact that almost every printer had to be introduced to the other printers. They did not know each other. Yet they were in business together in one of the greatest commercial centers of the world. Engaged in a business which is the very life-stream of commerce—the "Art of Making Known."

If it is true that "Compensation is measured by the quality of the service rendered," and applying that truth to the art of printing, we must be impressed by the thought that the printer has been willing to forget justice to himself and to take what his patrons "might be willing to give."

About fifty printers attended the meeting, and many times that number expressed their sympathy with its "objects," regretting their inability, for one reason and another, to attend. They were sincere enough in their excuses, for they came to later meetings in increasing numbers. They could not cavil at the "object" of the meetings, as the organization was one of the most informal description, its purpose being merely "To promote a spirit of friendship between all owners of printing-offices, and to meet at stated periods for the discussion and dissemination of useful information regarding trade matters, to the end that its membership may be benefited through a better understanding of trade requirements," forming a purely social and educational association.

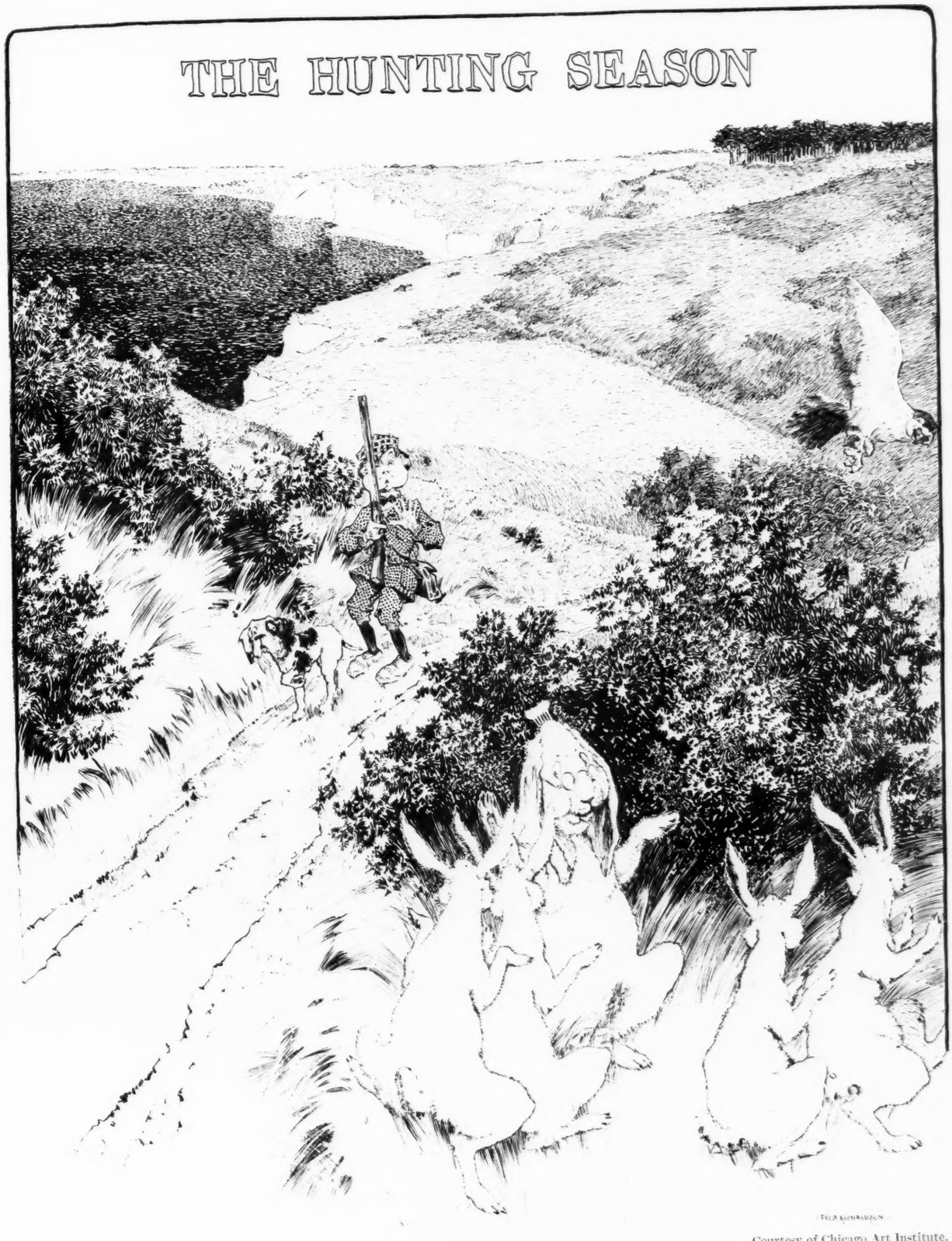
The officers were W. J. Hartman, president; T. H. Faulkner, vice-president; recording secretary, H. G. Adair; treasurer, W. N. Kerwin; sergeant-at-arms, J. C. Ward; H. P. Springs, E. F.

Breyer, J. C. Clark, G. G. Martin, C. H. Wells, directors. To hold the organization together, to extend its membership, to sustain the interest of the successive meetings, to vitalize the inert in the printing ranks, was work full of discouragements. Sacrifices of time and money and patience were made by Hartman to an extent that can be appreciated only by those who have had a taste of organization work. At that time, and for several years, the printers were hard to hold to sustained effort. The first meetings might be well attended, but, curiosity satisfied, the members would leave the labor of carrying on the work to the "few and faithful," reserving the right, of course, to come at long intervals and kick at what had been done in their absence, which is the way of organizations. Hartman, however, never called attention to sacrifices he had made or was making. He just held on and did the best he could under the circumstances. And year by year the Ben Franklin Club's spirit broadened as it found its work. Its foundation principle is to *induce the printer to ascertain what he has to pay for what he sells to the customer.* From this has come about the great educational movement which is slowly bringing into one all the organizations of employing printers on the American continent, indicated by the First International Cost Congress for Printers, in Chicago, and its first fruits — the American Printers' Cost Commission.



WILLIAM J. HARTMAN,
President, Ben Franklin Club, of Chicago.

William J. Hartman was born in Warsaw, Illinois, in 1859. He attended the school of his native city and "got into everything," including the local printing-office, as inquisitive and enterprising youngsters have done and will do for all time. Between the ages of twelve and thirteen he "accepted a position" in his father's general store, and, with the aid of a horse and wagon, became the medium of delivery, which gave ample opportunity for exercise. His father was elected county treasurer a few years later, and William became his assistant in the office. In 1880 he was of age, and, like most young men, he desired to try city life. His first six months in Chicago he devoted to the furniture trade with A. H. Andrews, and then went with J. S. McDonald in the printing trade, later holding down the job of general superintendent. In 1885 he took charge of the stockroom of the John Morris Company, the successors of Culver, Page & Hoyne, and from that went into the mail-order sales department, and up to general superintendent. On January 1, 1892, he took charge of the job department of the *Drovers Journal*, at the Stock Yards, until 1897, when, with W. F. Baum, he founded the *Live Stock World*. Selling out his interest in this venture, he went to the Kehoe Printing Company. In 1901 he joined with F. X. Daul and bought the plant of the J. C. Winship Company. December, 1903, Mr. Daul died and Mr. Hartman secured his interest from the estate, and became the controlling influence in the W. J. Hartman Company. In 1889 he was married to Miss Louise Wacker. He has one daughter. In his steadfastness of purpose and personal sacrifices in constructive organization, Mr. Hartman has inspired other workers in the practical upbuilding of the printing trade. The words of encouragement come from all directions; associations are being formed, good work is being done, the fraternal spirit is taking the place of detraction, an appreciation of the financial value of coöperation is steadily growing, the economic truths of the principles of community of interest are becoming more evident, the leaven of a better understanding is reaching into all the ranks of printerdom, and so, in no perfunctory spirit in this year of grace, the word goes out from printer to printer, from the Atlantic to the Pacific coast, giving suggestions won from experience, and thus practically stimulating the spirit of good will that makes for happiness and prosperity throughout the years.



Newspaper cartoon, drawn by Fred Richardson.

Courtesy of Chicago Art Institute.

"Now, children, don't laugh; that gun might go off and injure that young man."



New-paper cartoon, drawn by Fred Richardson. Courtesy of Chicago Art Institute.

AT THE SEASIDE.

"And you know, Lionel, mother said we should not wade out too far."

Written for THE INLAND PRINTER.

THE ART OF FABLE-MAKING.

BY ANNA M. DENNISTON.

FROM the genial simplicity of the days when the Greeks, either as gods or men, constantly "stretched forth their hands upon the good things set before them"—appearing to our eyes in the light of mere children at play with life—up to the present, when moderns implore the weather man to give a pleasant Sunday or snow at Christmas, there has been a little green lane beside the dry dust track of humanity's highway, where story, jest and fable thrive. Fables come by way of tradition or printed story and are often made realistic by some skilful pencil, pen or brush depicting the idea with greater force than mere words can. This is a practical century, and the cogs of Time's mill fit together in consecutive and systematic order as they turn to mark off the days. Even their hum is interrupted at intervals by that irrepressible and foolish question, "Do you believe in fairies and hobgoblins and nymphs?"

"No, no," comes the answer, "we do not!" Then, before we are aware, some persuasive talker strolls by with a talent for uttering wonderful nothings in so enticing and plausible a way that the world pauses again, casts a hasty glance toward the speaker and says, "Oh, well. Well, yes, maybe we do—we'll see!" Having relented so much, all is lost.

"'Twas Pan himself had wandered here,
A-strolling through the sordid city,
And piping to the civic ear
The prelude to some pastoral ditty.
The demi-god had crossed the seas,
From haunts of shepherd nymph and satyr,
From Syracusan times—to these
Fair shores—some twenty centuries later."

To our modernized sense the old stories come again and again, and the joke is really upon the plodding folk who say they do not believe, since through the thin veil of the "legendary" claim can be seen a dim outline picture of humanity itself taking its devious pathway through the world.

"Heart of nature—beating still
With throbs her vernal passion taught her,
Even here, as on the vine-clad hill,
Or by the Arethusan water.
New forms may fold the speech, new lands
Arise within these ocean portals,
But music waves eternal wands,
Enchantress of the souls of mortals."

A pipe story—this surely should appeal to the up-to-date mind. It is one, however, in which a piper, a dryad and an echo dwarf figure. The old Pan pipe sends its clear note rippling across the wilds, pouring its flood of tone into rocky crevices, and, in response to it, the cows and sheep and goats come home. A dryad has kissed the aged piper and made him young. An echo dwarf is properly reproved for impertinence by being boxed up in a dryad tree even as the offending present-day infant is properly punished by being put into a closet for misbehavior. It is easy to listen to a story and imagine how all must have seemed, but the real atmosphere of the home of dryads and pipers comes when the painter lends his hand and translates the hazes of strange worlds into the tints of more familiar hills and skies.

When walking down the street, does it seem quite incredible that the pedestrian should be likely to meet an inquisitive dwarf, a gryphoness, a water sprite and an absolute fool? It is surely not quite out of the question, since "everybody is a little queer except thee and me, and even thee is sometimes a little queer." By reference to the illustration it will be seen that some one has met this strangely assorted company and been able to introduce it to his friends. Off in a corner sit the writer and the patient artist, and we fancy we hear them murmuring as they work—

"O wad some power the giftie gie us
To see oursels as ithers see us——"

and with a twinkle in their eyes they continue to write and to picture the tales until at last all the world begins to laugh a little, too—and then to say, "To be sure we do believe in fairies!" after that never ceasing to chuckle over the clever discovery.

Another story begins in this manner: "Over the door of an old church in a quiet town of a far-away land, there was carved the figure of a large griffin." Also the story states in indubitable terms of seriousness that "a long distance from the town in the midst of dreadful wilds scarcely known to man there dwelt the griffin, whose image had been put over the door." This griffin—to make a long story short—became the devoted friend and admirer of a young canon, whom he intended to devour the next time he became hungry, but finding that some of the canon's people, who professed better intentions toward him, were unjust and unappreciative, preserved his life and brought him back in peace and comfort to his people after frightening them into intentions of future devotion to him. Observe how comfortably the canon is allowed to enjoy his journey. We contemplate in reposeful meditation the event of his being carried by a thing of fear and fury in such gentle slumber. Imagine the same canon sitting asleep



When he was sound asleep, the Griffin took him up and carried him back to the town.



"Isn't it a great thing to find a place like this?"



The Inquisitive Dwarf had three servants — a Gryphoness, a Water Sprite and an Absolute Fool.



"Now, then," cried the Dryad, who had opened the door of the great oak, "just stick him in there."

ILLUSTRATIONS BY FRED RICHARDSON.

before his own grate, with a pair of Dutch slippers falling off his heels — could such a position be more desirable? The persuasive pen and the tender brush touch are at hand in our strenuous matter-of-fact day to show us that we believe in these gentle things, and that their message to us is no idle one. Art for art's sake — a mere pilgrim — has wandered into this realm of prose, just to disturb it a little and stir its smoke clouds with the rustle of wings — dragon's wings, maybe, but strong enough to fly, at any rate, even in a murky air.

The most spontaneous and effective of art illustration is usually supposed to be reserved for book and magazine production, but a few years ago a progressive editor of a Chicago newspaper demonstrated his faith in the idea that true art is capable of interesting all the people, no matter whether they are perusing a page in leisurely manner or giving it a hasty glance in the midst of a hurried business-filled day. The theory upon which the editor and artist worked was that of producing a cartoon not claiming to be specially designed as a funmaker or satire, but laying claim also to qualities of true art. In this way the public press, as well as more serious literary and artistic compilations, should minister to and educate the public taste. The originals of these cartoons were exhibited in the Century and Aldine Clubs, in New York, and it was said that the success of such work in newspaper reproduction was without parallel. These same cartoons were given exhibitions at the Chicago Art Institute, the Detroit Museum of Art and the St. Louis Museum of Fine Arts, thus giving a newspaper drawing a mark of approval greater than that accorded to the average of this class. The subjects were timely to the seasons or to current events, and sometimes merely of popular interest. They varied from the purely humorous to the seriousness of war cartoons. They were all full-page compositions. At present one of the war cartoons is at West Point. The Lennox Library expects to secure one for an educational collection, and the London edition of the *Studio* has published four full pages of these drawings, commenting upon their quality as newspaper features. A collection of these same cartoons has been made in book form and is used as a text-book for the technic of newspaper drawing.

The work of Mr. Fred Richardson is illustrative of the fact that mere pictorial art, that which represents every-day things in a matter-of-fact way, is the least difficult for all to comprehend; but that which goes from the fact to the fable, from the object to the symbolic and from the real to the ideal, becomes less concrete and so requires more interpretative study to be appreciated. In fact, it becomes "high art," that much-maligned mystery which is the object of so much discussion as to its utility and its interest to commonplace mortals. Yet, it seems, as more and more thought is given to the subject, that the "higher the art," so long as it is studious and rational, the more absorbing the interest which it throws about the subject to which it is applied and the more awakening it is to those who give it their attention.

Written for THE INLAND PRINTER.

THE BORDER ON BOOK-COVERS AND BOOK-TITLES.

BY LOUIS F. FUCHS.

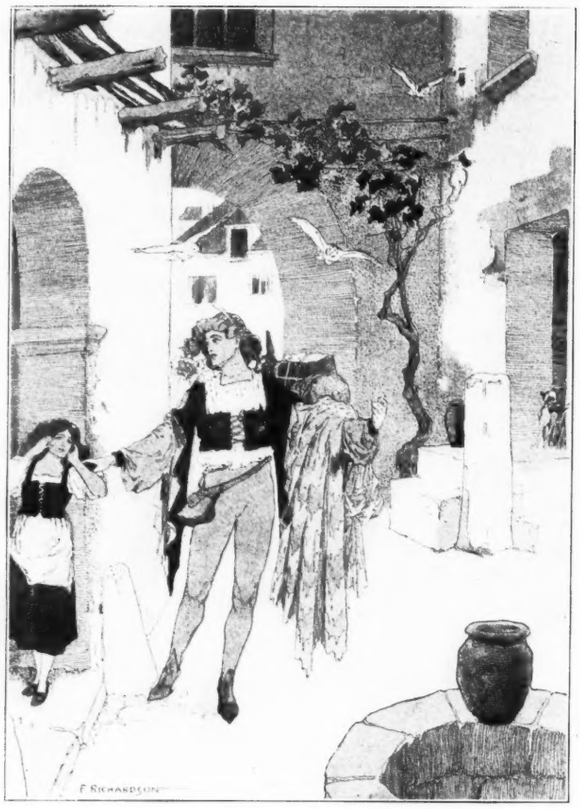
BORDERS have come to play so important a part in typework nowadays that an intimate examination into their use and misuse on book-pages should be productive of good. Unless one is thoroughly familiar with their use — and repression — the result of their indiscriminate application is so often problematical, that a graphic showing of methods would simplify their use, with a consequent augmentation of their practicability.

On the principle, then, old as the hills, that pictorial illustration is worth many times that of wordy redundancy, I have appended hereto several examples of the use of borders on book-pages, and pointed out why certain results happen.

Borders, properly used, must be classed above mere ornamentation. Frequently they constitute the motif of the design (as in Fig. 1) — with the text-matter wholly in accord, yet, if correct, always legible. Improperly used, borders mar the whole, as in Fig. 2, and become not only useless, but as meaningless as an ornament out of place. Regarded, then, as more than embellishment, the foregoing sounds the key-note of their proper use.

Figs. 1 and 2 are the same form — text and rule — differing only that in Fig. 2 the character border pieces have been lifted and geometrical squares placed in their stead. In Fig. 1 we have legibility of text in the highest degree, despite the unusual blackness of the cast border, due entirely to the fact that the border makes a contrasting panel, a background on which almost any readable typeface would stand out distinctly. As it is, the selection of type in this instance not only emphasizes the legibility, but is in perfect harmony with the border — a harmony so pronounced that each complements the other.

Fig. 2 tells another story — that of conflicting elements. As said, there is absolutely no change of either type-lines or rules, yet there is utter absence of balance. The type-lines, standing compara-



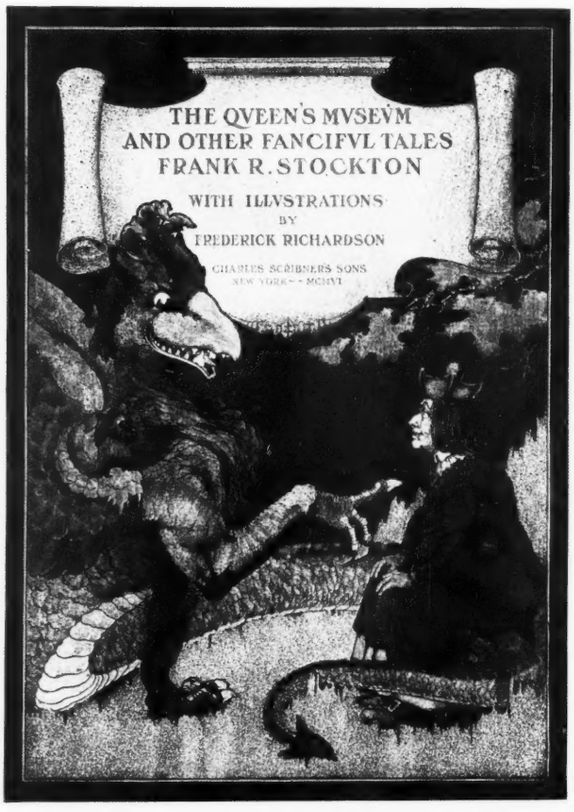
"Over the youth's arm lay folded the magic cloak."



"Queen Zixi rode out, at the head of her army, clad in a suit of mail."



"Almost before she knew it, Aunt Rivette had descended to the roof of the royal stables."



ILLUSTRATIONS BY FRED RICHARDSON.

Public Library



Fig. 1.

tively unhampered in the same position in the panel as in Fig. 1, are less easily visualized, the general effect of the whole page being one of aimless diffusion of focal point. In fact, there is no focal point, even the strong "Goody" being inadequate to lift itself above the numerous other fighting points. It's clearly a case of too many cooks spoiling the broth, and should serve as an object-lesson of what to avoid.

These two figures illustrate one method of how to achieve or miss that legibility without which no type-message can be called correct, the method being best told in one word — contrast.

But, if the principal of strong contrasts to produce strong effects is successful, it by no means follows that results can not be obtained equally well by other methods, and to illustrate further Figs. 3 and 4 are shown, each achieving legibility by its own peculiar values. Fig. 3 is really a picture of tonal values, the gamut being run of high light, half-tone and shadow. Viewed at a little distance, these values become more pronounced, but the text is less legible — quite the reverse of Fig. 1. But, as a book-cover, close to the eye — its function — it is very legible, chiefly because of its extreme plainness. Every letter and dot of the text-matter is embraced in a single glance — it "gets there" in all candor and without a jarring note. Now, take the title (Fig. 4), made from Fig. 3, by stripping off all border and substituting face rules, as shown. Still legible, but less so, isn't it? The reason for the quick change (same text-matter, you see) is twofold, one being that a disturbing element has been introduced, in the shape of an ornamental tailpiece, which is pretty nearly successful in distracting attention from the word "Goody"; the other being the practical annihilation of balance in the whites in the panel.

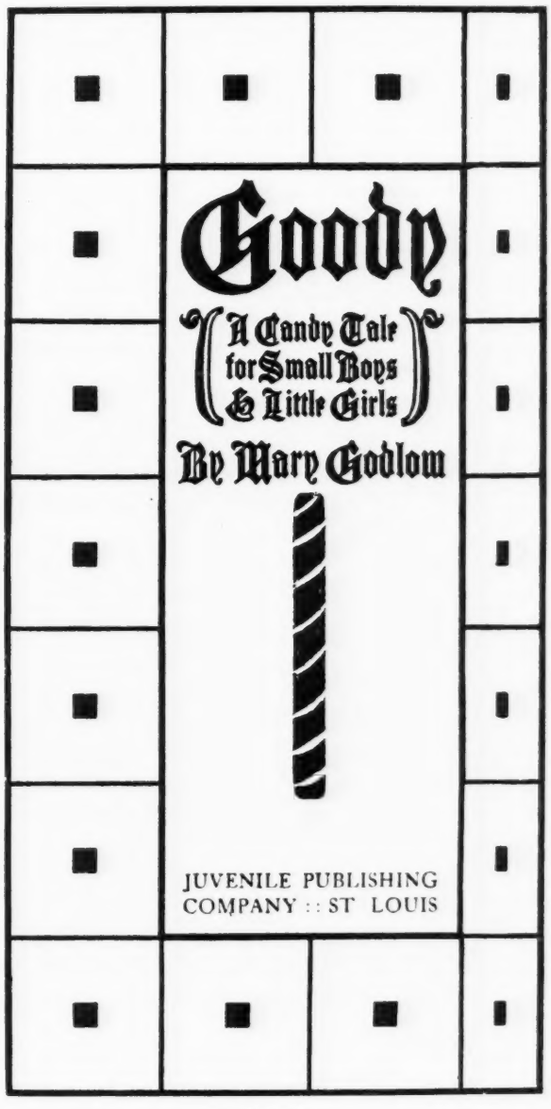


Fig. 2.

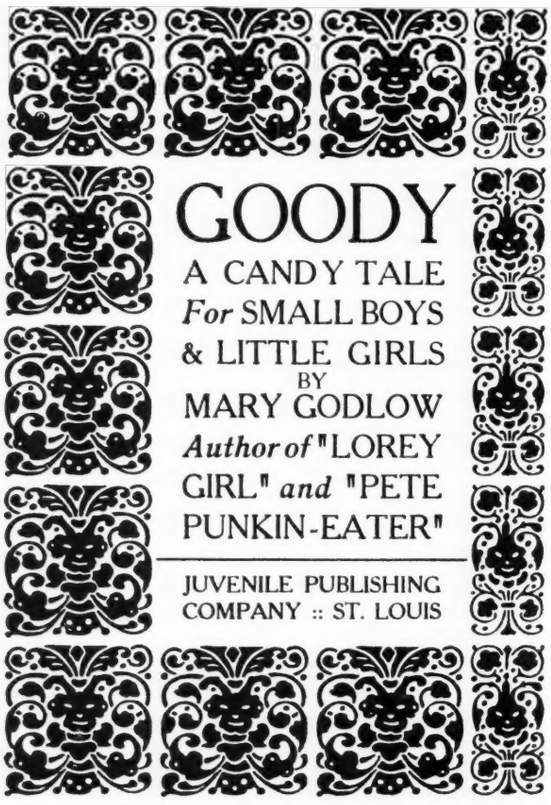


FIG. 3.

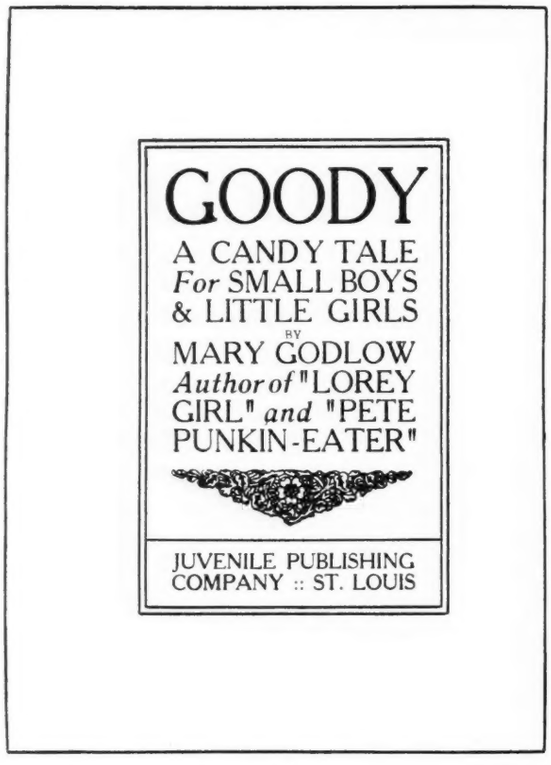


FIG. 4.

Ordinarily, this page would be considered good typography, dainty and tasty, but it doesn't stand the close analysis which good typography — correct typography — should stand. It is readable, to a considerable extent, yet only so after some study to catch its principal features. And always is that tailpiece in evidence, too much so.

Yet, taking these two figures (3 and 4) on the whole, forgetting the faults of Fig. 4, we have two other distinct methods illustrated whereby strong legibility can be achieved, namely: In Fig. 3 the principle outlined is the value of tone effects; in Fig. 4 the monotone effect, which is perfect in all

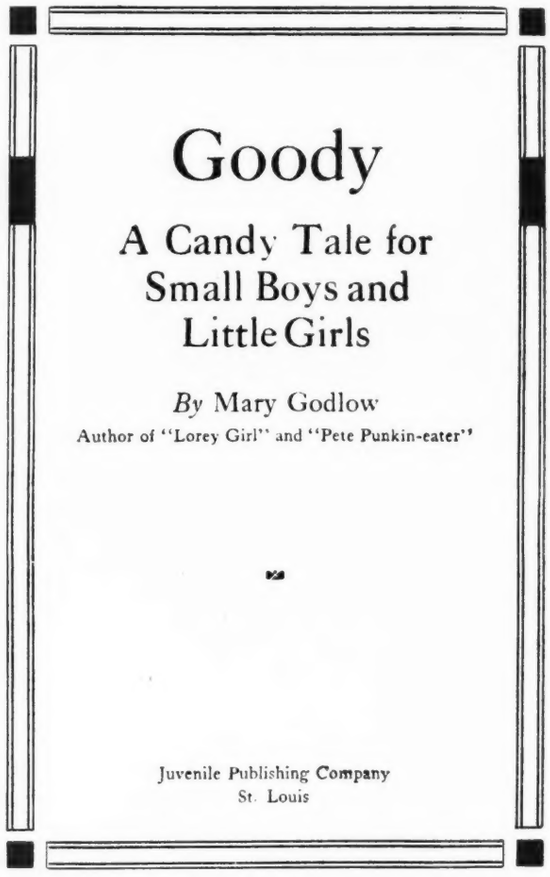


FIG. 5.

respects, except for the tailpiece — the caption word being stronger than the rest only because of its size, a perfectly normal result.

Fig. 4 is fanciful, no particular or fixed method being applicable to results like it, except that due care must be taken in spacing, and, of course, a proper repression exercised in the choice of material and the amount used. This page would look equally well with a single face rule border around the text; would look quite as good with a parallel face rule border, a solid three-point rule, possibly, even, a solid six-point rule. None of these changes would, in the least, detract from the legibility of the text-matter. But a sudden change of type-face, or a border too ornate, or one encroaching too near to the type, destroys the balance of white.

Written for THE INLAND PRINTER.

BUILDING AND ADVERTISING A PRINTING BUSINESS.

BY HERBERT H. STALKER.

PRINTERS should be notable as advertisers. They are conspicuous because they are not. I have been a printer, and am now an advertisement writer. What I may have to say on the subject will, therefore, be not from a theoretical standpoint, but from the practical viewpoint of one who knows the business. Ordinarily, an article of this nature should deal exclusively with the subject to be discussed, but I shall diverge somewhat, and, in the hope of making it more interesting, give some of my personal experiences, covering a period of nine years in the job-printing business.

It was in February, 1899, at the early age of eighteen, that I hung out the following shingle: "H. H. Stalker, Progressive Printer." The last wages I had received were $6 per week, throwing type, in a large printing-office. I had a smattering knowledge of the rudiments of printing, could feed a Gordon press, had plenty of ambition and $400. Pretty small equipment. A man of thirty would hesitate a long time before entering the printing business with such meager resources, but, as a youth of eighteen, I never thought of such a thing as failure, and I think, perhaps, that's what saved me.

When the type was laid, and the press set up, and the rent paid for a month, I faced the cold world of business with less than a five spot in my pocket, and not a dozen friends in the town.

In nine years I succeeded in building up a job business grossing over $700 a month, in all of which there was always a profit of twenty-five per cent, and, in a large portion of it, as much as thirty per cent. I did it all by advertising and getting out good work.

I took to advertising for two good reasons. First, I believed in it, and second, I was too timid to solicit. I followed the policy I adopted in the beginning, steadily for the entire period I was in business. Never a month rolled around, no matter how busy, that customers and sought-for customers did not receive a reminder that the Progressive Printer wanted their business, and a good reason always went with it. Seven months passed before I made an impression worth noting. But I never wavered. I spent money that properly should have gone to the landlady, for advertising. But, in the end, it paid. She never lost a cent, and I made money.

I used every kind of advertising, from the dignified argument to the curious novelty. No one ever knew what would come next. One month it was a blotter. The next a pencil, perhaps. I used a house organ for some months. I conducted a prize contest, giving a prize payable in printing for the best article on why one should buy only the best printed matter. One year, in the month of May, I sent up north for a quantity of trailing arbutus. I then printed a card about 2 by 4½ inches, bearing these words: "'Tis May Day. Compliments of H. H. Stalker, Progressive Printer." A slit was cut in the left top corner and the stems of a bouquet of arbutus slipped snugly under. These I passed about town and made a decided hit. It put Stalker firmly in the minds of business men in a way not soon forgotten. The following year I used a similar idea, substituting violets for the arbutus. Another stunt that attracted considerable comment was one that I called "The Story in a Nutshell." Procuring a number of English walnuts, I cleaned out the inside, printed a little argument about my printing, and, placing it in the shells, stuck them together with a slip of paper protruding on either side of the closed shells, reading, "The Story in a Nutshell." You can readily imagine that Yankee curiosity did not let many of those nuts remain uncracked. It brought increased business and reputation, so it was worth the slight trouble. Another time I had my picture taken playing on a jew's-harp, underneath which I inscribed, "I Harp on Quality," and I did. Nothing but the very best work was ever permitted to leave the office. In the inside of this folder I had printed a little argument on one side and the railway time-table on the other.

That's plenty of personalities. Now back to the question of advertising a printing business. As I stated in the beginning, printers should be notable as advertisers, but are conspicuous because they are not.

Why is it? Why, with so much of the material needed for advertising, do they do so little of it? Their daily bread depends largely upon the amount others do, and yet the average printer is doing remarkably well if he succeeds in keeping a supply of four-ply pink translucent business cards on hand the year around.

Don't complain, my brother — don't complain that there's no money in the printing business; that business is poor, until you have exhausted the resources so close at hand for making money — for making business better.

Have you put in a new series of type? Let the people know about it. Tell them what nice, clear, clean printing new type makes. Have you facilities for handling special classes of work extra well? Nobody will know it if you keep still about it. Do you think your style of composition is just

a bit more classy — more artistic than the other fellow's? Proclaim it. If you don't toot your own horn, who will? Can you hustle work out in a hurry? There are plenty of "hurry-up" business men who would like to connect with a "hurry-up" printer. Think of the scrap stock you can utilize in this way. Think how much more cheaply you can produce advertising than can any one else. Everything at hand to work with.

And then there's the power of suggestion. You hear a lot about that in scientific circles, but it is just as applicable in the printing business. Have you an idea? Work it out. Risk a little time on it. Dummy it up and take it to Smith. If you're half a salesman you'll come back with a nice order. You'll cinch Smith's business, too, for when you can offer advice and suggestions as well as take orders you are going to be too valuable to trade off for another printer with a smaller price. You are going to be able to command better prices for your work.

And there you have it. *Create* business — *create* it. When there isn't any, get your brain busy. The print-shop is a veritable breeding ground for advertising ideas. The whole trend — the whole atmosphere of a print-shop is of advertising. There are to be seen and studied the best ideas, the gray matter of all your customers, in letter circulars, mailing cards and hundreds of other things. If you will, you may profit by them.

And, when you advertise, for goodness' sake avoid the commonplace. Don't say it like all the rest. Put *your* character, *your* individuality into it. Personality is the most important factor in any business. It's the *personality* of the man directly responsible that makes or breaks a business. Don't be afraid to express yourself. Speak out. Make it ring with spirit, vigor, sincerity, conviction. Then you'll get them coming. If you can't do these things, get some one who can. There are plenty of men who can help you, and you will find the money well invested.

So, brother, forget those pessimistic thoughts of yours. Cheer up. Dig in. Printing is a great big field of opportunity. It's an educator, a refiner. It's an art, not a business. I'm proud of my past connection with it, and so ought you to be. There's only one profession that holds more charm for me, and that's — advertising. That's why I'm in it. But my first love — printing — shall ever hold a place in my heart and memory that the brightest of earth's gifts can never dim. In the next three or four issues of THE INLAND PRINTER other phases of business building will be taken up. There are many side lights in its problems, and the experiences of readers will be helpful.



"SPANISH MARKET," MADRID, SPAIN.
From water-color by Dudley C. Watson.

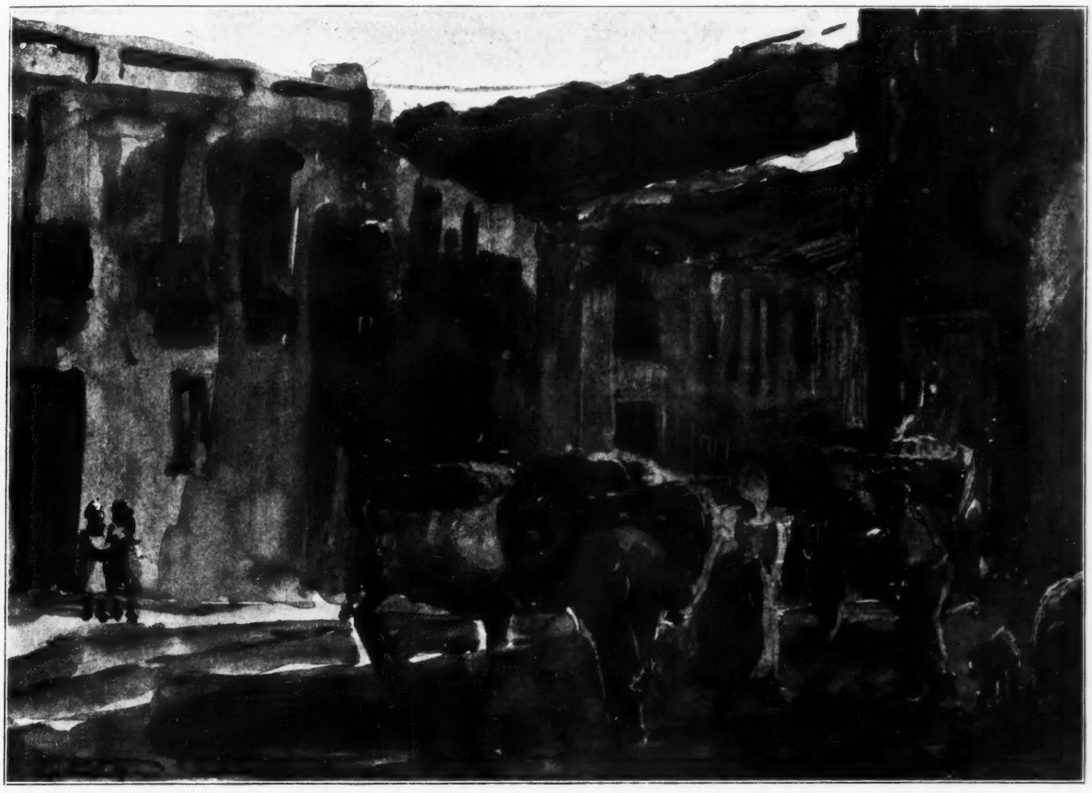
Translated for THE INLAND PRINTER.

THE INVENTOR OF THE FIRST MACHINE FOR RULING PAPER.

BY N. J. WERNER.

JULY 14, of last year, marked the sixtieth anniversary of the death of Sigmund Adam, the pioneer in the art of ruling paper by machinery. He was born, says the *Schweizer Graphischer Central-Anzeiger*, on December 28, 1776, at Warzenried, in the Bavarian woodlands, and was the son of a gentleman farmer. He studied for the Catholic priesthood, and, in 1801, entered the prelates' seminary of St. Zeno, at Reichenhall, pursuing there the vocation of teacher of mechanics and physics. While so engaged he had the opportunity of observing the inconveniences pertaining to the ruling of the paper used in the school, which was done by hand. One day, while standing before an open grand piano, he observed the similarity of the position of the wires to that of the spaced lines on the ruled paper. This evoked the idea of constructing a wooden frame, strung with evenly spaced wires, upon which, after inking them with a self-invented felt roller, he laid the paper and by means of another roller impressed the lines thereon. The process worked successfully, and by the use of this first ruling apparatus all paper was then ruled in St. Zeno's, to the great joy of all who had practiced the former slow and laborious manual method. But Adam himself was not entirely satisfied, as it seemed to him that the apparatus was still too crude, and he studied further to secure its improvement. While working at ruling one day, he absent-mindedly touched with his hand, which was blackened by his ink, a spool of piano wire, which rolled away from him over a sheet of paper and left its impress in parallel lines upon its surface. This instantly brought to the inventive mind of Adam the conception of a machine with a ruling cylinder. He had his first cylinders made of pewter, using up his possession of pewter plates and tankards for them. Later on he had the cylinders made of brass.

After the suppression of the Bavarian monasteries in 1803, Sigmund Adam went to Munich, where he worked energetically at the perfecting of his ruling machine, eventually succeeding in producing cross-line ruling, as well as lines of different widths and lengths, and in various colors. The products of Lineator Adam, as he was called, became widely known. He was commissioned to rule all the paper for the Munich schools, supply



AWNING-COVERED STREET, SEVILLE, SPAIN.
From water-color by Dudley C. Watson.

blanks for the Government and business forms for private firms. Among musicians his ruled music-paper became renowned. But, though his fame even spread to foreign lands, Adam did not understand how to exploit his invention in a financially profitable way. His great modesty also interfered with his making all that was possible out of his machine. Others stole his idea, despite his patent rights, and copied his methods, and harmed him in many ways. In some reference works he is even robbed of his honors as an inventor, the ruling machine being credited therein with French origin. Adam died July 14, 1849. The establishment he started still exists in Munich, and is now run by a grandniece, Fräulein Marie Adam. Some of his original machines are said to be still in use.

Written for THE INLAND PRINTER.

SYSTEM AND THE PROOFREADER AS SAVING FORCES.

BY CHAS. HAYES.

WHILE master minds are exerting their best efforts to turn the searchlight of the cost system into the dark corners of faulty business methods, there is a general tendency to overlook the necessity for preventing loss through spoilage in the mechanical departments. In most cases, the cause of spoiled work can be traced to the composing-room and plays a prominent part in the nonproduction of profit in that department, which should and will produce profit if handled to do so.



STREET SCENE, SEQUNTO, SPAIN.
From water-color by Dudley C. Watson.

The growth of the school system, the great advances in business and industry, and the progress of social life, so increased the demand for ruled paper as to call forth greater productive activities. Adam's invention was greatly improved upon, and next appeared the pen-ruling machine — from America. The litho and book presses also supplied ruled paper in large quantities. Finally, everybody forgot the ingenious but modest man who first recognized the need of mechanical methods for producing this commodity, worked to meet it and laid the foundation for a great industry.

Many proprietors claim that their composing-room does not pay. Let us concede that; but it is not reasonable to suppose that a well-equipped composing-room can not be made to produce a reasonable profit.

Space forbids entering into many details, but one of the many important evils open for discussion concerning the welfare of the general job composing-rooms is the small amount of attention paid to the proofreader.

When we take into consideration the importance of the duties the reader should perform, and

the prominent part he takes in the organization of the mechanical department, we can not get away from the fact that he can be a very important personage if properly handled.

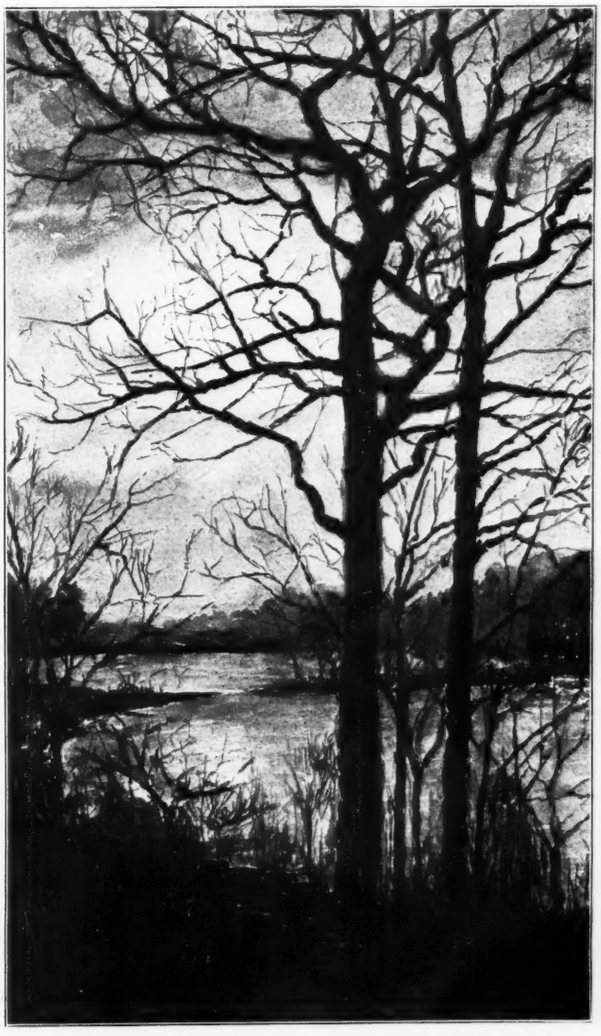
Readers are like composition in one respect, inasmuch as that they can be classified, we might say, into two classes — the book, or literary man, and the general job man — each of which may become invaluable in an office when his respective talents can be used to advantage; but to place him in an office catering to a class of work which is foreign to his natural taste would be very much like asking a man who has a natural inclination for stonework to set up a fine-art booklet or catalogue.

It is generally understood among master printers that the collating, charging and collecting of a reasonable price for author's alterations is a most difficult matter, and they quite frequently let it go by rather than have a dispute, simply because they can not present to the customer the evidence in a clear, concise manner, without separating author's corrections from office corrections on a proof, which the customer either does not or will not understand.

Such items can be charged, good evidence produced and the bill readily collected without trouble, and the price of work in question can be carried through the plant in a manner in which it is almost impossible to make a mistake, by organizing the duties of the proofreader to conform with those of the balance of the force, and vice versa.

For illustration, let us consider the general job-office that possesses a clientèle from which it draws a conglomerated mess of work, and which does not claim to make a specialty of any class of printing, and which estimates to get any job from which a profit can be realized — in fact, an office that is equipped to turn out a first-class job of any kind, from a visiting-card to a fine catalogue or booklet.

In an office of this kind the opportunities for loss appear to be and are almost infinite; but these losses can be brought to a minimum by always bearing in mind that there is a reader in the office, that he is there for a purpose, and then see that he fulfils that purpose. The writer has been quite successful in an office of this kind, and largely by organizing a coöperative system between the entire plant and the proofreader. When the compositor has set his job according to instructions, he is required to place a proof of it, together with the copy and job-ticket, on the reader's desk, who, in turn, after reading and marking corrections, stamps it "first proof," and sends it by the copyholder to the foreman's desk. The foreman examines the work to see if it is set according to specifications, and returns it to the man who set it up for corrections, with any further instructions, if there be any. When corrected, the compositor is required to take a new proof and place it, together with the first proof, copy and job-ticket, on the reader's desk, who revises it and again sends it to the foreman's desk. If there are no more errors to be corrected, the reader marks the proof O. K., with the date on the corner of the proof, which indicates to the foreman that the proof is ready to be sent to the customer for his approval.



"BEFORE THE AWAKENING."
From water-color by Dudley C. Watson.

If there is an error, even so small as a turned comma, the reader must not O. K. the proof, and the foreman must not send out a proof without the reader's O. K. Each proof must be returned

to the man who set the job as many times as there appear errors, or until the reader's O. K. appears thereon.

When the reader has placed his O. K. on the proof, the job has been set up according to specifications and the office has filled its part of the contract and complied with the requirements of the estimate typographically.

The proof is then sent to the customer, with a request that he O. K., if satisfactory, and also a reminder that any alterations from the original copy will be charged against him as time work.

By sending a clean proof to the customer the possibility of having any marks of office corrections conflict with any corrections or changes the customer may make is impossible, and he is then at liberty to mark any alterations he may choose. If he marks it O. K., with his signature, it is safe to go ahead and print; if he hands it back to the boy with a verbal O. K., send it back to him for the written O. K., as the boy is not responsible. If he marks alterations, make the alterations, have the reader's O. K. on the new proof as before, and again send it to the customer for his approval and O. K. Under no consideration go any farther with the job until you have the customer's O. K., and if he disputes the bill for alterations, you have the proof upon which he has marked and authorized you to do the extra work, and with no other marks but those made by him, also the proof with the final O. K. which shows his approval.

After the customer's O. K. has been received, we can not yet dispense with the reader, as far as this particular job is concerned. Far from it; we need him on the job now just as much as we did before. The mere fact that the job is set, tied up in pages and the customer's O. K. is on the proof, does not render it immune from accidents, as it must be handled many more times before it is ready to be billed.

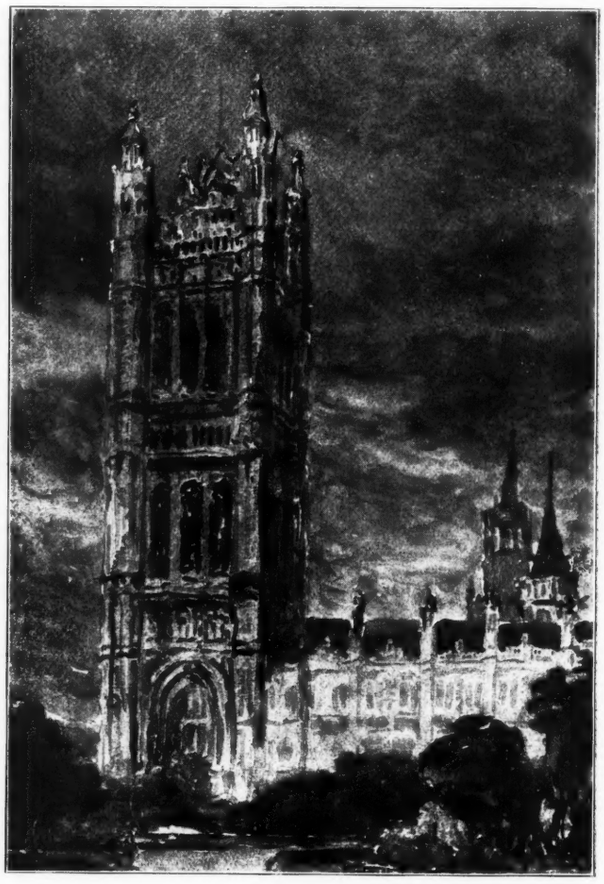
If the matter should be in galley form, the make-up is required to take page-proofs to the reader and from the reader to the foreman, in the same manner as above stated at first reading.

If the proofs which have previously gone to the customer and which bear his O. K. are page-proofs, and the stone-hand has then to perform his part, he is required to beat off a stone-proof of the entire form before locking up finally and have the reader O. K. the stone-proof, that anything in the form, such as crooked lines, etc., and the many other accidents that can happen on the stone dur- the progress of the stonework, may be adjusted before the form goes to press.

When the pressman receives the form, he gets an O. K. for position; but when he brings his sheet to the foreman for the final O. K., that sheet must also go to the reader for his final O. K. No doubt, many will consider this unnecessary, but a very good reason for this is, that a pressman invariably unlocks a form to plane it down, which is part of his creed, and again, he unlocks the form, lifts out cuts, illustrations, etc., underlays them; and history would no doubt reveal the fact that in the past many jobs have been printed, and even bound up, with cuts and illustrations run upside down. The reader's O. K. obviates the possibility of the office standing the expense of reprinting the job.

This method of handling the reader is now used in a fair-sized office of the class mentioned, with a record of not one single reprint job from January to December, and not an hour's alteration time gone astray.

It would be surprising to a great many offices to learn how many times in a year a reader can prove of valuable service, by detecting and rectifying errors and mistakes that would otherwise prove disastrous, when he is required to perform his duties in a specified routine, and the evidence by which a customer can be convinced that his bill for alterations is legitimate and just is sufficient to warrant the fact that the bill will be paid.



TOWER OF PARLIAMENT, LONDON.
From water-color by Dudley C. Watson.

Spokane
Library



LONESOME.

From photograph by J. R. Wall, in the Christmas number of *The Weekly Press*, Christchurch, New Zealand.



Copyright, 1909, The Inland Printer Co.

"TRAGEDY!"

Drawn by John T. Nolf, ex-printer.

The Inland Printer

A. H. McQuilkin, Editor.

Published monthly by

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The Inland Printer is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, three dollars and sixty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

Important.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

W. H. Beers, 40 St. John street, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), De Montfort Press, Leicester, England.
Raithby, Lawrence & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Wm. Dawson & Sons, Cannon House, Breams buildings, London, E. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
Alex. Cowan & Sons (Limited), Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18, Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
A. Oudshoorn, 179 rue de Paris, Charenton, France.
Jean Van Overstraeten, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

ADMINISTRATIVE costs are a great drag on some printing institutions. It is impossible for the producing departments to make good where relatives and the friends of customers are "taken care of" in the front office. Rarely do men or women who secure their positions in that manner measure up to the requirements. If success is to be snatched from the hurly-burly, the clerical force must be selected with as much care as the most important of producing forces.

VIGILANCE is the price of success if one is in the competitive field. Not only must the cost of production be looked after, but the schemes of the purchaser to compel the making of a mistake must be circumvented. The estimate made in haste or the one figured out in strange surroundings is the fruitful source of loss. Without the knowledge that a cost accounting system gives, the printer is bound to be the victim of such methods. Even with that knowledge it is difficult to avoid being taken into camp by the shrewd buyers who set up such schemes.

"COME, let us reason together," uttered many centuries ago, formed an invitation to men to lay aside, as far as possible, selfishness and prejudice, and dispassionately reason one with another concerning those things uppermost in their minds. The come-let-us-reason-together spirit has lived through the centuries and is now exerting its force in every phase of human endeavor. In all stations in life, and in every avenue of human endeavor, there come those who would banish this force from among us, but they will not succeed — they can not turn the tide of human progress and development. In the world of industry we have the reactionary employee as well as the reactionary employer. They are kindred spirits. Each would drive the other to perdition with the "big stick"; each would "save his country" by saving himself and destroying the other. But, thanks to that horse-sense principle enunciated so many centuries ago, society will save itself by a steadfast and growing adherence to its faith in the reasoning power of man in the settlement of its great industrial problems.

THE solution of the problem of the best course to adopt to insure promptness in arrival at the time set to begin work for the day in different establishments has been discussed in *American Industries*, through a series of articles contributed in a contest for prizes offered for the best scheme presented to accomplish this end. Foremen in

printing-offices are constantly annoyed by the perplexities which the settlement of this question entails. A method which would be successful in dealing with one class of workmen might prove a distinct failure when applied to another class. Human nature would seem to be open to the same treatment in all branches of industry. However, vocation has much to do with a man's mental make-up, and what would appeal to one class as a fair method might be repugnant to another. From this point of view, therefore, it would not be a wise policy to adopt a general plan to be applied to all workers. Tardiness with some is a constitutional habit, with others it may be due to distresses which most self-respecting men are disinclined to voice. The judgment and discretion of the foreman or superintendent is shown at their best or worst in this problem. In the vexations of the many things he has to contend with, if the foreman has not self-control enough to make his protest to the tardy one without bitterness and hear his story, if he can not analyze its sincerity and act broadly and decisively, he is in the wrong place. Workers whose vicissitudes are considered, whose individuality is respected, are an asset, for they gladly and voluntarily safeguard the interests which they feel to be indentified with their own.

AS PREDICTED in these pages many moons ago, the magazines are beginning to turn their attention to the daily press. From the cheapest and gaudiest to the staid and plain *North American Review* there is a tendency to assume a critical attitude. In several ways the newspaper has felt the smart of the magazine's lash. We recall the campaign against objectionable advertising, in which many publishers joined rather reluctantly, for it meant the loss of ready money to not a few. In the flood of general advertising that has been such a marked feature of business life in recent years, the magazines easily secured the lion's share. The place the monthlies and weeklies of national renown have obtained in the hearts of the people had a great deal to do with the newspapers losing caste as publicity mediums. Our newspaper friends then began a campaign to demonstrate the value of the daily press to advertisers. There was not an acrid word in the "literature" incident to this at the outset, but the champions of the respective mediums have reached the place where they are "saying things." The controversy has served to show that in the race for advertising the daily newspapers and the magazines are in real competition. This will not tend to lessen the energy with which the so-called "muck-rakers" of the magazines will attack the daily press. If the war ever comes in reality, it will probably be the beginning of the end of a certain kind of journalism. The effect of such a campaign has been discussed in newspaper offices, and, so far as the private opinions of newspaper workers have reached this writer, the bulk of them believe the magazines have the "chance of their lives if they have the nerve to go to it," to quote a former editor for a multimillionaire publisher. The same gentleman expressed the opinion that the insurance and other investigations would pale before a flood of truth about newspapermaking in large cities. If the predicted exposé comes it will be of intense interest to all who have to do with the smell of printers' ink.

RESPECTABLE advertising people long ago condemned the souvenir and similar publications, because they were genteel "hold-ups." Now, the special edition is being discussed by the fraternity. Except in rare cases, where it takes on the form of the text-book, it, too, is being excoriated, and rightly. THE INLAND PRINTER always has avoided the shady practice of getting out an issue because it was thought advertisements could be secured, and, therefore, it does not wish to descant too much upon the subject. At a recent meeting of the Technical Publicity Association the debate raged around this question, and at the conclusion it showed that out of thirty-five present and voting, twenty-five were opposed to special issues, and even the champions of the minority did not pretend to say that a special issue was justifiable, unless it was called for and could be utilized by the subscribers. Mr. Frothingham, the well-known advertising manager, stated that the average special issue had no place in twentieth-century journals. He denounced it as a practical confession that the publisher is short-changing his readers in all his regular issues, for, if the material placed in the special be live and vital, the subscribers are entitled to it in a regular number. This is good logic as well as good ethics and in keeping with the facts. Usually a technical journal exerts all its energies to get as much matter of value to its readers within its covers as is possible, and when the usual special issue sees the light of day it is not in any important particular different from ordinary issues. There may be a great deal of advertising secured through the argument that the special will be better printed than the regular numbers and also will be preserved as a sort of reference book by the subscriber. This is a comforting fiction of the advertising man's fertile brain. Mr. Frothingham states the case correctly and clearly when he says "the subscriber may intend to refer to it again, but the truth is he never comes back;

the pace is too swift." It is well for all concerned that these spurious schemes be punctured. They constitute a heavy tax on the appropriations of advertisers, and when they are retired for good all the advertising money will flow into the channel of the legitimate magazine, which will permit of it giving better service to its readers. Indeed, any publication which does not keep the interests of the subscriber uppermost — restricting its issues to their needs, among other things — is placing itself in a position to have its legitimacy questioned.

TO DETERMINE the indeterminable is, perhaps, part of the lot of the technical-journal editors. We are driven to this reflection by a communication from a newspaper publisher, who asks us if we can tell him "how many inches [*sic*] of advertisement setting average a good hour's work for a man," and he also wants to know about the cost of distribution, correcting and proofreading on advertisements. We haven't the information, nor are we inclined to take unusual steps to secure it, for the reason that we do not believe it would be of material value to the gentleman if we forwarded it to him. In the first place, it is dependent entirely upon the character of the advertisements, as to how long it would take to compose one thousand ems or one thousand inches. In this connection many things are to be taken into consideration. For instance, the shape in which the copy goes to the compositor, the condition in which the machines are kept, the layout of the office and the accuracy with which the proofs are read. The last-mentioned item is of great importance, for we have known an operator unable to set more than twenty-five thousand or twenty-eight thousand in one office, go across the street and have strings running from fifty thousand to sixty thousand in the same number of hours. His explanation of his increased capacity was that one office required proofreading to which he was not accustomed, while in the other the proofroom order was "everything goes." The time spent in correction also would be dependent upon the proofs returned by the advertisers. Some adsmiths compel practically a resetting of their advertisements, and one can make no real comparison in such matters unless he sees the proofs and knows to just what extent each office follows the markings. Then, there is the very basis of such comparisons — measurements. One office will measure the matter as it appears in the paper; others from dupes taken when the first proofs are pulled, and still others have leaded slugs, which it would be unfair to set up against another compositor setting solid. The gentleman says that his men work under very complicated conditions, which, we assume, are disadvantageous to the employees. This alone may or may not account for from five to ten per cent less output than in other offices where conditions are more nearly ideal. We fear that unless this publisher takes the time and pains to go through all the small items thoroughly, he will get very little reliable information through the comparative method. The solution of his problem is to secure an average force — which, we are inclined to think, he has — arrange the office so it can work to the very best advantage, and then instill the spirit of "get-there," which is such a pronounced characteristic of newspaper composing-room organizations. Every newspaper office has its characteristics, and, generally, a sufficient number of them to make the cost of production very largely a question peculiar to itself.

FOREIGN competition is on us; the English printer is seeking orders "in our midst." It is years since over-sea competition has troubled the dreams of the printer. We had noticed that journeymen bookbinders protested against the Aldrich or Payne schedules, predicting that these schedules if established would deprive American mechanics of all opportunity to practice at the higher branches of the bookbinding trade. We felt that the dangers warned against in these protests were overdrawn. This is what we call a protectionist country, and the bookbinder who has to pay "protectionist" prices for what he buys is entitled to some compensating protection. At least, that is the reasoning of high-tariff men, as we understand it. The bookbinders' plaint may or may not be the result of peering into the future with a jaundiced eye, but the trade has a new Richmond in the field. There has come to us, in an envelope addressed in businesslike chirography, an offer from a London firm, which is anxious to do some printing for us, "now that the tariff has been finally settled." The audacious Briton who seeks work as far west as Chicago refers to any of the leading English publishing houses as to its "reputation for good work and promptitude." And the letter, and the paper it is written on, inspire confidence. The concern will furnish molds or plates made from the best hand-composed type at a lower rate than is paid for machine composition on this side. If the edition is small, this British firm will do all the work at a saving; but, it holds out no promise in the case of long runs, because the duty on paper — a printer's raw material — operates adversely. The firm is also out for work in foreign languages, that being duty free. So, there you are — a British invasion, and the leader of the invaders is evi-

dently a wide-awake concern, though it is more than a century old. We are not informed as to just how this firm expects to get its work through, but have no doubt it is speaking by the book when it offers to do so. Nor do we believe, speaking relatively, that much work will cross the Atlantic — not even though the Germans follow the Englishman's example and go him one better as to cost. In this, however, the wish may be father to the thought. But the incident is interesting in that it shows the need of concerted action on the part of the printing trades. When the Congressional Ways and Means Committee was giving hearings last summer, we directed attention to the absurdity of organizations of employers and employees going before the committee as unrelated entities. A vigorous attack was made on the paper interests, but we notice the paper schedules are in such shape as to prevent this enterprising Briton from seeking to compete for all kinds of work. From any standpoint — number or quality of people engaged or capital invested — the papermaking industry can not be compared with the printing trade. Yet, under a protectionist régime the smaller and less useful industry is taken care of, while the greater and more useful occupation — in which fierce competition prevails — is left to the mercies of foreign competitors. There are many reasons for this, but over and above all the others is the fact that the craft is not unified. Therefore, its plea on questions of public moment is not put in the most forceful manner, nor is it presented in the most intelligent way, for the advocates lack that peculiar knowledge which only unification can give. Had representatives of the unions and the Typothetæ, after discussion, formulated a series of demands in regard to the tariff (or any other matter) and presented them jointly to the authorities, it would have a much greater influence than for the Typothetæ to be petitioning for one thing one day and the unions for another the next. Acting in unison, they would speak for the entire trade. Now the delegations are merely the mouthpieces of factions, raising a babel of sound that confuses the legislator, while an authoritative voice would be helpful to him and beneficial to the trade.

PERSISTENCY IN ADVERTISING.

One stroke of a bell in a thick fog does not give any lasting impression of its location, but when followed by repeated strokes at regular intervals, the densest fog or the darkest night can not long conceal its whereabouts. Likewise a single insertion of an advertisement — as compared with regular and systematic advertising — is in its effect not unlike a sound which, heard but faintly once, is lost in space and soon forgot.— *Printing Art.*

PROFITS come from the man whose heart is in his work. — *David Gibson.*

Written for THE INLAND PRINTER.

TALKS ON TYPECASTING.

NO. III.— BY ALFRED MC CUE.

MOST printers know that type-metal is composed of lead, tin and antimony. Few know the proportions, and, probably, none how to determine whether the metal he is buying is according to any certain formula. There are certain facts regarding type-metal, however, which can be ascertained by any printer. If type-metal purporting to contain certain percentages of lead, tin and antimony is offered at less than the market price of these commodities, the printer may be sure that the pretended formula is a sham. Prices of these metals fluctuate, but the daily papers quote the market every day, and the cost of any formula can be readily calculated.

There are some dealers who pretend that their formulas are trade secrets, and who refuse to divulge them to purchasers. The only course to pursue in these cases is a refusal to buy blindly. Any honest dealer will guarantee to deliver goods according to specifications, and the purchaser is warranted in demanding to know exactly what he is buying.

This article has to do principally with metals for casting type. Linotype, electrotype and stereotype metals are made of the same ingredients, the proportions only being varied.

A fine grade of type-metal is composed of fifty-eight per cent lead, twenty-six per cent antimony and fifteen per cent tin, with the addition of one per cent of copper. This latter ingredient can not profitably be increased. A trace of it in type-metal gives it a toughness not otherwise obtained. The other elements may be varied, it being understood that the greater the percentage of lead an alloy contains the softer will the type be. The addition of antimony would require the proportionate addition of tin, though increasing the above percentages of these will not result in making a better type-metal. There are certain limits beyond which the metals will not properly amalgamate.

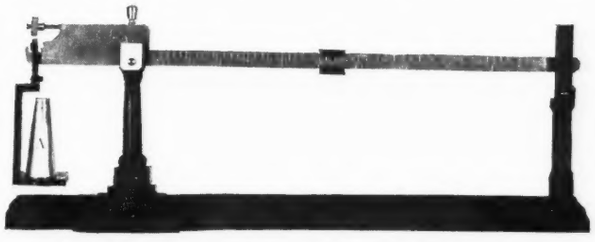
Besides the proper proportions of lead, tin and antimony, the other important factor in the preparing of type-metal is the method of mixing. Unless mixed intelligently, the formula will not save it.

In mixing these metals it must be remembered that each element has a different melting point. Lead melts at 617°, tin at 442°, and antimony at 806°. So, in order that they properly amalgamate, consideration must be given this point. If the temperature of the mixture does not reach the melting point of the antimony, it stands to reason that this

element will not amalgamate with the others. A thermometer should be employed to verify the heat, but, in its absence, a stick of pine can be used to test the mixture, which should be hot enough to char it a dark brown. Pure lead, Straits' tin and Cookson's antimony should be used.

The following describes the process of mixing the metals: Place one-half of the quantity of lead in the kettle, with all of the antimony. Heat it until the metal is hot enough to char a pine stick dark brown, and stir vigorously until the antimony is amalgamated with the lead. The tin should then be added and stirred well, keeping the temperature to the point indicated above. Then slowly add the balance of the lead, a pig at a time, stirring meanwhile and allowing time for each to melt before adding another. When all the lead is in the kettle, stir thoroughly and skim off clean. Then allow the metal to cool and pour off into molds.

This description of how the metals should be mixed applies when the ingredients are known, but it is oftener the case that the printer has metals to mix of unknown composition or purity. It is here that the physical fact that each ingredient has a specific gravity different from the other suggests a test for determining the quantity of each in a given specimen. The specific gravity of lead is 11.3, tin 7.3 and antimony 6.7. Copper has a specific gravity of 8.9. These figures mean that



A GRAVITY SCALE FOR TESTING TYPE METAL.

these metals are that much heavier than a like volume of water. There is known to some chemists a "gravity scale," which simplifies the calculations otherwise necessary. This scale is the result of careful computations and tests, and is worked out to a marvelous degree of accuracy. It is now employed by some of the largest dealers in metals, as well as by the larger purchasers of mixed metals. With it, one may determine to a nicety just what and how much is needed to bring a batch of metal up to a certain formula. An illustration of this device is given here. A conical mold is used to produce a cast of the metal to be tested. This cone (A) is placed on the balance of the scale and the weight slid along the beam until the scale balances. Were the sample (A) composed of fifty per cent lead and fifty per cent tin, the scale would balance at 50. If the percentage of lead is greater than this, the weight would have to be moved farther outward on the beam, its position indicating by the gradations on the beam just what percentage of tin or antimony is contained in the sample. If an excess of lead is found, a second test is made to determine just what proportion of antimony and of tin is lacking. This is known as the "tensile" test. A V-shaped mold is used, and a cast made therein. Metal is poured in one arm of the mold until it flows out of the other. When thoroughly cold, the mold (which is in two parts) is opened and the cast removed. In making this test the metal should be at about 700°. The mold should be warmed by making a preliminary cast, and three samples made, taking the average result. If the casting is held in both hands, and the two ends brought together, the distance they approach before breaking will indicate the relative proportions of lead and antimony. The gravity scale, for instance, indicates the sample (A) is deficient in tin or antimony; in other words, has an excess of lead. To determine whether it is tin or antimony which is lacking, the "tensile" test is used. If low in tin, the metal will be sluggish when poured into the V-mold, and will not flow out of the opposite end from which it is poured. The temperature is important here, and the metal poured at the working heat, 700°. If the two ends of the sample approach without breaking, antimony is needed. The higher the antimony, the less bending strain it will stand without breaking.

The formula here given for type-metal will bend slightly before breaking. The Linotype-metal formula will produce a metal which will break when the ends are about an inch apart.

The grain of the metal at the point of fracture will indicate to an experienced eye something of the ingredients of a sample, but unless the temperature at which the metal is mixed and poured is known, this test is misleading. For instance, the broken pig of metal shows a coarse glittering grain, while the type cast from such a metal will show a fine, compact grain. It all depends on the temperature at which the cast was made, as also the pressure employed in casting.

Type-metal should always be melted in a large furnace or kettle, the larger the better. A more uniform mixture is possible when melted in large quantities. The metal should be brought to a high temperature and thoroughly stirred. Skimmings from the metal-pots should be placed in the furnace kettle and reduced. Lead oxid rises in the form of black powder, and no metallic substance should be thrown out as dross. Sal ammoniac, mutton or beef tallow or fats of any kind, rosin, green pine wood or raw potatoes can be used to separate the oxid from the metal.

Public Library

The presence of zinc in the metal can be detected by heating up a small ladleful until it becomes red hot, when, if zinc be present, bright blue and green colors arise. Zinc is most deleterious in type-metal and should be carefully excluded. It can be eliminated by heating the metal to a red-hot state, skimming clean and stirring until it revolves rapidly in the kettle. Then throw into the metal two or three pounds of granular sal ammoniac, and skim clean.

Metal for the Monotype machine works best when composed of lead, 74 per cent; antimony, 18 per cent; tin, 8 per cent. A good Linotype metal is composed of lead, 83 per cent; antimony, 12 per cent; tin, 5 per cent. Stereotype metal contains 82½ per cent lead, 13 per cent antimony and 4½ per cent tin. A good electrotype metal contains 93 per cent lead, 4 per cent antimony and 3 per cent tin. By using the gravity scale and other tests herein explained, the printer can determine just what metals and what quantities are required to add to his mixture to standardize it.



MOVING THE FAMILY.
Photograph by Charles Reid, Wishaw, North Britain.

Written for THE INLAND PRINTER.

THE LINE OF LEAST RESISTANCE.

BY F. HORACE TEALL.

IT is with reference to the decision of questions of form that this subject is here considered. While too much formality is to be deprecated, at least in most common matters of life, proofreaders, and in fact printers generally, must give much attention to form. Fortunately, few printing-offices now attempt such a line of least resistance as that of having no proofreader. Yet the writer has just received this in a letter: "Rochester is in the dark ages as far as printing is concerned. Firms told me frankly that they never employed a proofreader. As a result I saw things like 'Mens Clothing,' 'Ladie's Suits,' and other bad things in printing done there — for example, on business cards, etc., men's names with the Christian name in lower-case and the surname in capitals." Of course all the writing or lecturing possible will never furnish an absolutely perfect preventive of such conditions. "The poor ye have always with you" — not only those who are poor in purse, but those who are poor in knowledge and understanding.

These printers who never employ proofreaders certainly adopt one line of least resistance. They save on the pay-roll anyway. But with equal certainty they expose themselves to danger of disastrous resistance through loss of custom if their patrons ever sufficiently realize their shortcomings. In one respect their position is not anomalous. Many job printers whose production is excellent employ no one specifically as a proofreader, but this can be true only where some special hand, or any one in the place, does good proofreading. No one can do printing of any kind with no proofreading and be sure of long-continued success.

Another very commonly adopted line of least resistance may be seen exemplified in much of our best literature. It is that of simply ignoring uniformity and leaving things just as they happen to come. At least that is what seems to have been done in many cases, especially those like the following one.

Knowing that such things may be found easily, we yet are somewhat surprised when we find so flagrant an instance within two minutes in a book picked up purely at haphazard, "Music and Musicians," published by Harper & Brothers. On page 16 is an anecdote which, after naming Queen Elizabeth, speaks of her, within ten lines, twice as "the queen" and twice as "the Queen." No matter how this came to be done so — it was probably through "following copy" — it is indefensible.

Certainly the four identical uses of the word should have the same form. No proofreader should ever allow such confusion of form to pass through his hands uncorrected. Yet just this is done more than any one could dream to be possible without plain evidence, and is part of what Goold Brown meant when he wrote, more than half a century ago, "The innumerable discrepancies in respect to capitals which, to a greater or less extent, disgrace the very best editions of our most popular books, are a sufficient evidence of the want of better directions on this point." The state of affairs in this respect is at present little, if any, better than when Brown wrote that.

Rules are often made that show plainly they are based on lines of least resistance of some kind, though the special kind is not so easily discoverable. Maybe rules can not be so well made as to be exempt from this charge. Nevertheless, they have to be made under certain circumstances, for every discipline or regimen must be based on a set of rules. A reversion of feeling is necessary, involving a diffusion of the milk of human kindness, before the rule-maker can find his proper footing. Critics (not all, but most) antagonize him and denounce him as assuming preëminent authority or knowledge, and as attempting to prescribe fixed procedure for others, when nine times out of ten he is simply trying to help others by means of closer inquiry than they can make, and formulating for their use the results of his inquiry. Such critics lose sight of the fact that thus they themselves become even more presumptuous rule-makers.

Inadequate thought often leads to some worthless rules, that must soon prove impracticable. In fact, almost if not quite every set of rules seen by the writer contains some of this kind. A book on punctuation furnishes a good example in dealing with compounds. It says, in beginning, "Words should not be compounded where separate words will convey the signification just as well;" and in ending, after indicating a large number of compounds in classes, "Hyphens should never be used between words when the same words separate will just as well express the meaning." One example given to show difference is, "A sharp-edged instrument is not a sharp edged instrument." But nothing should be more readily perceptible than the fact that a sharp-edged instrument actually is a sharp edged instrument, and that the two forms are simply two ways of noting the same thing, one with a compound qualifier, the other with a single adjective before a phrase containing another adjective. In ninety-nine cases out of a hundred of the compounds prescribed, the same words separate, or in any form, could not possibly convey any but the intended meaning. Thus, some compounds given are water-drop, mason-work, canal-boat, meeting-house, dwelling-house, dining-room, marble-yard, any of which could not possibly be misunderstood in any form. Mountain top is declared to be properly two words and mountain-side a hyphened compound; also, school-teaching, school teacher, and schoolmaster are prescribed. The present writer can find no reason for the differences, not even that they are so in good usage.

One other similar example was seen at a glance in a schoolbook. It was the rule for punctuation, given at the introduction of the subject, "Never use a comma when the expression is clear without one." Probably some such thoughtless generalization is responsible for the absence of commas where they should certainly be used in much of our literature, especially in newspapers. As an example, here is an editorial paragraph, copied literally: "In the interests of domestic peace we sincerely trust that Canada will not merely claim the north pole but get it." No study is necessary to perceive the advantage of properly punctuating this, as follows: "In the interests of domestic peace, we sincerely trust that Canada will not merely claim the north pole, but get it." The book in which the rule is given contains innumerable violations of its own rule.

Evidently, there are various lines of least resistance, and the phrase is not practically valuable. Least resistance in such cases always leads to confusion in the result, and confusion is not what the people want. Confusion will never be avoided except under the benign influence of rules intelligently, thoughtfully, and comprehensively made.

EXCHANGE OF ABUSE BY EDITORS.

People are sometimes inclined to think that there is too much abuse exchanged between newspapers, and that personalities are rife. They little know of the change which has come over the Canadian press of late years. In the good old days, when George Brown was the leading light of Canadian journalism, the fur flew in reality. Then a paper was not considered a good paper unless it occasionally took "a whirl" out of a few individuals in merciless fashion.

The early issues of the Toronto *World* — which was started by three young men from the *Globe* staff — would also prove illuminating. George Brown's roast on the oratorical style of the late William Lount, when that well-known man was a youthful member of the Ontario Legislature, possessed a cruelty that no newspaper to-day would be guilty of.

A specimen of the old-time amenities was the retort of the well-known writer, James Fahey, who had accepted a nomination to the legislature. Fahey had lung trouble, and the *Telegram* said that if the gentleman got elected to the House he would be "coughed down." Fahey promptly replied that if the editor of the *Telegram* ever got elected anywhere, he would be coughed up and swept out.—*Toronto Saturday Night.*



Photograph by J. St. C. McQuilkin.

Engraved by The Inland-Walton Engraving Company.

THANKSGIVING MORNING

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

IMPROVEMENTS IN THE OFFSET PRESS.

To the Editor: CORNING, N. Y., Nov. 14, 1909.

Anyhow, if you will look in your files you will find in the May issue [page 225, 1909] a brief description of my offset or litho press. Now, in the November issue, I find where the Schnellpressenfabrik Actien-Gesellschaft has constructed a press on these lines. Does this mean that these bloomin' Dutchmen are perfecting an idea that is real American, or is it a case of "great minds, etc."? I was most mighty anxious to see my little discovery the north pole of American printing. However, it seems the term "it beats the Dutch" did not apply here. An offset press that works from a rubber blanket is not patentable. A rubber blanket is not practical, that is, if used on a flat-bed, double-transfer press. I worked for over two years to find a material for an offset cylinder, and I found it — one that will withstand the action of the greasy ink and is indestructible. In that, we can go the Dutch one better, and we can also make the flat-bed transfer press patentable in the United States.

I have followed the printing business since I was a small kid, and my interest has never flagged since I saw the type-bug. Printers' ink is sweeter to my nostrils than the finest German cologne. I am not looking for money. I don't work for money. If I did I would quit printing and get into a richer field. I want to see the wheels turn in our own print-shop. These Germans can not build an offset press yet, but they are good learners. It looks to me like a short time and we will be digging up good American coin for an inferior German product. What do you think?

CHARLES SHUMWAY.

SECOND EDITION.

Once again, while my blood is still warm, we'll give the Dutch something to dream about. Let 'em make a non-halation dry-process plate that they can use reversed in the camera, thus abolishing the stripping of film or use of mirror. It's easy — simple. I am not a photoengraver, just an amateur, and my trouble with wet plates led me to the study of emulsion.

And, too, if you wish, you may publish that story I sent you a long time ago about stereotyping fine-screen blocks, as the story of my process of duplicating half-tones appeared in the October number, and is much better and quicker than stereotyping. I tried to turn the idea into money, but I had to conclude that I am not working for money. There's no fun in working if done for profit. But I can spend time and money (my evenings and Sundays, and my wages) in my little chemical shop and get real fun out of it.

Anyhow, I do feel kinder sore about that Dutch press.

SHUM.

NICKNAMES OF STATES.

To the Editor: LINCOLN, NEB., Nov. 20, 1909.

On page 276, of the November issue, you give the nicknames of a majority of the States. Noting the absence of Nebraska from the list, I hasten to supply the omission. Nebraskans are known as "Tree Planters." Formerly, they were known as "Bug Eaters," but at the first meeting of the "Native Sons and Daughters of Nebraska," held in 1890, it was decided to adopt the more euphonious title. The name "Bug Eater" was derived from the tradition that during the grasshopper scourge the homesteaders in Nebraska were forced to adopt a grasshopper diet. The name "Tree Planters" owes its origin to the fact that Nebraska is the proud claimant of J. Sterling Morton, the founder of "Arbor Day." Mr. Morton died several years ago, but scattered over the once treeless plains of Nebraska are millions of living, growing monuments to his memory.

Fraternally, WILL M. MAUPIN.

THE PLAY SPIRIT.

To have a hobby, and to ride that hobby easily and happily makes for content and a quiet spirit. The illustration herewith shows E. A. Meyer, employed with the F. A. Davis Company, medical publishers, Philadelphia, Pennsylvania, in his "hours of ease" before the door of his "studio." Mr. Meyer writes: "In reference to the photo, it was sent more in the spirit of fun, not thinking it would take your fancy. It is my workshop, in the garden of my home, and



THE SPIRIT OF CONTENT.

contains my tools, etc., the place where I spend my spare time doing all the things represented on the door, not only in theory but practically. I am feeling my best when in my den doing something, not for business but to amuse myself in doing things useful in my work and to help others. The contents of the 'curiosity shop' is as varied as a man's moods. And I can always find a little time to sit in the garden and view the flowers and smoke the pipe of peace." More power to you, Meyer.

Engraved by The Inland-Walton Engraving Company.
THANKSGIVING MORNING
Photograph by J. St. C. McQuilkin.

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

ENGLISH IMITATORS OF THE AUTOPLATE.— The success of the Autoplate has encouraged other makers of printing machinery to put machines of a similar class on the market, and much ingenuity has been displayed in their design and construction to avoid interfering with the original Wood patents. The latest appliance of this kind, which is quite original in its design, is the Multiplate. It has been put on the British market by the Northern Press and Engineering Company, of South Shields, England, and is an automatic stereoplate casting, boring and finishing machine, that will produce two completely finished plates per minute, ready to be put onto a rotary printing-press. Two men only are required, one to set the matrix and operate the machine, the other to attend to the furnace and remove the finished plates. The Multiplate is entirely automatic in its action, the operator only requiring to set it in motion, when the machine does the work complete and stops after pouring the plate. Ordinary fuel is used in the melting furnace, and no special quality of stereo metal is required. Simplicity of construction is a feature of the appliance, and men that are used to the manually operated casting-boxes need no special training to manipulate it. It occupies a floor space of 10 by 12 feet, and all the parts are easily got at. As to the output, as many as fifty good plates have been cast off one matrix. The Multiplate is certainly a great invention for newspaper proprietors and will doubtless find its way into many establishments. In the meantime, it has been installed in the offices of the London *Daily News*, where it has been causing much interest.

POISONING OF LINOTYPE OPERATORS.—A disease known as carbon-monoxid poisoning is affecting Linotype workers to such an extent that it has been made the subject of a question in the House of Commons. The trouble arises from the fumes of a gas that is now being largely used in heating the metal-pots attached to Linotype composing machines, and the matter was brought before Parliament with a view to the disease being scheduled as an industrial disease under the Workmen's Compensation Act. The Secretary of State, in dealing with the question, said that poisoning by carbon-monoxid was by no means an uncommon thing, but in his opinion it was more or less sudden in its attack, and was, therefore, of the nature of an accident, a matter that already came under the provisions of the act. The question of scheduling carbon-monoxid poisoning as a disease has been considered by the Industrial Disease Committee, but they have been unable, from the evidence, to justify its inclusion in the meantime. The matter, however, is to be carefully watched by the officers of the department. There is great danger to health in the use of the gas in question, and the London Society of Compositors has asked its members to bring to the notice of the home office any cases that come to their knowledge.

COST AGITATION IN BRITAIN.— Never before in the history of the printing trade has the matter of estimating and of keeping costs been so much exercising the minds of master printers as at the present time, books in plenty have been published on the subject, trade journals have driven the matter home, and the Masters' Associations have been devising all sorts of means to educate their members in the science of ascertaining costs. The unfortunate journeyman printer has been having a lively time on account of this, and what with filling in job-tickets, daily dockets, weekly time sheets, analysis charts and the like, his life has been made a burden, and he sometimes does not know whether he has been employed to set type or to act as an accountant, and yet, with all this, the employers have evidently not yet mastered the art of quoting anything like regular prices for work. Only the other day a certain London association asked for tenders for four hundred thousand books of rules, and three of the leading London firms of printers tendered as follows: $9,525, $12,100 and $15,525. A difference of $6,000 on a single job between the highest and lowest tenders. In view of such differences in prices, which are of daily occurrence, it has been suggested that technical classes for master printers would supply a pressing need.

HOE PRESSES IN SCOTLAND.— The *Dundee Advertiser*, one of the leading Scottish newspapers, the editor of which, Mr. Carlaw Martin, has just received the honor of knighthood, has ordered an installation of new rotary presses, from Messrs. R. Hoe & Co., of the latest and fastest build, together with the necessary adjuncts to turn out a high-class morning newspaper. The new presses are to be fitted with Messrs. Hoe's new fast-running folders, and these will be the first of their class to be installed in Scotland. Mr. Patullo, one of the directors of the *Advertiser*, has recently made a tour of the United States and Canada, inspecting the best newspaper offices and studying their methods, and the outcome of his visit is the order for the new machinery. Mr. Patullo was much impressed by the large papers published in the United States, and wondered how the people ever got time to read them.

NEWSPAPER PROPRIETOR AGREEMENT ON TIMEWORK.— A new agreement with permanent time hands has been made between the Newspaper Proprietors' Association and the London Society of Compositors, by which the minimum rate on the London morning papers has been fixed at $16 per week for forty-two hours, the hours on evening papers to be forty-eight. Each man will be allowed to work eight hours overtime per week, but no more; the overtime rate of wages is to be 30 cents per hour. This agreement is expected to put a stop to the many minor disputes that have arisen in different offices over wages, hours and overtime, and is welcomed by both the masters and their men as a solution of several difficulties.

OVERTIME FOR LINOTYPE OPERATORS.— Considerable difference of opinion having existed for some time past at Belfast on the overtime rate to be paid for Linotype operators engaged on jobbing work, a conference was held the other day at the offices of the Belfast Master Printers' Association. The proceedings were presided over by Mr. R. H. H. Baird, president of that body, and Mr. E. Taylor Tomlinson, secretary of the Linotype Users' Association, was present to support the contention of the employers. Mr. H. Skinner, secretary of the Typographical Association, represented his society, and the branch officials of the Typographical Association were present to uphold the men's views. It was contended that the operators engaged on jobbing work were entitled to the same rate as those employed on evening news, namely, 30 cents per hour, but, after a lengthy discussion, it was mutually agreed that the rate payable in future should be 26 cents per hour, and so there is now peace in one section at least of the " Distresthful Country."

TAX ON OVERTIME EARNINGS.—A somewhat novel idea is the suggestion to tax by a penny per hour the overtime worked by the members of the London Society of Compositors, which was adopted at a recent delegate meeting, but has been defeated by the ballot. The question put to the members for their decision was: "Are you in favor of an overtime tax of a penny per hour?" The answers were,

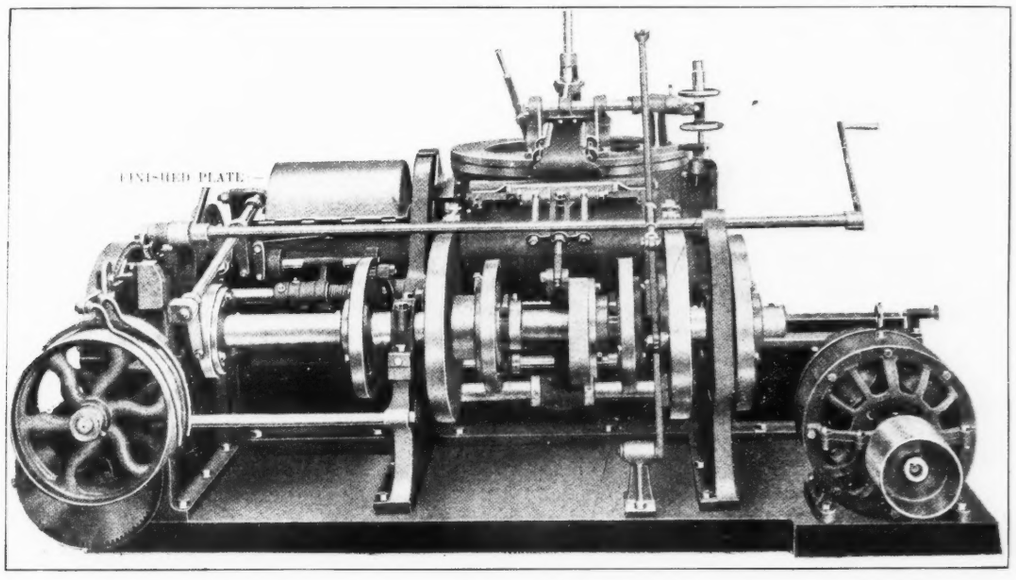
Yes, 1,861; No, 6,177. Majority against the tax, 4,316. There is no doubt that the question will be brought up again before the members of the society, as there is a growing feeling that overtime should be taxed, and so the men be discouraged from going on late, as it is thought that if a check were put on systematic overtime a chance would be given for the employment of a few of the unemployed compositors of whom there is always a considerable number in London.

ADVANCE OF WAGES ASKED BY LANCASHIRE PRINTERS.— A section of the Lancashire printers, considering their remuneration too low, have made a request for an advance. The present wages are $8.32 for fifty-two hours and the men's request is for a reduction of one hour per week and 24 cents advance. The masters have distinctly refused to consider any alteration in the existing scale of either wages or hours, and thus the matter stands at present.

INCREASED COST OF LEATHER.— Bookbinders are becoming seriously alarmed at the continued increase in the cost of leather, the price of which has been steadily going up for some time past. The outlook has now become so serious that the Associated Master Bookbinders of London have been forced to take action in the matter and have issued a circular to their customers announcing a raise of ten per cent on the current prices of all leather-bound books, with a corresponding increase in the cost of other bindings the prices of the material used in which have also gone up. The new scale begins as from the first of January, current.

TECHNICAL EDUCATION FOR NEWSPAPER PRINTERS.— Technical classes and lectures have been plentiful for the day worker in the printing-office, and now the night men in the newspaper offices are to be catered for, as a course of lectures, to be given every Friday during the winter session, has been arranged at the St. Bride Institute. There will be twenty-five lectures in all, and they will be open to every class of worker in the newspaper offices. The lectures are given in the early afternoons before the work of the newspapers commences. The first of the series was given by Dr. Gilbert Slater, on "English Social History," and the chair was occupied by the Hon. Harry Lawson, of the *Daily Telegraph*, who said that he believed that the opportunities now being offered would be widely taken advantage of, and that the course would be so useful and popular, and the interest aroused would be so great as to insure the permanence of the St. Bride Institute as a center of university teaching. Doctor Roberts said that this was the first attempt to provide a course of lectures at a time suitable to the needs of those who were engaged in morning newspaper work. The subject chosen for the first lecture of the course was certainly one that, outside of the literary staff, was not of much value in the practical education of the newspaper hand.

DOCTOR ALBERT'S NEW PHOTO-PROCESS METHODS.— Dr. E. Albert, the German scientist, who is so well known for his researches in photography as applied to engraving, is now in London, and is showing his latest process for the production of photoengraved plates, for which he has been granted patents. In this method a screen is not put on the negative, but on the metal plate of the reproduction by means of a special copying machine. It is, therefore, possible to make copies of absolutely different characters; for instance, from a soft negative a hard copy, or from a hard negative a soft copy. The principal claim of the process is high value in quality from the artistic point of view. Another advantage is in the cost of working, and in the enormous economy of time in reproducing three or four color work, compared with that required by the ordinary methods.



THE "MULTIPLATE" STEREOTYPING MACHINE.

JOURNALIST'S HUMBLE START.

In chronicling the death of Lionel Brough, the well-known English comedian, who had devoted his early life to journalism, *The British and Colonial Printer and Stationer* records a conversation between a group of journalists concerning the "beginning of things," in which Mr. Brough was the central figure. One had started as a compositor-apprentice, another as a reader's copy-boy, and a third as a printer's devil, and so on. Brough listened for a time and then asked: "Any of you start by swabbing paste on the labels of country parcels?" All heads were shaken in the negative. Brough quietly added: "I did."

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GERMANY.

IN consequence of the American prohibitive tariff on post-cards, two lithographic concerns engaged in post-card printing at Frankfurt a. M. have shut down and discharged all their employees.

THE Berlin Printers' Trade School's last summer term was taken advantage of by 1,438 apprentices, of whom 878 attended the composing-room section and 560 the press-room section. The winter term for 1909-10 began on October 8. A class in Greek composition was added for this term.

THE expenditures of the German Government Printing Office have increased within the last five years in the following amounts: 1905, 6,833,400 marks; 1906, 7,717,000 marks; 1907, 7,729,200 marks; 1908, 7,436,600 marks; 1909, 8,029,200 marks — that is, from $1,616,345 to $1,912,780.

THE court and state library at Munich has now become possessor of two priceless manuscripts — one a "*Biblia pauporum*" of 1440, with Latin and German text, and the other an illuminated copy of the "*Weltchronik*" ("Chronicle of the World") of Rudolf von Ems, with 149 excellently preserved miniatures, of the end of the thirteenth century.

REPEATED notice is made in the trade press that 1909 marked the fiftieth anniversary of the introduction of the Liberty job-press into Germany. Though invented and first manufactured in the United States, it seems not to have become a popular machine in America. It furnishes another instance of a prophet not without honor save in his own country.

THE directors of a certain railway line in Germany recently refused to accept a large lot of way-bills from the printer, for the reason that the mark-sign used thereon was not according to the governmental regulations of 1907, which prescribe that a script capital M (without a period) is the proper sign to use as an abbreviation. Truly, the pitfalls for the printer are many.

THE manufacturers of silver-bromid post-cards have formed a "ring," with the purpose of increasing the wholesale price of their product. Only two large concerns have declined to join the organization, which covers Germany, Austria, Hungary, Russia and Roumania. The association of jobbers of post-cards, which lately held a convention at Leipsic, has resolved to buy only from members of the combine.

THE German Senefelder Association has just published a reprint of the "*Lehrbuch der Lithographie und des Steindrucks*," the original book of instruction in lithography, written and published by Alois Senefelder, the inventor of the art, in 1821, at Munich. The original edition now exists in but few copies, and the reprint will, therefore, be welcomed by typographic bibliophiles. It comprises 386 pages and two plates.

THE last direct descendant of Gutenberg's family, Baron Heinrich von Molsberg, a retired general of artillery and adjutant-general, died at Stuttgart, October 30, last, aged seventy-eight. Through a female relative of Gutenberg, who married a Baron von Molsberg, the Rhine islands Langenau and Nonnenau came into possession of the Molsberg family, which still owns them. Heinrich von Molsberg and his near relatives were guests of honor of the city of Mayence on the occasion of the great Gutenberg celebration held in June, 1900, at which time the Grand Duke of Hesse gave him a cross of honor of the Order of Phillip the Magnanimous. In 1907 the deceased celebrated his golden wedding. Baron von Molsberg left no male issue. A daughter is married to a Baron von Hügel.

AFTER sinking about $25,000, it is said, in the endeavor to establish it, the Karl Flemming Company, of Glogau, has ceased publication of the *Monatshefte für Graphisches Kunstgewerbe*, on the completion of its seventh volume. It was one of the most pretentious of the German printing craft journals and was a model of artistic modern typography, both in its letterpress and the instructive specimens of work of all sorts which were part of each issue.

AS AN example of what is considered unfair or improper competition, under the German laws, one may instance the recent suit by the publishers of *Die Donaupost*, a journal long established at Wörth, against a firm at Regensburg (Ratisbon), which, in September last, started a journal which it also named *Die Donaupost*. The court decided that the offending firm must discontinue the use of the name, under a penalty of 100 marks for each infraction of the order. In addition, the plaintiff received damages in the sum of 2,000 marks.

THE Dresden Graphic Association has just issued a program of its winter season work. This includes a series of lectures (partly illustrated by exhibits) on such topics as the following: "Drawing as a Medium of Instruction for Young and Old," "Jobwork," "Stereotypy," "The Management of a Printing-office," "The Printer in His Intercourse with Customers," "The Newspaper Business," "Origin, Meaning and Dividing of Foreign Words," "Improvements on Presses," "Friedrich König, the Inventor of the Cylinder Press," etc.

THE German Government Printing Office has presented to the Germanic Museum at Munich, to enlarge its "Graphic Section," a series of very valuable prints. Among them are German and Italian incunabula in facsimile reprints; a collection of works of the fifteenth and sixteenth centuries in exact reproductions, as well as splendid facsimiles of woodcuts of old masters and a copy of Josef Sattler's "Niblunge"; also specimens of the fonts, borders, initials and decorative material of the Government Printing Office, in five large volumes.

MENTION was made in these items last month of the newly revised German laws against improper competition. We made note only of those affecting advertisers. The laws take in the details of all manner of business competition. They were passed in the Reichstag on June 7, 1909, and have just been made the subject of an exhaustive commentary, of 625 octavo pages, by Dr. Ludwig Fuld, an advocate at Mayence. It may be noted that even the misuse of the designation "printing-office" is punishable. Likewise, the giving of bribes to employees to influence the placing of orders for paper, ink and other printing material, an evil which has been as prevalent in Germany as it has been in the United States.

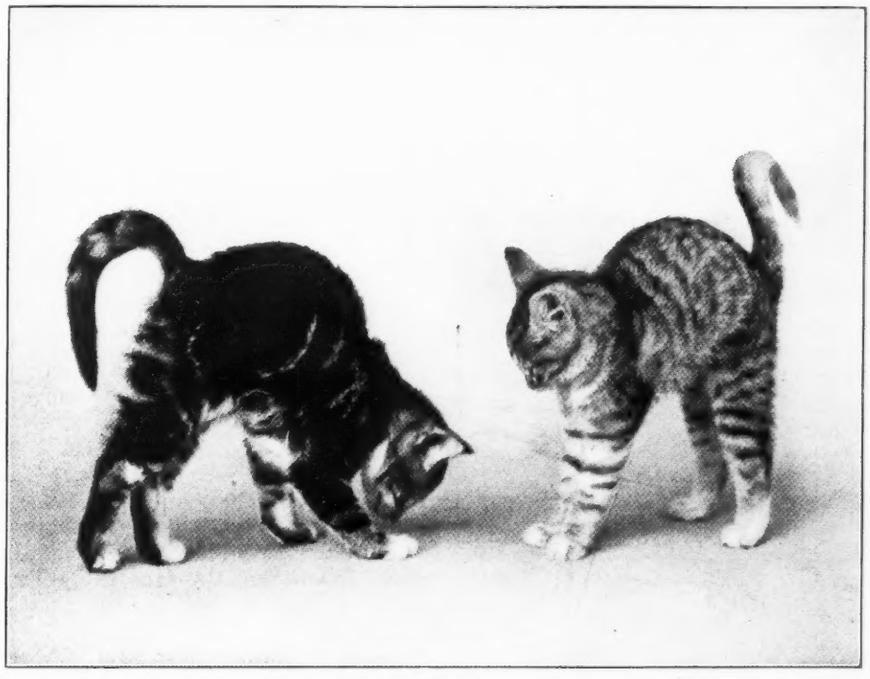
THE first map for aeronauts has recently been published at Berlin. It depicts the Rhine territory between Mayence and Cologne, on a scale of 1 to 300,000. Fifty-one similar maps are said to be in preparation, covering Germany, while maps of France, England, Austria and other European countries are in prospect. This first map was executed by a commission of forty chartographers, of which Count Zeppelin is honorary president, and the aeronautic writer, Lieutenant Mödebeck, honorary vice-president. The chart embraces all possible information for

sailors of air-craft, such as magnetic declinations, ground elevations, impediments, acoustic and optic peculiarities, etc. The object of the maps is to lessen the dangers of aeronautics, especially at night and in fogs, as well as in making landings.

THE publishers of *Der Simplizissimus*, the old and well-known humorous political journal, are having trouble with the authorities. It seems its editorial and business offices were removed within the year to Munich, while its printing and expedition is still done at Stuttgart. Now the question of where the weekly copy of each issue, which is obligatorily to be deposited for the inspection of the police, should be handed in is the cause of worriment. The publishers think it should be deposited in Munich, while the authorities claim it should be deposited in Stuttgart. The matter of deciding which is the legal place of publication has been hindered from going to the court of last resort by the death of the former manager, Albert Langen, and so the case must have a fresh start by a suit in the lower court against Dr. R. Geheeb, the present manager. The press laws assess a fine of 10 marks for untruthful statements respecting the place of publication of any periodical.

ACCORDING to the statistical year-book for 1909 of the German Government, the total number of polygraphic concerns in that country, at the time of record, was 20,152. Of these 4,681 were one-man shops, that is, where the proprietor worked without other help. These 20,152 concerns employed 162,501 males and 46,351 females. Of printing-offices there were 8,948, with 134,208 employees; 2,521 zinc and litho printing concerns, with 34,512 employees; 119 steel and copper plate printing concerns, with 1,306 employees; 707 color-printing concerns, with 14,724 employees; 266 type engraving and founding concerns, with 5,505 employees; 367 wood-engraving concerns, with 891 employees; 7,224 photographic galleries, with 17,705 employees. In the newspaper publishing and distributing field there were 3,224 concerns, with 21,848 assistants; of advertising agencies there were 928, with 3,214 employees, and 105 establishments, having 7,318 employees, were engaged in the manufacture of printing machinery and apparatus.

THE famous publishing house of J. G. Cotta, of Stuttgart, on November 15, last, celebrated the two hundred and fiftieth year of its existence. It was established in 1659, by Johann Georg Cotta, who, through marriage with the widow of Philibert Brunn, of Tübingen, in Württemberg, acquired the book store run by her husband. His successors started a printing-office in Stuttgart, leaving the Tübingen business in the care of submanagers. The most renowned of the line of proprietors of the house was Johann Friedrich Cotta, who, through his association with the poets Schiller and Göthe, achieved prominence for the establishment. He started a daily journal, *Die Neueste Welt*, on January 1, 1790, which was suppressed, however, by the Government because of utterances offensive to it; but on September 9, of the same year, he started the *Allgemeine Zeitung*. Having trouble again with the authorities, he removed his paper to Ulm, next to Augsburg, and finally to Munich, where it is still published, though by another company. Under Karl von Cotta, manager from 1863 to 1888, the house, in conjunction with the Gebrüder Kröner, published a monumental "Library of Universal Literature." After his death, the Kröner house acquired the Cotta business. The present manager, Adolf von Kröner, looks back upon a successful career of fifty years as publisher. He has lately associated his son, Robert, with himself, as part owner of the ancient house.



SALUTATION.

Photograph by J. R. Wall, in *Weekly Press*, Christchurch, New Zealand.

FRANCE.

UNDER the auspices of the paper manufacturers of France, a trade school for papeterie has been established at the University of Grenoble.

A FRENCH investigator, Professor Chapal, of Montpellier, claims to have found that the skins of grapes make a

good substitute, by means of proper chemical treatment, for wood cellulose for paper-pulp. He believes they can give the winegrower an added income of 15 francs per hectare of land.

THE French minister of commerce, Jean Dupuy, has been expressing his regret over the decline of the capability of French workmen and declares he will strongly champion trade-school instruction. Thereupon, a writer in *Humanité* asks how these expressions consist with the fact that the *Petit Parisien*, the noted daily, of which Jean Dupuy is the owner, discharges capable printers, and fills their places with girls and strikebreakers, who have no proper typographical education? Another case of save us from our friends.

THE Typographic Union of France *(La Fédération Française des Travailleurs du Livre)*, with headquarters at Paris, has 168 "sections," or subordinate organizations of compositors. Five of these have auxiliary unions of *conducteurs* (foremen, etc.), while that of Paris has also proofreader and typefounder auxiliaries. The principal subordinate sections are those of Paris, Lyon, Lille, Bordeaux, Toulouse, Nancy, Nantes, Marseilles, Grenoble, Amiens, Rennes, Rouen, Orleans, Saint-Etienne, Nice, Dijon, Clermont, Reims, Nevers, Limoges — their strength ranging in the order here given.

A MONUMENTAL work, under the title of "*Gallia Typographica*," is being published by George Lepreux, of Paris. It is a biographical and chronological compendium, listing all the printers of France from the time of the origin of printing to the Revolution. The first volume, which appeared some months ago, contains a list of the printers of northern France, and comprises 316 octavo pages. M. Lepreux, the compiler and publisher, though not a printer himself, has printer ancestors of the same name. He himself is an antiquarian, and spends his time hunting through the shelves of the French National Library. He has in the past twenty-five years brought together a mass of documents relating to typography which he believes surpasses all other known collections of the sort. He is on the writing staff of the master printers' *Bulletin Officiel* and also writes historical stories for the *Figaro*.

AUSTRIA.

A VIENNESE printers' journal prints a "black-list" of periodicals which are published at Vienna, but are printed elsewhere.

ON January 13 the Royal Institute of Graphic Instruction and Research, of Vienna, starts a special course in the science of color and the manufacture, constituents, peculiarities and uses of printing-inks. The classes are to meet every Tuesday evening for ten weeks, under the tuition by lectures of Herr Emil Tischler, engineer and doctor of technology.

ON October 1, last, the post-card (not the view or illustrated card) passed the fortieth year-post from its introduction in the postal service. It began its career in Austria-Hungary on October 1, 1869. In 1870 it was adopted in Prussia, Luxemburg, Switzerland and Great Britain. The following year it spread to Belgium, Denmark and the Netherlands. Next, Sweden, Norway and Russia, and then the United States, France and Spain. Italy in 1874 and Greece in 1878 straggled along. Since the postal-union agreement of July, 1878, the post-card is used in all civilized lands.

A SWINDLER with a peculiar game was recently caught and imprisoned at Gratz. He had put advertisements in the local dailies, offering an opportunity to do well-paying "literary work at home," to those who would send him 1½ crowns (30 cents) for instructions, etc. To the many who answered he sent the following rather amusing "advice how to do literary work": "Authorship — This is still the best paid of all work with the pen. One proceeds in this manner: Take sheets of writing-paper, and about three or four centimeters from the left edge, toward the center, with a ruler, draw a perpendicular line. Then lay underneath a sheet of guide-lines, which will be seen through the writing surface. The space at the left of the perpendicular line must be left free, for changes and notations for the compositors. To the right of this line write the intended matter, be it a story, a romance, humor, jokes, etc.— but only original matter. By 'original' is understood only such creations which the author writes out of his own mind. Copying is punished by law; therefore, write only self-composed works."

SWITZERLAND.

THE master printers of Basle, viewing with natural disapproval a printing-office run by the city in its prison, have mutually agreed not to employ any printer who has officiated as foreman in said institution. The workmen's union has also entered upon a boycott against it, and has expelled the present foreman from its membership.

DURING the present winter term of the graphic section of the Arts and Trades School at Zurich, instruction in printing is given as follows: Series A—A general course; Series B — Lettering, sketching, cutting of tint-blocks. In presswork there are three courses: (1) in colorwork and tint-block cutting, (2) presswork technic and illustration printing, and (3) three and four color printing. For lithography there is a general course. Instruction is given twice a week, from 7 to 9 P.M.

ENGLAND.

THE nomenclature of colors, shades and tints has always given trouble, because of its uncertainties, and particularly, as there is no uniformity in the designations given in the different languages, has this caused much misunderstanding in international intercourse, both artistic and commercial. To overcome this evil, the Gardeners' Association of England has undertaken to issue a catalogue of colors. In this work 360 color tones, each in four shades or values, will be presented, together with their names or designations in five languages, English, German, French, Italian and Spanish.

ARGENTINA.

THE Marinoni press manufactory, of Paris, France, has just finished a monster rotary for a daily in Buenos Aires. This press is 42 meters long, 3 meters wide and 5 meters high. It consists of two distinct machines, each capable of delivering a 64-page journal at the rate of 15,000 copies, or 100,000 8-page papers, or 200,000 4-page papers per hour.

ITALY.

AT its recent convention, held at Rome, the Publishers' Association of Italy, following the lead of the German and Russian publishers' associations, has resolved not to admit as members publishers of immoral literature, nor to publish such matter themselves, and to do all in their power to further its suppression.

TURKEY.

THE new press laws of Turkey have dropped the system of giving concessions for the establishment of printing-offices. In its stead there is a system of giving legal notice of intended projects. Official censorship over books and brochures still exists, however. Foreigners entering upon

the printing business must subscribe to the Turkish laws and judicial regulations, unless excused under special consular intervention.

EGYPT.

ACCORDING to the recently issued business directory of Egypt, there are now in this land 131 printing-offices, of which 62 are in Cairo and 46 in Alexandria. About 1,500 persons are employed in these concerns, which possess 27 lithographic power presses, 96 cylinder presses, 3 rotaries, 1 duplex machine and 72 platen presses.

CHINA.

THE *Asiatische Rundschau* is authority for the statement that the Chinese practiced printing much earlier than has hitherto been supposed. Expert scribes in the third century, A. D., were already acquainted with the art of securing prints on paper from incised stones, the reading-matter appearing as a white copy of the graven letters, while the rest of the sheet was black, taking the ink from the full surface of the stone. The opposite method of multiplying copies of writings and pictures from high-relief designs in stone is positively known to have been used in China A. D. 593. In this year an emperor of a new dynasty ordered that "the pictures" (probably of Buddha) and "the writings" (probably in Chinese or Sanskrit) be engraved on wood plates. From the beginning of the seventh century the Chinese printed books by means of woodcuts. Oddly enough, it was not a Chinaman, but a Turkish prince who was — so it is said — the first to have the classic books of Confucius printed. From the year 954 on, the Chinese scholars were relieved of the work of copying the books they used, as they could obtain printed ones. Movable types are spoken of as existing in 1011, these being of terra-cotta; some are said to have been made of copper in 1368.

NO SYSTEM or plan or method will make returns until it is put in operation and sustained by continued supervision.

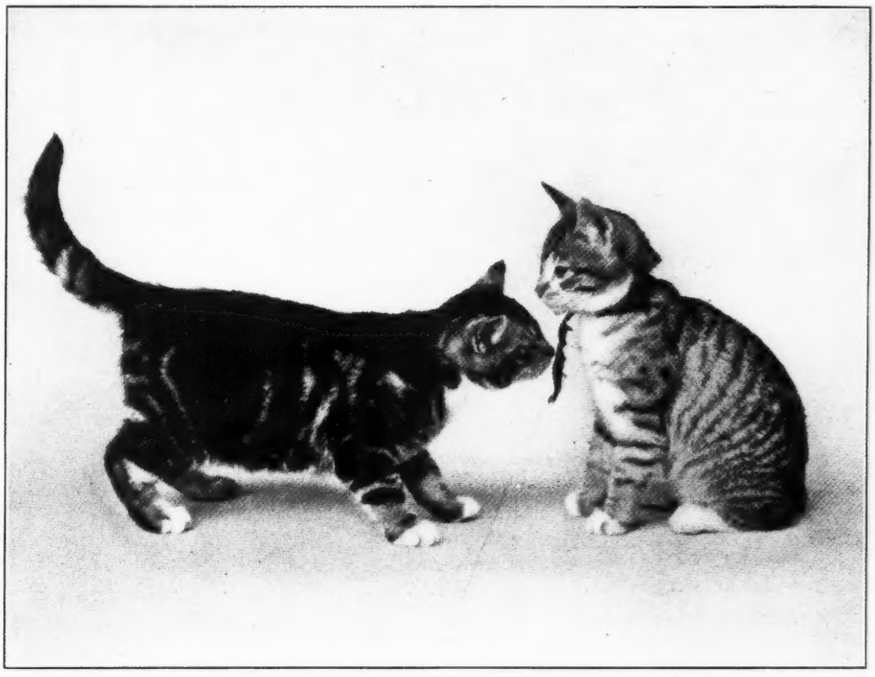
PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A CONVENTIONAL USE.— F. A. C., Bradford, Pennsylvania, asks: "What is the use of the word 'on' as used in saying, 'Those of the team who played in the game on Saturday were given a rest this afternoon'? It would seem to me, if a word were to be used there at all, that 'in' would be the better one." *Answer.*— This use of "on" is too well settled conventionally for any one to question it profitably. Occasionally such an expression is heard, or even read, without the word in question, but practically everybody uses the word this way every day, sometimes frequently in a day. It is defined in the dictionaries as meaning "in" in this use, but "on Saturday" really means "in the course of," or "within the limits of," Saturday. If people had happened to choose "in," that would be the better word.

SANATORIUM, SANITARIUM.— J. R. A., Denver, Colorado, writes: "Several days ago I noticed a paragraph in a lodge journal which read something like this: 'Q.— I notice in your article of last month that you use the word sanitorium. Why not the good old form sanitarium? A.— Sanitarium is the old usage of the word and is incorrect.' I have looked in several dictionaries, and they all give 'sanitarium or sanitorium.' I can not see why sanitarium should be incorrect, as it is derived from the word sani-



OBSERVATION.

Photograph by J. R. Wall, in *Weekly Press*, Christchurch, New Zealand.

tary." *Answer.*— Sanitarium is not incorrect, even when used for a place that is more properly called a sanatorium. Properly there is no such word as sanitorium, the correct form being sanatorium. One of the words is from the Latin form of sanitary and the other form that of sanatory. These Latin words mean — the first, "fitted to secure or preserve health," that is, to prevent persons from having disease; the other, "fitted to restore health," that is, to cure from disease. Thus a sanatorium is, to those who make a fit distinction, a place to which persons go for curative treatment when they have a disease, and a sanitarium is a place to which persons resort in order to prevent having a disease. The words have been so much used without this proper etymological distinction that they are defined in the dictionaries as interchangeable, though each has its distinctive definition also, practically as here given. I can not find an entry in any dictionary that says "sanitarium or sanatorium." It must have been the common confusion of these two words that gave rise to an outlandish word that has appeared frequently of late in the papers. It is preventorium. It is not in any dictionary. It is used for an institution projected in New Jersey for prevention of tuberculosis. This institution is to be such that it could with propriety be called a sanitarium, but not a sanatorium.

PROOFROOM ECONOMY.— "Head Reader," Rochester, New York, writes: "I am employed as a proofreader in an office with a composing-room force of twenty-five. There are three Linotype machines. In the proofroom there are two assistants. Having had many years of experience, and having a fair amount of judgment, I maintain that it is the best arrangement possible for me to read all first proofs, and then to pass finally all stone and press pages (and jobs). This is unfair in a way to the two assistants, who rarely get any work except copy-reading and revision, but it keeps the room clear of accumulation, saves endless questions, lessens the amount of correction after first proof, and meets the firm's approval. The alternative would be for me to do revision and final reading, leaving first galleys to less competent workers. This would mean a revise passed out in many more cases than at present, and a consequent reduction in amount of composing-room work. Am I right, or not?" *Answer.*— It is somewhat difficult to say, in such a case, whether a person is right or not. Arrangements for handling the work should always be made so as to produce the best results, and this may sometimes, though probably not often, involve some time of idleness for the copy-reader. I must confess that I am not sure of what is meant by two assistants. At first it seemed to mean two copy-readers, but what is said about them later seems to imply that at least one is a proofreader. How the way of doing the work is unfair to the assistants is not evident, unless they are employed with the understanding that they are to learn proofreading. With such distinct understanding, they should certainly have some of the proofs to read, for the work can be learned only through experience. This must involve more work on revises until the learners have passed the initial stage, but if they are at all bright such condition would not last long. It is very important to the economy (management) of any office that all employees should have their time fully occupied. The best plan that I know is to have a copy-holder that can do something else between times if there are times when no copy is to be read. When I was a copy-reader I used to set type in my spare time. But our correspondent's question seems to be merely how to give his assistants actual proofreading to do. The only way to do that is to do it and take the consequences, which will certainly lessen after a while, unless the assistants do not make good progress, in which case they should be kept at work they can do or be displaced in favor of better workers. If a proofreader is managing in a way that meets his employer's approval, he is doing about as well as he can do. If the employer is not satisfied with certain arrangements, he is the one to make alterations, and generally he will not hesitate in doing it. I should not like to undertake to read more than once all the work of a force of twenty-five, including three machines. I should feel sure that I could not do it properly.

RESPONSIBILITY FOR ADVERTISEMENT ERRORS.

I was very much interested in Mr. Freeman's story of the Lord & Taylor advertisement: Some years ago they offered a dress that was an exceptional bargain at $55. The New York *World*, printing the advertisement, made a mistake, and, by dropping one of the 5's, made the price of the dress appear $5. When the *World* was informed of the mistake it published gratis an advertisement correcting the error.

The next morning Lord & Taylor's store was thronged, but when Manager E. H. Titus arrived and discovered the cause of the excitement he promptly decided that under no circumstances would the store sell that dress for $5 — that he did not propose to have the *World* pay to him the difference between $5 and $55 because of an unfortunate omission.

Some of the customers declared that they would demand the difference from the *World*, whereupon Mr. Titus called up the *World* office and informed Advertising Manager T. Y. Crafts that if any of the customers were allowed anything by the *World*, the *World* would never again run another line of advertising from Lord & Taylor.

This incident recalls another. Several years ago, when the writer was assistant advertising manager of the Simpson Crawford Company, under Irving R. Parsons, in completing a full-page advertisement one day he found it necessary to fill a hole in the upper left-hand corner. From among the buyers' items left over on the desk he selected one and prepared it as follows:

"Men's 69c. lisle-thread hose special to-morrow at 35c."

But he prepared this paragraph in his own handwriting, which is particularly illegible, and when the advertisement appeared the next morning the paragraph read:

"Men's solid silk hose special to-morrow at 35c."

I don't just remember how many of the socks were sold, but Mr. Parsons' stand was that the store would have to sell a pair of solid silk hose to every customer who responded to the advertisement, and that whatever the store lost on the transaction would be charged to the account of the newspaper in which the advertisement appeared.

Only a day or two ago I was talking over this very subject with George Perry, advertising manager for the Siegel-Cooper Company, New York. His views were very much the same as those of Mr. Titus, of Lord & Taylor.

"It is a matter," he said, "which ordinary common sense must settle. Where the price quoted is obviously a mistake, any store would be justified in refusing to sell the goods at the price advertised. Where the price quoted, however, is not out of reason, then I would say that it would be up to the newspaper to make good if the error could be traced to its doors."— *Newspaperdom.*

CLEAR grit is one of the bright jewels that constitute the crown of success. Clear grit is the best there is in man, blossoming into the best he can do in a true fashion, as a rose blossoms on a bush or a bird sings in a tree.—*M. White.*

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

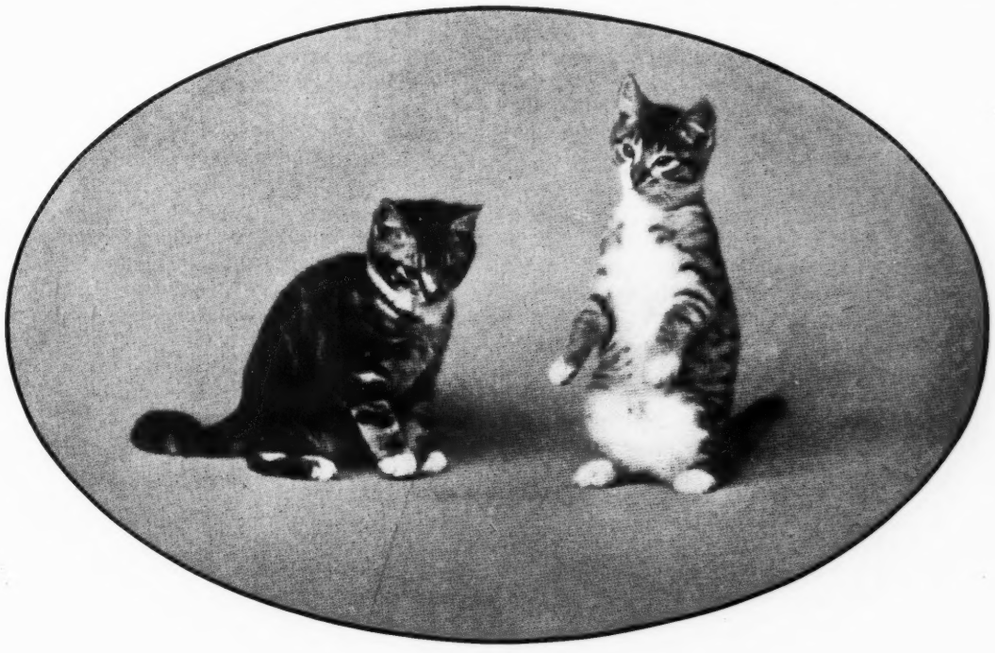
BRIGHT GREEN (555).—A bright green is produced by printing over Milori blue with light chrome yellow. Neither color should be modified with white. If the yellow is printed first a darker shade of green is produced.

MECHANICAL SPRAYER FOR DECORATING POSTALS (561).— "Some time ago you had illustrated in your periodical some small pictures that were colored by a machine or stencil, which, we think, was called the 'Areograph.' These were done in water-colors, either on photographs, photogravures or half-tones. Kindly advise us where such a machine can be purchased." *Answer.*— The Areograph is manufactured by the Areograph Company, Limited, 43 Holborn Viaduct, London, E. C.

METAL-LEAF BADGE STAMPING (558).— In the process of producing cloth badges bronze is used for the more common grades. Where metal leaf is employed it is necessary to use heat to affix the leaf properly. In this work a press having a gas burner to heat the brass type is necessary. As the work is somewhat slower than printing and bronzing, the cost of the produce is somewhat higher than the printed and bronzed sort. The use of brass type is indispensable, as the heat and pressure necessary in the work would destroy ordinary type. A large variety of faces may be obtained, suitable for badge and leather decoration. Printing pressmen of ordinary skill can readily perform the work, after learning a few details about the sizing of the fabric and the amount of heat required.

PRESSES OPERATED IN TANDEM (559).—An English printing concern has an equipment of two revolution presses running in tandem on which four-color work is turned out with one feeding. The sheet passes from one press to the next on tapes and registers perfectly. Obviously, special inks must be used, so that they will form a film almost immediately after printing. The yellow is in this case a transparent color and follows the blue and red in the order named. Uniformity of speed on all machines is obtained by direct connection. By this novel arrangement the presses may be used singly or in series, or in pairs as desired.

CELLULOID COUNTER-DIE (551).— To make a male or counter-die of celluloid, first prepare the tympan by gluing a hard sheet of manila or a piece of ledger paper to the platen, giving firm contact. Cut a piece of sheet celluloid of a size sufficient for the die and place it in hot water to soften it. While soft dip into wood alcohol and then apply to the tympan in proper position. Cover with a few sheets of oiled tissue, and run the press until an impression is taken; allow the press to stand in this position for about five minutes; the counter-die will become quite hard by this time. Pare the edges of the counter-die as close as possible to the raised surface, to accentuate the pressure. If done carefully the embossed sheets will show no abnormal markings. Frequent washing of the die with gasoline and polishing with French chalk will prevent the fine lines becoming broken or filled in. The counter may also be rubbed with the French chalk. Put the press at a medium rate of speed, if a tough stock is used, such as bond and hard cover-paper.



CONVERSATION.

Photograph by J. R. Wall, in *Weekly Press*, Christchurch, New Zealand.

"THE POSTMASTER EVERYWHERE" (557).— Submits a 6 by 9 inch publication of thirty-two pages. The type-pages are printed uniformly sharp, which contrasts strongly with the half-tone cuts, which appear to be printed flat. This detracts considerably from the appearance of the pages. The use of a fifty-line screen cut alongside of a cut of one

hundred-line screen, as on page 30, is inadvisable. A number of battered rules should have been changed, as they mar the appearance of what is otherwise a clean-looking page. The cover, printed in red and black, is attractive and well printed, but here again battered rule disfigures the page. *The Postmaster Everywhere* may be made a pleasing bit of printing if the few details referred to are corrected.

HARD OR SOFT TYMPANS (556).— "Should a hard or soft tympan be used in a platen press? I claim it should be hard, while the 'boss' argues it should be soft." *Answer.*— Both hard and soft tympans are used. Usually, the nature of the stock or the condition of the type will govern the choice. If hard paper is to be used on the work and the type or plate is in good condition, a hard tympan may be used to advantage. On soft stock or rush work on any grade of paper, time may be saved by using a soft tympan. A tympan may contain news stock, and if the make-ready is covered with a hard top sheet and a thin pressboard it amounts to the same as a hard tympan. Some pressmen make a form ready, using a soft or a medium tympan, and, before the run is commenced, they insert a piece of stencil brass just under the top sheet; during the make-ready it was beneath the tympan. In this way sharpness is given work such as script forms, vignette cuts and three-color work. More impression may be carried without showing the results on the back of the sheet, also the work will stand up on long runs with great uniformity.

A SUPERIOR SPECIMEN OF MAGAZINE PRESSWORK (560).— The Christmas number of the *Weekly Press*, Christchurch, New Zealand, is a marvel of illustration and color. It is 12½ by 18½ inches and contains over fifty pages of illustrations and letterpress. Many half-tone cuts done in monotone and color, and numerous three-color subjects, show the best of workmanship. The color arrangement is pleasing, and the uniformity of inking and the clean working of the various cuts show careful handling. The cover, in colors and gold, is attractive and shows excellent register, which is a noticeable feature of the color pages. A 12 by 15 inch process plate, depicting a Maori chief, with decorated face and armed in the native manner, is issued as a supplement for framing. As in previous issues of this magazine, the work was done under the supervision of Mr. J. V. Price. In a letter to THE INLAND PRINTER he states: "This whole number was done on the premises of the Press Company. I made ready every form and used the Cox metallic overlay throughout. It was printed on two-revolution presses and run off at an average of 1,700 impressions per hour, except the three-color plates, which were run slower."

PLATEN PRESS "WRINKLES" (553).— Strips of tin, bent at proper angles and attached to the tympan bales, make excellent side guides for sheets extending beyond the edge of the platen. They serve to support the sheet as well as to give it position. Paper flaps attached to the grippers, which are placed close to the bearers, serve to prevent long sheets from being soiled by greasy roller truck bearers. The cutting of rollers through constantly revolving over plain or dotted rules locked parallel with the bearers, may be prevented by tilting the form in the lock-up about six points. Making this allowance on the guides causes little or no difficulty in the feeding of the sheet. Where solid rules are used running parallel with the sides of the chase and of a greater length than the circumference of the roller they will not be properly inked, as the exhausted surface of the roller has contact with the rule both on the down and up stroke. A like tilting of the form will cause a uniform inking, as the roller presents a fresh surface to the rule throughout its full stroke. Disks which tend to travel too far when the press is speeded up, or where they back up with the pawl, may be made to work with regularity by attaching a piece of two-point brass rule under the screw-head of the cross piece beneath the disk and bending it to have contact with the under side of the disk. Drill holes in both grippers one-half inch apart, and about one-eighth inch in from the inside edge, the full length of each; then with a three-cornered file cut a slot from the edge to each hole on the tympan side of the gripper. This may be done by a hand drill, having both grippers clamped together in a vise, first marking the places with a prick punch on one gripper. This furnishes means for using twine to aid the grippers for all classes of work and is a way of saving time. If the hole is made about one-sixteenth inch and the slot is deep enough for the twine, the gripper will have close contact with the tympan, as a knot may be tied on the upper side. Where it is practical, fine copper wire may be used instead of twine, and will not mark the sheet, as it will be recessed in the slot.

GLOSSY SURFACED POSTALS (554).— There are several ways of producing a glossy surface on postal cards by the use of gelatin. The following method gives good results: Sponge the surface of the sheet with egg albumen, thus sizing the surface. The albumen is prepared from the white of fresh eggs, beaten until it becomes frothy, and allowed to stand until it clears. Strain through a wet piece of fine fabric, and apply. Prepare the glossing solution by dissolving sixty grams of commercial gelatin in six ounces of water, heated in a double boiler, or by allowing it to dissolve in cold water, which takes about thirty hours. Strain through a clean wet cloth into a shallow dish. Float the sized cards in the solution, being careful to avoid air bells in the operation. Remove the cards and allow surplus to drain off. When the gelatin has set, run through a photographer's burnisher, which should be soaped or paraffined, to prevent sticking. Another method is to flow the gelatin over a ferrotype plate, or a piece of smooth glass, and allow it to set. The plate or glass should be polished, using cotton with a paraffin solution. The cards may be sized with albumen and pressed to firm contact with the gelatin and allowed to dry. Remove by lifting at one corner, then run through a burnisher. A celluloid varnish reduced and flowed over the surface of the card, allowing the surplus to drain, will give a gloss which is moisture-resisting. This plan is more simple than the gelatin method, but does not furnish so high a finish.

WHITE PRINTING ON RED COVER-PAPER.— The *Buchdrucker Woche* deals with the difficulty of printing with white ink on red cover-papers, and says Cremnitz white, while being valuable for its covering qualities, does not give sufficient saturation with a single impression. If it is used stiff and laid on too strongly, there is a distinctly visible squashing of the ink, while if oil, etc., is mixed with it, the ink is made absolutely unusable. With only a single impression the varnish and the greater part of the white ink is pressed into the paper, as this is very absorbent. A second impression is, therefore, required in order to get a saturated and fully covered result. The first impression must, in that case, be made with satin white, and the second with platina white (cover white), which can be obtained from any good inkmaker. On the other hand, the preliminary impression can be made with aluminum bronze, exactly as used in bronze printing, but, owing to the absorption of the paper, the bronze ink must have some Venice turpentine and wax added to it, these substances being melted with heat and added to the ink. Further, a little copal lacquer can be used, and, after this addition, the bronze will not rub off. Also some pulverized Bologna chalk can be deftly dusted over the bronze ink impression, after which the second impression can be made with stiff Cremnitz white ink. The

preliminary printing has for its purpose the filling up of the pores of the strongly absorbent cover-papers with satin white for the first printing. The sheets may have to be laid out singly and allowed to stand for several hours, to enable the ink to completely dry before the platina white is applied. The same course is to be recommended in aluminum-bronze ink printing. The second printing should be done with slow rolling, so as to get a saturated inking of the form, and it is best to have a somewhat hard make-ready in order to get a clean print without too strong impression. The ink should be as stiff as possible, and, if it requires thinning, such additions as varnish, oil, vaselin, talc, etc., should be avoided, only some rectified turpentine being employed and well worked into the ink in the duct, thus making the ink pliable and preventing "plucking." That in this double printing the most exact laying on must be done goes without saying. Careful cleaning of the ink duct, slab, and rollers before starting, and also at the end of the day's work, as well as before the mid-day mealtime should be observed, because the ink dries quickly (especially so with Cremnitz white). Turpentine should be used for this cleaning up. Only hard rollers of faultless surface should be used, and they should be placed high and regulated to just bear on the form. The ink duct should be regulated, so that just sufficient, and no more, ink gets onto the rollers. When employing Cremnitz white for the second printing upon aluminum-bronze ink, it is necessary to add to it a little fluid siccative, so as to make the white ink hold more firmly to the aluminum. Also one may add a little Milori blue, about as much as one can take up on the point of a palette knife, which will make the white more intense, taking away the grayness. Finally, for the second printing only, a light impression should be applied to avoid the ink squashing out, and when there is a long interval between the two printings, a few drops of rectified turpentine should be well mixed with the ink.

Boss — "To carry a lighted candle into the magazine I should think would be the last thing Murphy would do!"

Casey — "It was, sor!"

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

INSTRUCTION FREE IN THREE-COLOR WORK.— This department has been favored by R. James Wallace, of the research laboratory of the G. Cramer Dry Plate Works, St. Louis, with advance proofs of another booklet by him with the title, "Dry Plates and Filters for Trichromatic Work." This most valuable book has concentrated in its pages much definite practical information in three-color work. A most important feature is the space devoted to color-filters, their importance in securing color-record negatives and the aberrations they introduce into the image if they are not scientifically constructed. The most remarkable feature of the book is that it will be sent free to those interested in processwork. Readers of this department are recommended to write at once for a copy to the address given above.



ANOTHER RELATION.

Photograph by J. R. Wall, in *Weekly Press*, Christchurch, New Zealand.

TO LEARN COLOR-BLOCK MAKING.—An ambitious young man of St. Louis inquires how he can learn color-block engraving. *Answer.*— The best place to learn it is in a large establishment doing such work, and be satisfied if you learn well how to do only a part of it. Study all you can on the subject. Everything new is noticed in this department of THE INLAND PRINTER. The writer spent one year studying and experimenting with three-color blockmaking and is satisfied that what he has yet to learn would take several

lifetimes. A big banknote company, in New York, that has been making color-blocks for years, recently engaged one of the color experts of Europe to come with his family to this country for three months and give them the benefit of his knowledge on the subject. So, you can understand color-block making is no "cinch," as you say in St. Louis.

YELLOW, BROWN OR BLACK ENAMEL.— George M. Murray, Providence, Rhode Island, writes: "I have been experimenting with several different enamel formulæ of late trying to find a light-colored one, that, when burned in, would stand two good bites, but without success. I have a good formula, but I must burn it in until it turns black, but I do not like the color of it when the plate is finished. Enclosed is a piece of etched zinc plate with the color of enamel I would like." *Answer.*— This straw-colored enamel on the piece of zinc which you send is most likely a thin enamel coating that has not been burned in beyond the yellow stage. Such an enamel will not stand the etching bath long unless the latter contains either alcohol, alum, gum-arabic or other substances. After the first bite such an enamel is usually rolled up with etching-ink, powdered, heated and thus protected from injury during further etching. But why try to maintain this straw-colored enamel? There is no economy in it. The dark brown or black enamel stands the wear and tear of the pressroom better and it is utility more than looks that counts.

GRAINING ZINC.— "Zinc Polisher," New York, asks: "We have a customer who wants his zinc with what he calls an 'alum grain' on the surface. Will you kindly let us know, at once, what he means and how to make such a grain?" *Answer.*— What is meant by an alum grain is the customary one used by color-plate makers on the newspapers. The whole procedure is like this: The zinc plate, as it comes from the polishers, has usually much grease on the back and some on its highly polished surface. This can be determined by holding the plate under the tap and allowing a small stream of water to run over its face. To get rid of this grease, put the plate in a clean but weak bath of potash, or lye, until its surface takes water evenly. Then prepare, in a regular rocking etcher's tub, a bath of two gallons of water, in which are dissolved ten ounces of powdered alum and one ounce of nitric acid. The etching bath should be tilted, so that this solution is at one end when the zinc plate is laid in the tub, face up, and the tub rocked so that this graining solution will pass over it in one sweep. By rocking a few times, the polished zinc surface will have taken on a dull color, or a matt surface like frosted silver. It is taken out of the bath and washed with hot water and a clean rag or sponge and dried quickly. It should be protected with tissue-paper from finger markings.

ELECTRIC LAMPS FOR PROCESSWORKERS.— The able editor of the *British Journal of Photography* makes some money-saving suggestions regarding electric lamps, from which the following points are taken: "There are a constant succession of new lamps put upon the market for processworkers' use, each later type claiming immense superiority over what has gone before, when a comparative test would show no real advantage over the lamps superseded. Users of arc lamps should know the current consumption. To do this, one must know the voltage, and the actual amperage of the lamp while burning. Then a calculation can be made as to the cost of the current by multiplying the two together, which gives the watts, against which the charge for current is made. Then it is necessary to make a photographic test, and see the amount of efficiency which is obtained against a given cost for current. A point that should not be forgotten is the kind of photographic work required to be done; for example, the enclosed arc is far superior for ordinary black-and-white copying, while the open arc is much better for photographing in color. Another point is the nearness to which the light may be placed to the original. Thus, the ordinary enclosed arc can be placed closer than the open arc, while mercury vapor tubes can be placed closest of all. Other things being equal, the lamp that can be placed closest to copy is naturally the most economical.

PENROSE'S PICTORIAL ANNUAL FOR 1909-10.— To the processworker this annual offers a most tempting bill of fare in its contents. Among the sixty-five articles which it contains are the following: "Half-tone Blocks in Newspapers"; "Dry Plate Versus Emulsion"; "Litho-zinc and Metal Plate Printing"; "Panchromatizing Dry Plates"; "Paynetype, the Direct Photoengraving Process"; "Photolithography and Half-tone Posters"; "Practical Process of Three-color Etching"; "Process Shop for a Small Firm"; "Sensitive Asphaltum and Wholesale Engraving." The American writers for the volume are all familiar to INLAND PRINTER readers: N. S. Amstutz, Emanuel F. Wagner, Herman J. Schmidt, George E. Dunton, Louis Flader, Charles Dawson and the editor of this department. There are 219 illustrations in all, thirty-eight of them being full-page inserts in two to four colors; eighty-one full-page illustrations in monotone and one hundred cuts inserted in the text. Among the American engraving houses represented are: Electric City Engraving Company, Electro Tint Engraving Company, Gatchell & Manning and the Zees-Wilkinson Company. The frontispiece is a photogravure by the Intaglio Patents, Ltd., and there is a steel engraving by P. Lightfoot. The whole is as usual a representative record of the past year in processwork. The price is $3 and it can be had from The Inland Printer Company, or the American agents, Tennant & Ward, 122 East Twenty-fifth street, New York.

"LINE PHOTOENGRAVING."— Mr. William Gamble, the indefatigable writer on processwork and editor of *Penrose's Pictorial Annual,* has just compiled a practical hand-book on all methods of reproduction in line, grain and stipple, which should be valuable in instructing the apprentice, and most valuable as a book of reference to the journeyman. It has been insisted upon in this department that faithful reproduction of clever pen-drawing for typographic printing was one of the highest forms of art expression. It was the natural successor of wood engraving. Half-tone has, for the time, crowded it out of its proper place, though it would come to its own later. Therefore, this "Line Photoengraving," by Mr. Gamble, is doubly welcome as an aid in bringing about a return to neglected line illustration. Mr. Gamble has, in the 328 pages of this latest book of his, conscientiously tried to gather in all the processes of line engraving, from the first photoengraving by Niecéphore Niépce, in 1824, to the new engraving process of Arthur Payne. Many of the methods described in the book, such as the "swelled gelatin" and "wash out" processes, have long since been abandoned for more practical ones; still, recording them in this work prevents them from being reinvented by present or future experimenters in photoengraving. The only criticisms to be made on the work are that, for one treating on cutmaking, the illustrations are not what they should be, and the price of the book, $3, is rather high. Tennant & Ward, 122 East Twenty-fifth street, New York, are the American agents, or it may be obtained through The Inland Printer Company.

MAKING EMBOSSING DIES.— Charles Shumway, Corning, New York, favors this department with the following clever

suggestions regarding embossing dies. He writes: "To make a zinc embossing die or intaglio plate, ink your form with stiff job ink. Make an impression on a clean composition roller. Transfer this print to zinc. Flow the zinc with shellac and develop with turpentine. Dry and etch. Etch deeper for an embossing die than for an intaglio printing-plate. Prints from intaglio plates made in this way are much better and sharper than a rubber offset. 'The proof of the puddin' is in the eatin'.' Try it, and you will never make an embossing die for a platen press in any other way. A good way to make a duplicate of an embossed job is to make a stereotype cast of the face, thus getting a female die and make the male die the usual way on the platen. The stereotype block should be varnished or the lead will blacken the paper." *Comment.*— It might make the above brief instructions clearer to add that the clean composition roller should be rolled but once over the form to be embossed and but once over the absolutely clean sheet of zinc on which the ink is offset from the roller. The shellac coating should be thin and even and this can be best secured by whirling the zinc plate. The turpentine should be poured upon the shellac coating and allowed to soak through to the ink before developing with a tuft of cotton. In duplicating an embossing job a cast is taken in stereotype metal of the embossed card after backing it up as a stereotyper does a papier-maché matrix. The stereotype cast can be coated with shellac or copal varnish.

A CELLULOID STRIPPING FILM.— Herman Schmidt, Cincinnati, writes: "Please help me out in my trouble, which I explain. I make negatives for litho-stone printing, like this. The negative is all right. To strip it on stone, I make first a thin varnish of rubber in benzin on it. When dry, a collodion of alcohol, 10 ounces; ether, 10 ounces; guncotton, ¼ ounce; castor-oil, ¼ ounce. The negative strips all right. After sensitizing the stone with white of egg and bichromate of ammonia and drying, I smear over the stone the castor-oil and squeegee the negative film, upside down, on the stone. Here come the troubles. The film gets soft after the printing and I can not peel it from the stone, but it tears. I do not want that. I want to keep the negative in a book for use next time. How can I do that?" *Answer.*— In the first place, you use at least twice too much castor-oil in the stripping collodion, and what happens is likely this: The excess of castor-oil in your film prevents it drying thoroughly. When you reverse the film on the stone the collodion, with the excess of castor-oil, comes in contact with the castor-oil on the stone, which, with the pressure and heat in printing, forces more oil into the negative film, thus softening it and rendering it liable to tear. H. Van Beek recommends a celluloid varnish as a substitute for stripping collodion, made of transparent celluloid, 1 ounce, 180 grains; acetone, 65 ounces; amyl acetate, 7 ounces, 160 minims; castor-oil, 6 drops. This celluloid varnish is used just as stripping collodion is, only that it is better to flow it over the negative twice by first flowing with the rubber solution, then with the celluloid, another flowing with the rubber and then another coat of the celluloid. When the film is dry it is removed by cutting around the edges and stripping off. To apply this to the stone, thinned vaselin oil is recommended, and many prints can be made from such a negative without injuring it.

NICHT WAHR?

To buy a Linotype machine
Costs many big, round dollars,
And some one's busy now, I ween,
Just coining Mergenthalers!

— *Chicago Tribune.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

DISTRIBUTOR RUNS NOW.— The correspondent who had trouble with his distributor and was given advice as to how to remedy it, now writes: "I received your instructions regarding difficulty with the distributor. Would say I have the machine running fine now. I found the bar was all right. The trouble was principally with the partitions in the entrance to magazine. Then I examined the lifter again, running in a line of figures, and found that they were just barely raised off rails at highest point. So I moved the screw out a quarter turn. I have had only one or two stops with it to-day."

THE Hungarian composing machine, called the Electrotypograph, has been heard of again, and it is said to be so much improved in its working that it has now a greater output than any other composing machine on the market. The justifying mechanism of the casting machine now requires only one electromagnet instead of eight. The width of the galley used in connection with the composer has been increased to over seven inches, and an automatic feed has been provided for the metal-pot. An electrical attachment now permits the electrical duplication, at distant points, of the perforations on the band of the Electrotypograph. Thus an article, perforated on such a band in one city could be simultaneously reproduced on other bands in various cities ready for the matter to be cast. The Electrotypograph had a good trial on the Paris *Temps* when it first came before the trade in 1902; subsequently it was sent to America, but never went into commercial use.

THE MATRIXMAKING TYPEWRITER AGAIN.— Practical printers will always be skeptical of inventions in the line of matrixmaking typesetters, as the obstacles to success are numerous. The ground has been thoroughly covered and hundreds of patents issued, but no one has come within hailing distance of a successful machine. The latest is a Viennese journalist, Hugo Peterman, who thus describes his invention: "My machine outwardly resembles and is worked just like a typewriting machine, but it turns out a perfect matrix ready for being stereotyped. The typist has at his disposal all kinds of type on type-wheels, which are fixed at the end of type-levers. The number of types depends on the size of the type-wheels. A type-wheel for thirty-six different sorts of type, carrying the smallest to the largest size (which now require thirty-six boxes), has a diameter of twenty-five centimeters. An arrangement is provided by which all the wheels are simultaneously set on the type desired. There are separate type-levers for small and capital letters; also for the most frequent syllables, as in, un, up, for, etc. This saves the typist much labor, enabling him to write seventy or eighty words a minute, so that the reporter's dictation gets into the matrix almost with the speed of shorthand writing. There is an arrangement for symmetrically stamping type into the

matrix to the required depth. By another arrangement the equalization of the lines at their ends is effected. Alterations of passages in the text are easily made by cutting them out of the matrix and putting in fresh matter. As to illustrations, clichés (stereotyped plates) of any size or shape are stamped on the matrix before the typist begins his work. He can then type the text all around the cliché if necessary." All of which shows that Herr Peterman is not a practical printer.

SAFETY-PAWL ADJUSTMENT.—An operator in Illinois writes: "Following instructions given in a former communication, I found that the safety pawl had a clearance of at least one-fourth of an inch on the stop lever. I loosened the screw in the pawl which the buffer strikes until it was flush with the pawl, and still the buffer pushes the pawl at least three-sixteenths inch off the stop lever. I am unable to get it closer. The adjustment of the regular stopping pawl is correct as given in 'The Mechanism of the Linotype.' How would the adjustment of this safety pawl affect the bar trouble I referred to in my former communication? I don't exactly catch the idea. I suppose I could cut some off the end of the buffer that strikes the safety pawl, but would this be proper? Will be glad if you will tell me how to make the adjustment and the effect of it. I might add that the buffer pushes the safety pawl as far to the right as the slot in the cam will let it go. Regarding the test of the spaceband: It has a play of about two points on the rail in the bottom of the intermediate channel, and, in transferring, one ear of the band will drop off the upper rail, and there the band sticks. The rail in the bottom of the intermediate channel is raised until it reaches almost or quite the full depth of the slot in the bottom of the band. Is this too high for the rail?" *Answer.*— You may have to cut off the buffer to give the one sixty-fourth of an inch clearance. To be sure, measure from right edge of safety pawl to right edge of cam; it should be fifteen-sixteenths of an inch. If the clearance is now more than one sixty-fourth, then cut off the buffer. After you fix the safety pawl you will have no further trouble with the second elevator striking as you described, unless it comes from another cause. The other causes may be jerking out on the controlling lever or the ejector-pawl adjusting screw working loose.

GAS GOVERNORS.—An Illinois operator-machinist writes: "If you had three machines with two gas governors (main) and were about to move same, would you only put on one for all three machines, or buy one more and have one for each? At the present time I do not see where they are any good, because, where I am at present, they use the same metal as they do for stereotyping, and when I put the adjustment on, the mercury will not rise to stop too much heat. A short time ago I adjusted the metal-pot governor and the mercury rose up the first few minutes, but it went back to just even with the bottom of the glass and has staid there ever since. I get 'fierce' slugs sometimes if I do not run the pot as cold as possible — hollow bottom, spongy, depression of face of slug. I know the cross-vents may be cut too deep, but I am afraid it is the metal, because the stereotyper told me one day that he put no toning in the metal, because they had none around. It is up to me to move the machines this coming week, and they have to be taken apart to be able to get out the door. We are going to move a couple of blocks distant, and any suggestions concerning same would also be appreciated." *Answer.*— One pressure governor is all you require for any number of machines. This governor should be so attached as to control the machine supply pipe only. This pipe should be at least one inch in diameter and be independent of all other connections. Be certain of this condition. The gas must enter the governor at the bottom and leave at the upper connection. Do not allow the gasfitter to adjust your governor. Do this work yourself. Do not have too much weight on the float, and have the weights so arranged that they do not slip off. Adjust the governor when the connections are made and machines are connected, and do it when the machines are first lighted. See that the flame on each burner is full, without blowing, and that the burners are not lighted in the "mixer," which causes a yellow flame. If you have to take a machine down to get it through a doorway, remove the magazine, take out the distributor shifter, remove the keyrods and the keyboard. Fasten the vise with wires, so that it may not be opened in transit, or by helpers while pushing the machine on the floor. It may be a safe plan to remove the face-plate. This is the part which the assembler, spaceband box and other parts are attached to. It is held by three screws. As you have more than one machine, you should number the parts with chalk or by attaching tags, so that you will have no confusion in assembling them again. The slugs which are hollow may be due to hot metal. If your governor leaks you can not control the heat, so look to the condition of the governor. A leak may be stopped by plastering that place with a stiff mixture of litharge and glycerin. Buy 5 cents' worth of each in a drug store and mix a small amount of each together.

WHAT TO CHARGE FOR LINOTYPE COMPOSITION.—A Texas operator-machinist writes: "I am wanting a bit of information, which I am desirous you should furnish. Parties here own a No. 5 Mergenthaler which they are running in connection with their job-printing plant. They have had a hard time holding operators for any length of time. I am an operator-machinist and have thought some of renting their machine and doing their composition and also composition for the other trade in town. I would leave the machine where it is (in their plant). What ought I to pay per month for the use of the machine, providing I pay my own power and gas bill and rent? What ought I charge per thousand for composition? Ought I to charge more for eight and ten point than for six point? If so, how much difference is there in price between six and eight point, eight and ten point and ten and twelve point? The scale here is $24 for operator; taking care of machine brings an extra $2. Any further information will be much appreciated." *Answer.*— You should be able to figure your charges for composition from the following facts: A Linotype machine can be rented from the Mergenthaler Company for $500 a year; add to this the salary of the operator, rent, light, heat and power, together with any other costs such as oil, repair bills, matrices, metal and depreciation of metal, and interest on the investment. You know how many thousand ems of six, eight, ten and twelve point you can set per hour. This will give you your product per day, and by dividing the cost you can get your cost per day, and, of course, you should add a reasonable profit for the risk you are taking. There is really nothing to the mater of charging, except determining your cost, being careful to get in everything that enters into the cost, and then adding a profit to that.

AN INTERESTING LETTER FROM A GRADUATE.— Graduates of the Machine Composition Branch of the Inland Printer Technical School are scattered over every part of the United States, and many a run-down Linotype has been reorganized and put into commission by them. Employers in the smaller cities have learned to depend on the Inland Printer Technical School graduates, their certificates of graduation being looked upon as an evidence of competency.

The following is a letter from one of those of whom the school is proud: "I am now holding a situation on a daily paper here with two machines to take care of — one a Model 3 and the other a Model 1. The pay is $21 and overtime. I do not think that is bad for just two years' experience. There are linometers on the mills, that work from the plunger. I generally put up 1,400 lines in six and one-half hours, and have all kinds of copy — market and telegraph news. I have put up over 1,800 lines when operating the full eight hours. The mills were in bad shape when I commenced here, and I have put in many weary hours straightening them out. I recently repacked the pot on one machine and will have to do the same with the other. I am getting a fair slug from both machines on short measures, but on longer measures have trouble. The mouthpieces are in bad condition, and evidently the throats of the crucibles are partly choked up. I intend putting in new mouthpieces, and, when doing so, to clean out the throats of the crucibles. What is the best way of putting in new mouthpieces to prevent their leaking? I have often seen advice given to use red lead. I have some red lead in powdered form. What do you mix with it to use it? I was much troubled with metal gathering on spacebands on one mill, in spite of cleaning them with graphite. Finally, after polishing them with graphite, I rubbed on a little mold polish that I got from the Linotype Company, and the trouble has vanished. We had a bad case of hair-lines on one machine here. I gave the machine the usual test by placing paper between the mold and closed jaw, and lock-up did not seem too tight. Then came some work on twenty-three-em measure, briefwork. The operator would get a squirt at the left end of every loose line. I tightened justification springs. Still the squirt. The vise-closing lever for left jaw was not working. Took it out, cleaned, adjusted it and still the squirt. Then I loosened the lock-up three times, a little at a time, and still an occasional squirt. I loosened the lock-up once more a little, loosened up the pot-compression spring also, and the squirt was a thing of the past. Now most of the hairlines have also disappeared on the thirteen em, but I suppose that it will take a few new matrices to make them all disappear, as they have been running that way for several years. I have also been told that the operators on the machines here ahead of me would clean their spacebands about once a week, and never think of the plunger. They think I am rather queer because I spend so much time cleaning things up. One of the first things I did was to clean both keyboards thoroughly. One machine was so bad that nearly every capital and about half of the lower-case would run double on a heavy touch. They certainly were dirty. Had to put in quite a few new verges. One machine had the keyboard speeded away up. The operator complained that some of the matrices would not run double on a hold. I took off a good part of the wrapping on the intermediate shaft and you can get doubles when you want them. An operator who worked in a near-by town several days told me that the machinist had tied a string on each lever and on the end of the strings there were slugs of assorted sizes to pull the levers back to prevent doubles. On one machine here the operator was greatly troubled by metal sticking in the mold cell. This would bind the ejector when withdrawing. I examined the slug and found it very porous. Then I repacked the metal-pot, from which I found a good part of the asbestos had disappeared. Then I took off the burners and cut off part of the two throat burners which previously would not stay lit, on account of too great a draft. They burn now and am getting a good slug, with no more metal getting stuck in the mold. And on this machine I learned something else. I had to close the vents entirely to get a good slug. I fill them up with putty every morning. Don't know how a new mouthpiece will act, but perhaps it may work different. I think when I get these machines straightened out I will stay here a while, as it is a lot of work to straighten up machines that have been allowed to run down, and most of that kind of work has to be done overtime. They are talking of putting in another mill, and that will mean a little more money each week. Hope the school is running O. K." *Answer.*— In regard to replacing a mouthpiece, if you will procure 5 cents' worth of litharge and a small quantity of glycerin, and make a thick paste, sufficient to put a thin coating on the back edge of the mouthpiece, you can do this very readily. When you attempt this operation, the crucible should be cold and the surface of the crucible mouth free from any adhering substance, such as may have been used with the old mouthpiece, which you should remove while the pot is hot. The application of red lead mixed with boiled oil may do just as well. Ordinary machine oil is usually used to mix with the red lead.

RECENT PATENTS ON COMPOSING MACHINERY.

Paper-perforating Keyboard.— J. S. Bancroft and M. C. Indahl, Philadelphia, Pennsylvania, assignors to Lanston Monotype Machine Company, Philadelphia, Pennsylvania. Filed October 25, 1904. Issued October 26, 1909. No. 938,298.

Adjustable Mold.— Frank Johannesen, Erie, Pennsylvania, assignor to Mergenthaler Linotype Company, New York. Filed April 8, 1908. Issued November 9, 1909. No. 939,262.

Monoline Machine Attachment.— James McNamara, Montreal, Quebec, assignor to Mergenthaler Linotype Company, New York. Filed April 17, 1909. Issued November 9, 1909. No. 939,291.

Keyboard Mechanism.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed January 23, 1909. Issued November 9, 1909. No. 939,325.

Linotype Matrix.— P. T. Dodge, Washington, D. C., assignor to Mergenthaler Linotype Company, New York. Filed July 25, 1907. Issued November 16, 1909. No. 939,988.

Logotype Machine.— Safe Deposit and Trust Company, of Baltimore, and Abner Greenleaf, of Baltimore, Maryland, executors of Ottmar Mergenthaler, deceased, assignors to Mergenthaler Linotype Company, New York. Filed February 6, 1904. Issued November 16, 1909. No. 940,071.

Typesetting Device.— Elah Terrell, Columbus, Ohio, assignor to E. V. Gambier, trustee. Filed March 29, 1906. Issued November 16, 1909. No. 940,087.

Impression Type-bar Machine.— F. H. Richards, Hartford, Connecticut, assignor to American Typographic Corporation, New Jersey. Filed December 17, 1900. Issued November 16, 1909. No. 940,277.

Keyboard Cams.— H. Pearce, Broadheath, England, assignor to Linotype and Machinery, Limited, London, England. Filed September 14, 1907. Issued November 30, 1909. No. 941,383.

Multiple Magazine Linotype.— H. Pearce and J. E. Billington, Broadheath, England. Filed June 26, 1909. Issued November 30, 1909. No. 941,384.

Slug-casting Machine.— O. Koske, Erfurt, Germany. Filed June 12, 1907. Issued November 30, 1909. No. 941,931.

Typograph.— O. Koske, Erfurt, Germany. Filed May 18, 1908. Issued November 30, 1909. No. 941,932.

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

AD.-SETTING CONTEST NO. 28.— Last month was announced THE INLAND PRINTER'S twenty-eighth ad.-setting contest, which closes on January 15. There is still ample time for those who missed the announcement last month to enter and get the benefits. Of course, every contestant can not have the honor of being at the top of the list, but every compositor who enters a specimen receives a complete set of all the ads. submitted, and a study of the various styles of display is sure to be a great help to any compositor who desires to learn and advance. In our last contest an unfortunate condition developed, and one which will be carefully avoided in the future. One of the rules in each contest plainly states that "the compositor is at liberty to change the arrangement, but must neither *add nor omit any portion or words.*" Two of the winning ads. violated this rule and "got away with the goods," as one correspondent naively puts it. It was supposed that the compositors, who also act as judges, could be relied upon to scan the work of their competitors very carefully, and that they would not vote for any ad. which violated the rules. Nos. 26 and 23, winning second and fourth places, both omitted the phrase, "Carpets and Mattings," and No. 26 had a few other violations of this same rule. If these ads. had been excluded, it would have brought Edwin H. Stuart, Pittsburg, Pennsylvania, and Charles W. Edwards, Portland, Oregon, up among the winners. In the present contest, all the ads. submitted will be forwarded to the contestants, unless some should be printed on the wrong-size paper. After the selections have been made, however, the winning ads. will be closely examined for violations of all rules, and any which do not conform to the specifications will not be allowed in the list. Compositors who have not yet entered Contest No. 28 are urged to refer to page 389, of THE INLAND PRINTER for December, where the copy and complete rules are to be found. It is a small ad., but full of possibilities.

WOMAN ELECTED BUSINESS MANAGER.— Maude Murray Miller, one of Ohio's most prominent newspaper women, has been elected business manager of the Springfield (Ohio) *Times*. Mrs. Miller has a pleasing personality, is a capable writer and has remarkable executive ability. The *Times* already shows the effects of her leadership. Its advertising patronage and circulation are increasing steadily. Recently, Mrs. Miller promoted an "Industrial Edition," which carried $2,000 worth of advertising, which is the high-water mark for the office.

NEWSPAPERS SENT FOR CRITICISM.— For ten years I received newspapers marked on the wrapper "For criticism," but several months ago the postoffice ruled that these words subjected the package to first-class postage, and I was accordingly required to pay from 10 cents to 80 cents on a single newspaper for "postage due." At first I was required to pay the postage only on papers where stamps were affixed, the wrappers being removed from second-class packages and returned to the sender for collection, but a recent ruling makes it necessary for me to pay the full amount of postage on all such packages at first-class rates. This explanation will account for the returning of several papers to publishers marked "Refused." In the future, publishers are urged to follow the instructions at the head of this department. Owing to the large numbers of papers received none will be criticized unless a special request to do so is received by letter.

NEARLY LOST ITS CIRCULATION.—A newspaper item says: "The office of the *Evening Times*, of Raleigh, North Carolina, was burglarized recently. The circulation department was robbed, but the loss is said to be small."

WIESBADEN "TAGEBLATT'S" NEW HOME.— The *Tageblatt*, of Wiesbaden, the noted health resort of Germany,



Doorway, *Wiesbadener Tageblatt.*

issued a special edition of eight pages, printed on coated book-paper, on the occasion of its moving into a building newly erected for its use. This paper is in its fifty-seventh year and has twenty-seven thousand subscribers for its two editions. The special issue, aside from being a handsome specimen of typography, is interesting in the illustrations it gives of its new home, a few of which are reproduced, as showing the highly artistic treatment the architects have given the new structure, both inside and outside. A view of the ad. composing-room is given, to show the work-garments of compositors in German printing-offices, which will appear odd to their American compeers.

COST OF AD. COMPOSITION.— A New Orleans publisher is seeking information regarding the cost of ad. composition

and other expenses in the composing-room. He writes as follows: "Can you furnish any data regarding the comparative costs of running composing-rooms? What I am interested in is this: As you know, we have a very high scale in New Orleans, and a very complicated condition under which we work. I have been keeping a record of the cost of setting and correcting advertising. I find that our cost for setting, correcting and distributing runs between 6¾ and 8 cents an inch. Have you any data on the cost of setting ads. in other composing-rooms in cities the size of New Orleans? I want to know how many inches of ad. setting is a good average hour's work for a man. I want to compare our figures with the figures in other offices, showing how much time is spent on ad. setting, how much on corrections, how much on distribution, and how much is spent in a miscellaneous way for the ad. alley. I want to see how the dope runs on heads, on proofreading, on machine composition in our ad. department as compared with other newspapers throughout the country. Have you any material of this kind?" Such information has never been compiled, to our knowledge, but it would be most valuable for every publisher to know. If publishers will keep a record for one week and send the figures to the editor of this department of THE INLAND PRINTER, a compilation will be made and the result published in an early issue. A record should be kept of the number of inches of ads. set, the time consumed in setting, correcting and distributing, the proofreader's time, and any incidental expenses.

ADVERTISING QUALITY PRINTING.— John W. Baker, superintendent of the Gazette Publishing Company, Niagara Falls, New York, sends a number of ads., which are used in the *Gazette* to advertise the job-printing department. These ads. are continually pounding away on the advantages of quality, and Mr. Baker states that they are doing good. One of the ads. is reproduced (No. 1)— the others all have illustrative cuts, most of them secured from the typefoundries. Another reads as follows:

THE WASTE-PAPER MAN.

> Thousands of tons of waste printed paper are picked up in the larger cities and towns of the country each year. A vast quantity of this waste material goes back to the paper mills, where it is "treated," and then worked into new stock.— *News item.*

This, of course, is interesting. Still, you might be more interested if you knew just how much of your advertising goes to the support of the waste-paper man.

Cheap printing is the greatest feeder of the waste-basket, and incidentally the waste-paper man.

What per cent are you contributing?

High-grade printing goes to the spot — and sticks. But that spot is not the waste-basket.

Gazette printing is sold on the assumption that there's economy in quality.

There is no question but that a newspaper which has a good job-printing department can get the best of the trade in town, at a little better price, if a policy of this kind is adopted and kept at persistently. The experience of the *Gazette* proves the point.



Entrance hall, *Wiesbadener Tageblatt.*

UNIQUE VOTING CONTEST.— Last spring, Charles Lowater, publisher of the Spring Valley (Wis.) *Sun*, conceived a voting contest which was decidedly unique. He offered as prizes an $85 buggy, a $60 kitchen range and a $75 business scholarship. These prizes were given to those who secured the most votes by patronizing *Sun* advertisers and paying cash for their purchases. Each dollar expended secured a certain number of votes, the number depending on the size of the merchant's ad. in the issue of the *Sun* corresponding to the date of purchase. The number of votes allowed for each dollar ran from 25 for a two-inch ad. to

1,200 for a full page, and a schedule appeared in each issue of the paper. The merchants were provided with slips which they gave to their customers, filling in the date and amount of each purchase. These slips were exchanged at the office of the *Sun* for "voting coupons," showing the number of votes to which the customer was entitled. The total number of votes cast in the three months during which the contest lasted was 6,391,113. As the average number of votes secured on each dollar expended was about 200, this

Representative Printing

¶ If you want the public to believe that you produce or sell an article superior to that of your competitor, then your *printing* should convey that impression by *its* superiorty.

¶ If you want to impress the public with the distinctiveness of your concern or its product, then *distinctiveness* must be the dominant feature of the literature which represents your concern.

¶ To combine these qualities—to make your printing representative of you and your product—is the constant study of this shop. It's the eternal fitness of things that count.

¶ Gazette printing "fits"—and it counts—and is sold on the assumption that there's economy in quality.

The Gazette Press

No. 1.— A good sample ad. of quality printing.

means that in the neighborhood of $30,000 was spent with Spring Valley merchants. In announcing the result of the contest, the *Sun* had this to say:

The contest has stimulated trade in town. It has brought much trade here that the town would not have got otherwise. Mr. Hanson alone (one of the winners) has brought probably a couple of thousand dollars into town from Emerald, which is entirely out of Spring Valley's trading territory. How much the others have brought, directly and indirectly, can not even be estimated.

One firm says that they know of several thousand dollars of extra business the contest brought them, and as much more cash they got on purchases that they would otherwise have had to carry over to fall.

Men borrowed money to pay cash for purchases, thus getting coupons.

Realizing that the readers of THE INLAND PRINTER would be deeply interested in such an unusual contest, I wrote Mr. Lowater immediately after the close of the contest, which ended May 1, and asked him his opinion of the result and its effect upon business. His letter follows:

SPRING VALLEY, WISCONSIN, May 6, 1909.

O. F. Byxbee, Chicago, Illinois:

DEAR SIR,— I will tell you what I can of the contest now, although it is yet too early to say definitely how it has affected my business.

Began first week in February and ended May 1. During that time my advertising receipts were enough greater than those of the corresponding three months of 1908 to pay for my premiums and leave $90 to the good. I also got a number of new subscribers and a number paid in for five years in advance — but I don't count the last as any gain.

Have worked up a number of rather dead advertisers and had a good run of advertising, although the spring has been very dull in a business way here. We depend considerably on an iron furnace and the mines and quarry here, and these are all shut down. But for this, results would probably have been better.

Three of my advertisers, however, are very sore, claiming that the plan is a "hold-up game." They have advertised right along, but say if I start another contest along the same lines they will try to get all the merchants to boycott me, or to get another paper here. Unless I can make the plan a reasonably acceptable one I am doubtful of its benefits.

Yours truly, CHARLES LOWATER.

After waiting six months, in order that the effects of the contest might be fully determined, I wrote Mr. Lowater again, receiving the following reply:

SPRING VALLEY, WISCONSIN, November 1, 1909.

O. F. Byxbee, Chicago, Illinois:

DEAR SIR,— In regard to the plan used by me in last spring's contest. As I wrote, I was undecided as to its value to me then; I have since come to this opinion:

The plan is a splendid one to "wake up" sleepy advertisers, or (I believe) to use in starting a paper in a town against older competition. But when your advertisers are doing well by you, I believe it is apt to cause hard feelings among the smaller merchants who can not afford the space used by larger dealers.

I shall start two new papers in near-by towns soon, as branch enterprises. One of these towns has a sort of a paper already; one has no paper. I shall use the plan in both the towns for a while, stopping as soon as I think my advertising patronage is worked up to the best extent.

To secure the best results one contest should follow another, and as a hint to brothers who may try it, I would suggest either dividing the terri-

SUN VOTING CONTEST
PURCHASE SLIP

Date_____ 1909
The above date must be filled out by merchant, or slip is void.

DON'T TRY TO VOTE THIS SLIP | AM'T $

This slip must be brought or sent to the Sun office before the end of the week following the week of purchase, or it is void. Any alteration will make it void. This is not a voting coupon—the coupons will be given in exchange at the Sun office.

I certify that the above date and amount are correct.

_____ Dealer

A

Spring Valley Sun's Contest "A" Voting Coupon

VOTES No. _____ *for*

_____

issued _____ *1909. Good only when countersigned by Chas. Lowater for the Spring Valley Sun.*

Purchased from _____ PURCHASE $ _____

_____

Signed _____

For the Spring Valley Sun.

B

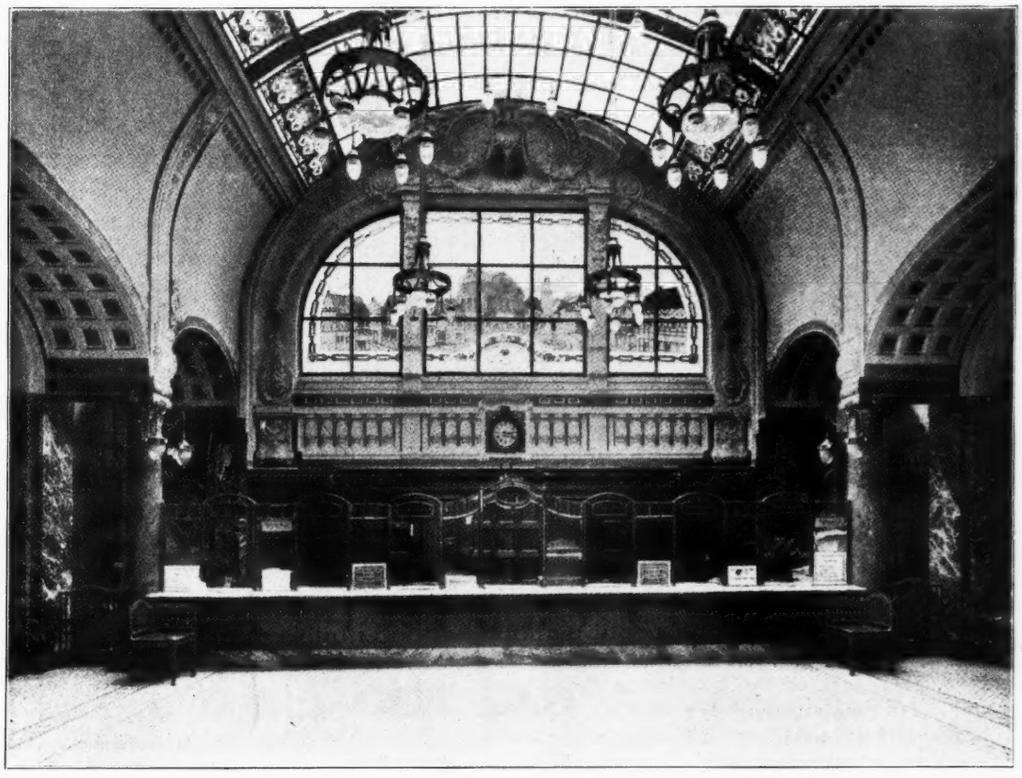
Slips used in the Spring Valley *Sun's* voting contest. The first was given by the merchant to the contestant, showing the amount of purchase. This was exchanged at the *Sun* office for the second coupon, showing the number of votes to which the contestant was entitled.

tory into districts, or barring any contestant in the village, as one "on the ground" has a strong advantage over one in the country, which fact may produce ill-feeling among the contestants.

Yours truly, CHARLES LOWATER.

Both of Mr. Lowater's letters are published in full, so that other publishers may get a full outline of the results, and learn the dangers as well as the advantages of such contests.

CHRISTMAS ISSUES IN NEW ZEALAND.— The annual Christmas issues of the New Zealand publications this year are even more handsome than heretofore. *New Zealand Illustrated,* the Christmas issue of the Christchurch *Weekly Press,* is more delicate in its colorings than it was last year, and the mechanical work is above criticism. J. V. Price, the foreman of the pressroom, is to be commended for the exceptional manner in which the half-tones are printed, and the general excellence of the work throughout. A. Kennaway, whose work as special artist was favorably commented upon last year, has done even better work on this number. The arrangement would have been better if the articles were all started at the tops of columns. Another New Zealand Christmas number which deserves particular mention is that of the Auckland *Weekly News.* This is also handsomely illustrated and beautifully printed. In the point of quantity of advertising it exceeds the Christchurch publication.



Counting-room, *Wiesbadener Tageblatt.*

NEWSPAPER CRITICISMS.— The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Escondido (Cal.) *Advance.*— The news is displayed to the very best advantage all through your paper. The ads. show good judgment.

Lodi (Wis.) *Enterprise.*— The *Enterprise* is nicely printed and a very newsy paper. It is an excellent idea to have an illustration on the first page each issue, and the changing of the arrangement of headings occasionally is also a good feature. I conclude that Christiansen's ad. is contracted to follow the Waunakee correspondence; if you could arrange to have this come at the bottom of a column it would be a great improvement.

Kansas City (Mo.) *Independent.*— The make-up and presswork on the *Independent* need no criticism. You are certainly setting good ads. considering the experience you have had. Why not enter THE INLAND PRINTER's ad-setting contest? You will get many new ideas from the work of others.

Lewis County Journal, Monticello, Missouri.— Your first page is very creditable. The headings at the tops of the second and fourth columns should be a little larger. Your correspondence page would be greatly improved if the names of the towns were set in a display letter. Ads. show good taste.

Jeffersonville (Ind.) *Reflector.*— The entire work on your paper shows that great care is taken, the presswork being particularly commendable. In grading the editorial items I note that you put the two-line items all together, and the three-line items together; but you should do more than this — the two-line items with the shortest break-lines should precede those with the longer second lines, and the same rule should be followed with the three-line items. In your issue of November 5 "The Sunday School" should have been run at the top of a column.

Paragould (Ark.) *Soliphone.*— The weakest part of your paper is the presswork, as the color is frequently uneven. The make-up of the first page is good, but the running of ads. in all corners and in several places in the middle of the other pages is not conducive to a pleasing effect. You have the correct idea in ad. display, the full-page and double-page ads. being particularly creditable. That ten-line and twenty-line type is just what you need to give those large ads. character and contrast.

Minneapolis (Kan.) *Better Way.*— You should avoid starting long items at the bottoms of columns. You are to be commended for a clean first page, but it would be improved if you had about three larger heads at the tops of columns, with smaller heads at the tops of alternating columns. The double-page-ad. is very nicely handled, and most of the other ads. show good judgment. After looking over the others it is hard to imagine what was the matter with your ad. compositor when he set that of T. E. Hurley.

Cedar County News, Harrington, Nebraska.— Your first page is certainly a good one for a county newspaper. If possible you should have the tops of columns occupied with separate-headed articles, following with the correspondence. It does not look well to start a column with short items of correspondence, then a separate-headed article and the balance of the column correspondence. So far as the arrangement of headings is concerned the page looks fine. Always avoid placing two heads side by side down in the body of the page, particularly if the heads are the same size.

Dan Patch Cafe

BILLY BARRON, Proprietor

A Merry Christmas and Happy New Year to All

Keep Your Eye on Dan Patch

I AM not discouraged over Billy Bryan's defeat. But remember and keep your eye on Dan Patch. He went some very fast miles the past season —1.56¼, 1.57¼, 1.57½. Mr. Savage says next year Dan will be on the turf again. He has gone 72 miles better than two minutes and expects to make 100 miles before he retires him.

You will find Bill at the old stand, selling the famous **BALLANTINE'S BEER, ALE AND PORTER.** He has sold this brand for 25 years. Also, fine Wines and Cigars.

Quick Lunch
Oysters snd Clams
Prompt
Service

William Barron, Propr. *44 East Washington Ave., Washington*

No. 2.— Ad. display by Harry E. Shrope, of the Washington (N. J.) *Star.*

WITH THE AD. COMPOSITORS.— During the month or six weeks preceding Christmas, all newspapers handle an extra amount of advertising, and it is at this season of the year also that THE INLAND PRINTER receives an almost endless array of ads. for criticism. The best assortment of ads. comes from Harry E. Shrope, of the Washington (N. J.) *Star.* Two of his ads. are reproduced (Nos. 2 and 3). These show unusual and attractive arrangements. Next in order of merit comes a large package of ads. from Rudolph Smith, of the Big Timber (Mont.) *Pioneer.* Among the others a few request individual criticism:

Frank G. Boll, Red Oak (Iowa) *Sun.*— Your full-page ad. is well arranged. You had good opportunity for secondary display in the line, "Sale Starts Saturday, December 4, and Ends Saturday, December 11."

Sam L. Bogasse, Raleigh, North Carolina.— While your ads. are all very neat, many of them lack distinctive display. If you will bring out one line in each ad. just a trifle stronger there would be a marked improvement in your work.

H. Emmet Green, Anthony, Kansas.— Your two half-page ads. are very good, and if I had the space I would be glad to reproduce them. If you had set the line, "Thanksgiving Week," in the ad. of Firestone-Hoopes Department Stores, in the same type as used for "Thanksgiving" in J. F. Tuttle's ad. it would have been better, although the selection is not bad.

AN ENJOYABLE "LUAU."— The *Hawaiian Gazette,* Honolulu, has a force of employees that rivals that of many of the large dailies of the United States. Last fall it gave these employees and their friends to the number of four carloads, a most enjoyable *luau.* If we knew how to pronounce "*luau*" it might sound more attractive than "outing" or "picnic," but in the absence of this knowledge we can get a better idea of what happened from a contemplation of the latter words. One of the principal events was a baseball game between two nines from the *Gazette* office, the "Wrong Fonts" and the "Hot Slugs." The umpire said, "One team won by a score of 2 to 1; I do not know which team it was." The event was so enjoyable that it will doubtless be repeated each year. One report of the *luau* describes it as follows: "If you can imagine one large special train crammed tight with several hundred grown-up youngsters of both sexes, all out to have a good time — if you can imagine the real Hawaiian smile working overtime down the aisles of four O. R. & L. coaches — if you have ever watched the typical Hawaiian diver come up out of the water, shake his head and then burst into one beaming grin — why, then you will have a very fair mental picture of the bunch that went to the Peninsula yesterday."

NEWS NOTES.

FLEMINGTON (Pa.) high-school pupils will issue a school paper.

THE Baltimore *News* contemplates the enlargement of its plant.

A NEW Republican paper was recently established in Janesville, Ohio.

A DEMOCRATIC morning newspaper is expected to be born in San Francisco.

THE *Daily Enterprise-Leader,* New Iberia, Louisiana, has suspended publication.

THE *Benton County Gazette,* at Gravette, Arkansas, is reported to have suspended.

IT is rumored that Charles May, of Peoria, will start a paper in Galesburg, Illinois.

"DICK" EVANS, well-known Ohio newspaper man, died recently at Barnesville, Ohio.

THE *Independent* is a new weekly newspaper published at Norfolk, Virginia, by W. H. Gunn.

HENNEGIN & Co., Cincinnati, Ohio, are about to move into their new home on Genesee street.

W. R. SCOTT, whose home is at Paducah, Kentucky, has purchased an interest in the *Third District Review,* at

HERMAN PETTY'S

Christmas Announcement

Shoes and Slippers

Our holiday preparations have been completed and our stock is rich with the newest and best styles of Shoes and Slippers for Christmas presents and everyday needs for Men, Women and Children. Select a nice pair of Slippers for papa, mamma, brother, sister or your best girl or your cousins and aunts. Unusually high quality, distinctive designs and low prices are the primary attractions at the Petty store.

Our friends are urged to buy early while the stock is fresh and complete.

HERMAN PETTY THE SHOE MAN Washington, New Jersey

No. 3.— Ad. display by Harry E. Shrope, of the Washington (N. J.) *Star.*

Bowling Green, and has assumed charge of the paper as editor and manager.

Streumen, the only Polish weekly published in New England, is located at Westfield, Massachusetts.

THE plant of the Wardner (Pa.) *News* was recently destroyed by fire. Incendiarism is suspected.

A NEW Democratic newspaper is said to be slated for Marietta, Ohio, by A. J. Mercer, of Janesville.

RUMORS are afloat that a new Republican paper will be published at Janesville, Ohio, in the near future.

THE Niles Printing & Publishing Company, publisher of the *Daily News*, Warren, Ohio, has been reorganized.

THE oldest newspaper editor in Pennsylvania — John W. Roher — died recently at Kittanning, that State.

THE Enid (Okla.) *News* has changed hands. Charles I. Stewart, Lexington, Kentucky, is now the chief owner.

THE founder of the Detroit *Journal* — C. C. Packard, formerly of Adrian, Michigan — died in Louisville, Kentucky, recently.

THE printing-plant formerly operated by the Endicott-Johnson Company, at Lestershire, New York, is now owned by William H. Hill.

JOHN H. JAMES has purchased the printing business of Will Polland, at Urbana, Ohio. Mr. Polland has gone into the automobile field.

THE State legislators of Maryland are said to favor a plan to have pending bills before the Legislature printed instead of engrossed.

THE *Longshoreman* is a new addition to the official-organ list of union labor, and is the spokesman for the longshoremen's union.

THE new town of Christine, Texas, was established in a day. "One day a patch of mesquite and cactus and the next day the site of a lively little city with a weekly newspaper," is the remarkable record given by the Houston *Chronicle*.



Composing-room, *Wiesbadener Tageblatt*.

THE *Inland Storekeeper* is the name of a new trade journal which will put out its first number in February.

THE *Interior* printing-office, San Francisco, California, was completely destroyed by fire recently. Loss, $25,000.

HON. A. C. OLIVER, it is stated, will shortly begin the publication of a weekly newspaper in Campton, Kentucky.

IT is said that the Prohibitionists are considering the advisability of publishing a paper at Louisville, Kentucky.

THE third daily paper at Tipton, Indiana, made its appearance the first of the year. E. T. Staley is the publisher.

THE *Editor* will be published by a company recently incorporated at Ridgewood, New Jersey; capital stock, $10,000.

AT Newark, New Jersey, A. K. Sweetras' printing establishment was damaged by fire recently to the extent of $15,000.

THE Jamestown *Journal* and the *Greene County Press*, both published at Jamestown, Ohio, have been consolidated under the name of the *Greene County Journal*, and will be edited by W. S. Galvin and his son.

THE Baltimore *World* is scheduled to be sold at auction on January 5. Friction among the stockholders is the cause for the receiver's sale.

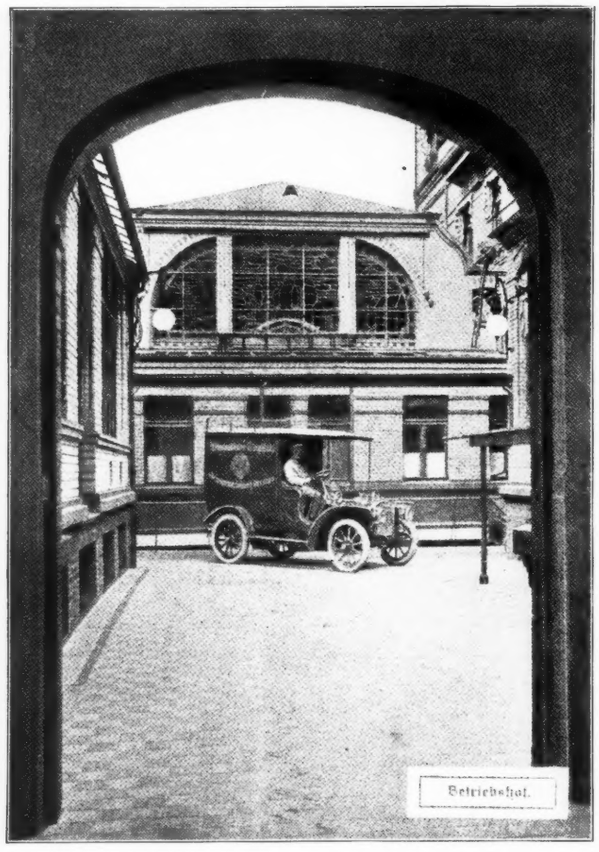
THE Printing Pressmen's Union, of Cincinnati, Ohio, is negotiating with the employers, with the view to establishing an eight-hour day.

A NEW Democratic daily, it is reported, with State Senator Stephen B. Fleming as publisher, will be started in Indianapolis, Indiana.

THE *Indicator*, West Lafayette, Pennsylvania, has passed into the hands of a stock company. E. J. Drake has been secured as editor.

THE entire business of the *Western Farmer*, Spokane, Washington, has passed into the hands of E. E. Faville and J. A. Bishop, Iowa men.

M. J. CALLAGHAN, secretary of the Gazette Publishing Company, Norwalk, Ohio, has been sued by Hiram C. Aurand, of Bellevue, that State, for alleged damages for malicious prosecution and libel. Mr. Aurand wants $10,000.



Court, *Wiesbadener Tageblatt.*

ON December 1, Grant Kyler & Son, at Ashland, Pennsylvania, publishers of the *News* (weekly), began the publication of an evening newspaper.

Delmarvia is the name selected for a new Catholic periodical to be published at Wilmington, Delaware, with Rev. James McSweeney as its editor.

CLINTON B. FISK, newspaper editor and the son of Gen. Clinton B. Fisk, founder of Fisk University, died suddenly at San Antonio, Texas, recently.

AT Scottsboro, Alabama, the *Citizen* and the *Jackson County Advertiser* have been consolidated. The former paper was established thirty-three years ago.

H. C. OGDEN, owner of three Wheeling (W. Va.) newspapers, has purchased the Parkersburg *Sentinel* from R. E. Homer. The consideration is said to be $50,000.

THE *Saturday Evening Star* is the name of a new publication at Olean, New York. John F. Coad, recently city editor of the *Herald*, and John Duke are at the helm.

JOSEPH R. GRUNDY, Republican leader and president of the Republican Printing Company, of Doylestown, Pennsylvania, has purchased the Doylestown *Intelligencer*.

THE new Democratic newspaper, launched at El Reno, Oklahoma, January 1, has for its editorial manager Homer Passford of the St. Louis *Times*. Norman E. Mack, Democratic national chairman, is interested.

L. A. PALMER, an old-time caseholder on Southern newspapers and founder of the *Lauderville County Enterprise*, Ripley, Tennessee, has succeeded Eugene Simmons as publisher of the Whiteville (Tenn.) *News*.

EDWARD P. MITCHELL has succeeded the late William M. Laffan as president of the Sun Printing & Publishing Association, New York city. For many years Mr. Mitchell had been a member of the *Sun's* editorial staff.

A NUMBER of independent and nonpartisan newspaper publishers of Maryland have taken the initial steps for an independent organization for the entire State, to be made up of one representative from each paper of that class outside Baltimore.

THE firm of Allen, Lane & Scott, whose present printing-plant is at 1211-13 Clover street, Philadelphia, bought the properties at 1102-04-06 Sansom street for $60,000, when they were offered at auction by the estate of Henry B. Ashmead recently.

BUCHANAN, Michigan, has been made a one-newspaper town by the consolidation of the *Berrien County Record* and the Buchanan *Argus*. Thomas J. Torney, for many years editor of the Niles (Mich.) *Star*, is the publisher of the consolidated papers.

THE Gloversville (N. Y.) *Herald* has been purchased by the Morning Herald Publishing Company, consisting of Andrew Peck, of Brooklyn; Emmett H. Cullings, and Fred B. King, of Gloversville. The consideration is understood to have been $50,000.

THE building of a new home is in contemplation for *Successful Farming*, Des Moines, Iowa. E. T. Meredith, manager, has intimated that in the new building he will establish one of the finest agricultural publishing houses in the country, with homes for his employees adjoining.

THE Youngstown (Ohio) Printing Company is trying out the Autopress, a new product in the printing-machinery line, produced by the Autopress Company, 299 Broadway, New York. Local people who have purchased stock of the manufacturing concern are much interested in the result of the test.

"FROM this day on, the politics of this paper will be Democratic." This was the statement that appeared at the head of the editorial column of the Johnstown (Pa.) *Journal* recently. The paper has changed hands and will, in the future, be edited by L. D. Woodruff, the Kaylor Brothers retiring.

WHAT'S THE USE?

Party — Hello! Give me Parkway eight-six-nine.
Central — Dropanickelplease.
Party — This isn't a nickel phone. Let me have ——
Central — Dropanickelplease.
Party — What in? I tell you this is a private phone ——
Central — Dropanickelplease.
Party — All right, I'll drop one on the floor. Listen! Did you hear it? Now give me Parkway eight-six-nine.
Central — Dropanickelplease.
Party — Hello! Parkway? Is that you, dearie? I wanted to tell you ——
Central — Dropanickelplease.
Party — What's the matter, Central? Talking in your sleep? Hello! Parkway? Just wanted to say I ——
Central — Dropanickelplease.
Party — Wouldn't be home to dinner. Goo' by!
Central — Dropanickelplease.
Party — Better take something for that, Central. First thing you know it will get to be a habit.
Central — Dropanickelplease.
Party — Have the last word, if you want to.
Central — Dropanick ——.

— *B. L. T., "Line-o'-Type," Chicago Tribune.*

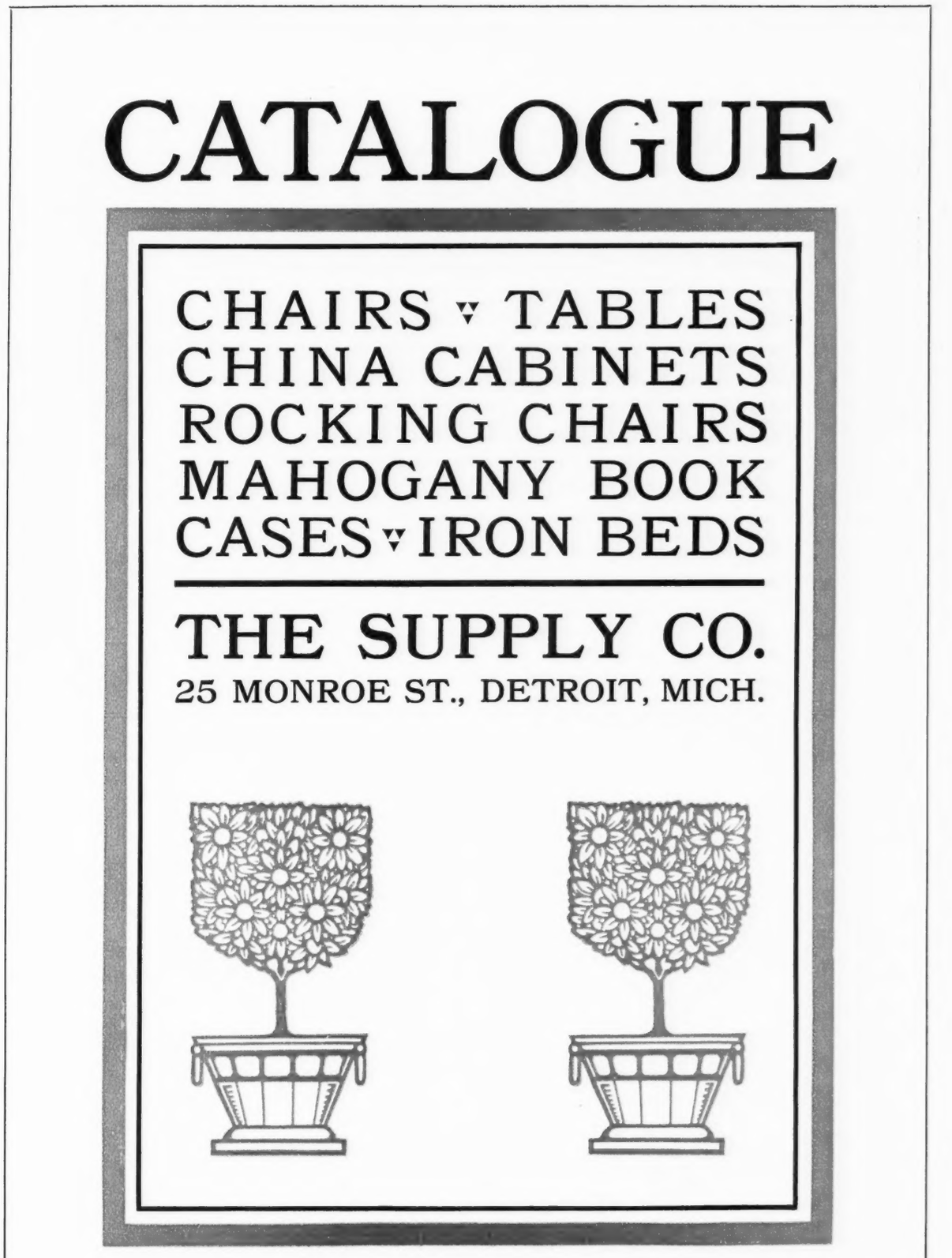


Fig. 1.— A strong design for a catalogue cover, using stock ornaments.



Strength :: Character Service

Strength :: Character Service

A Statement of Principles on Which This Institution Is Doing Business



The Bank of Virginia
Cheltenham Building
Studley, Va.





The Reason of Our Strength

THE selection of a banking institution is a matter well worth a man's best consideration, but happily the problem is capable of prompt as well as of conclusive decision. Sound judgement in business pays handsome dividends. Now put a bank into the crucible of your own judgement and test it with the powerful acid called public opinion. Learn that such a test has been repeated for over two decades with one and the same result. The man of rational intelligence selects that which is recognized as a

Page Three





Annual Report of the Condition of
The Bank of Virginia

Studley, Va.
at the close of business September 23, 1906.

Resources

Loans and Discounts		$1,850,000.35
U. S. Bonds		700,000.00
Virginia and other Bonds and Securities		378,888.23
Banking House, Furniture, Fixtures		685,234.92
Other Real Estate		16.000.00
Cash:		
Money in Vault	$467,259.02	
Due from Banks	311,314.77	778,573.79
		$4,408,697.29

Liabilities

Capital Stock	$1,000,000.00
Surplus and Profits	291,217.31
Circulation	650,000.00
Deposits	2,250,807.99
	$4,192,025.30

Page Eight

FIG. 2.— Suggestions for four pages of a bank booklet, using appropriate stock ornaments.

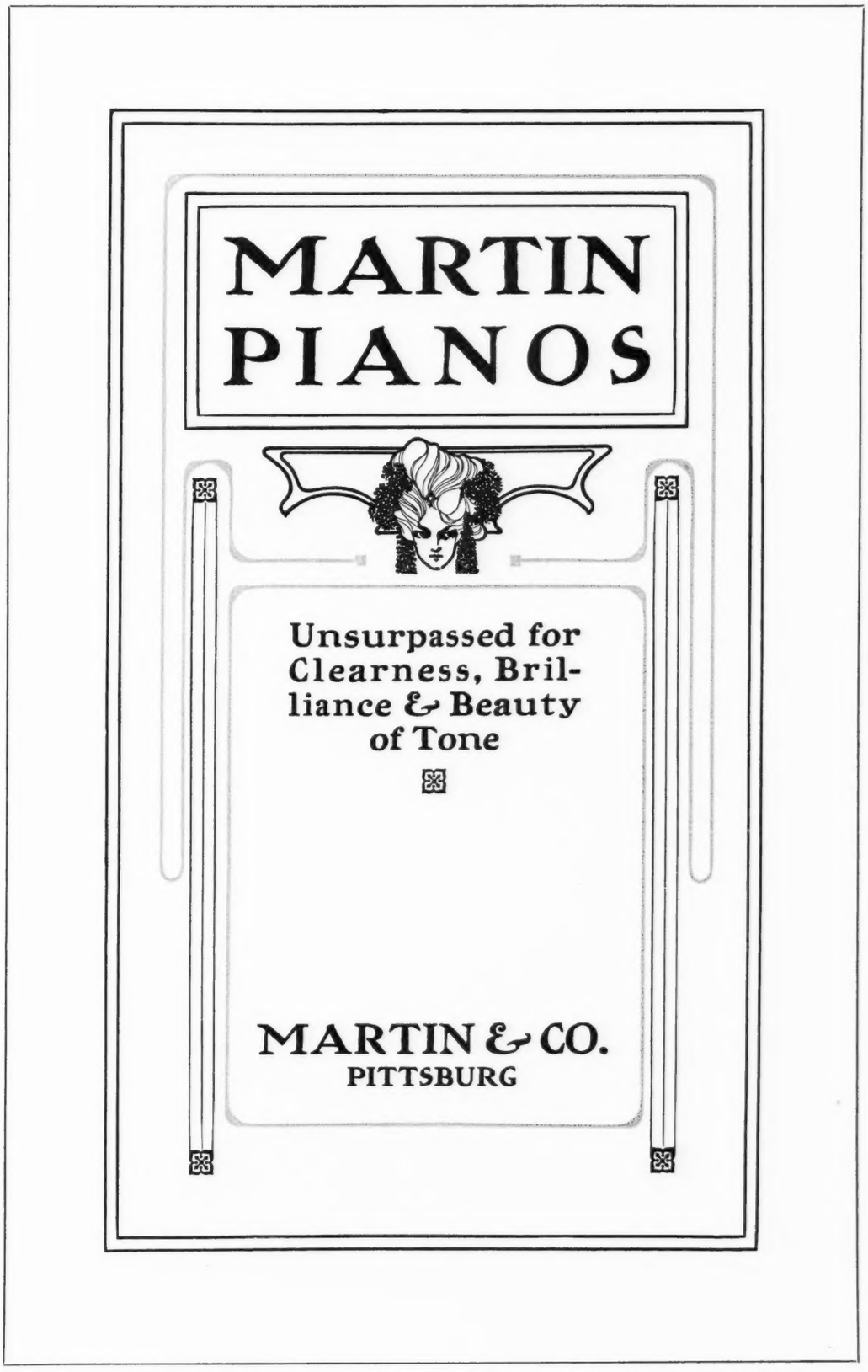
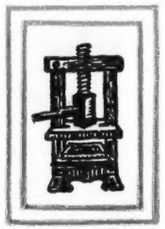


FIG. 3.— An interesting page, set from a sketch by A. Fischer, a student of the I. T. U. Course in Printing.

Spokane
Public Library

JOHN STEVENSON PRINTING COMPANY
WILOSTON · IOWA · 27 CENTER AVENUE

PRINTERS ✦ BINDERS
LITHOGRAPHERS ✦ DESIGNERS ✦ ENGRAVERS
PARTICULAR ATTENTION PAID TO THE WANTS OF DISCRIMINATING USERS OF ADVERTISING MATTER ✦ PHONE AB-2313



BLANK BOOK MAKERS
DIE EMBOSSERS ✦ BOOK SELLERS ✦ STATIONERS
WE MAKE NO PROMISE THAT WE CAN NOT FULFILL ✦ ESTIMATES ON DEMAND FOR EVERY KIND OF PRINTED MATTER

WILOSTON, IOWA, ... 19

H. F. McNELLY, President and Treasurer — A. J. POTTS, Vice-President — C. S. McNELLY, Secretary

THE MISSION MFG. COMPANY

Established 1900 — SUCCESSORS TO "THE MISSION PRESS" — Incorporated 1907

▽▽ PRINTING ▽▽
CATALOGUES ⁘ BOOKLETS AND STATIONERY



PAPER BOXES
PLAIN, FANCY AND EMBOSSED ▽▽

74-76 N. CHARLOTTE STREET

FIG. 4.— Some letter-head suggestions.



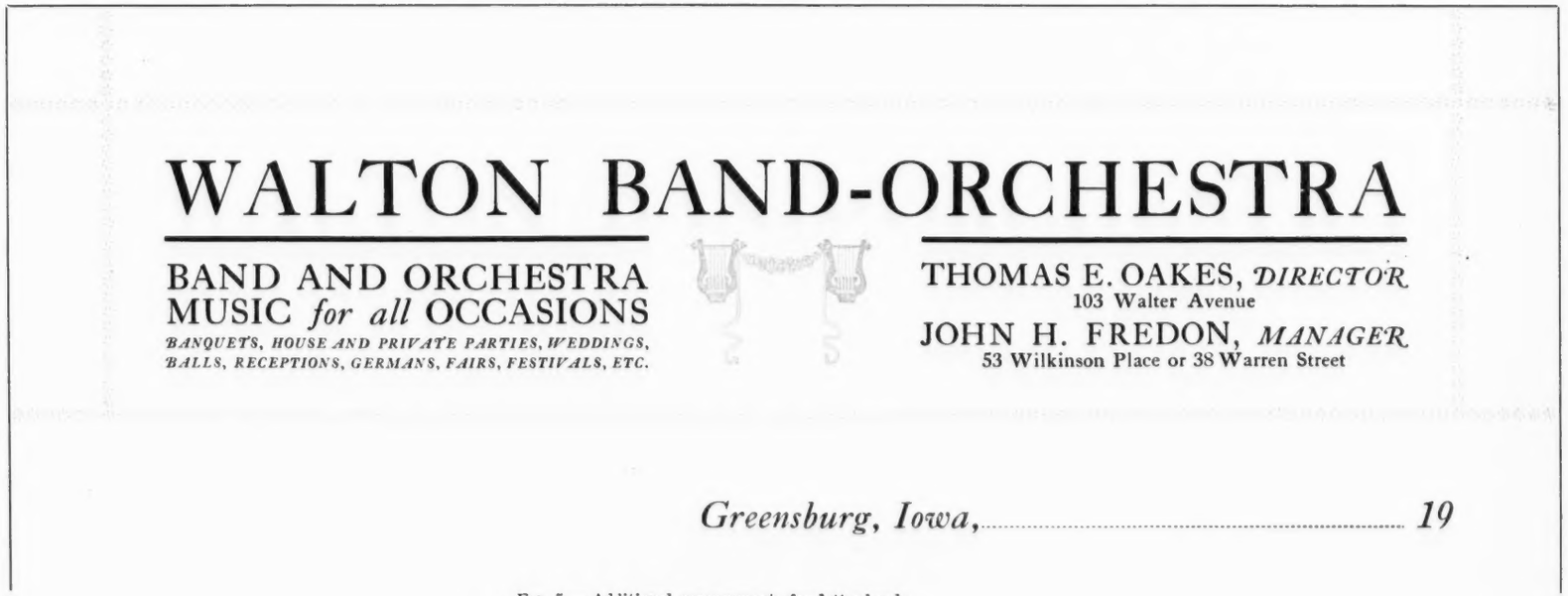
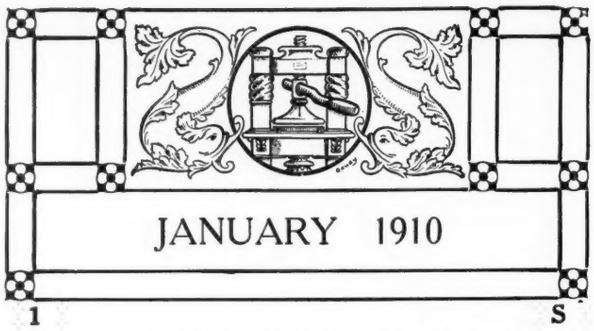


FIG. 5.— Additional arrangements for letter-heads.



JANUARY 1910

1	S
2	S
3	M
4	T
5	W
6	T
7	F
8	S
9	S
10	M
11	T
12	W
13	T
14	F
15	S
16	S
17	M
18	T
19.	W
20	T
21	F
22	S
23	S
24	M
25	T
26	W
27	T
28	F
29	S
30	S
31	M

DOVER PRINT SHOP

Don't waste your time figuring out why a black hen lays a white egg—but get the egg



—Burba

CATALOGUE OF FINE DRESS GOODS

Field Marshall & Co

65 WELLS STREET, CHICAGO

WHOLESALE & RETAIL

FOR THE FALL AND WINTER SEASONS OF 1910-11

FIG. 6.— A calendar suggestion, a motto card and a booklet cover.



FIG. 7.— A simple cover-page, using a stock decorative panel.

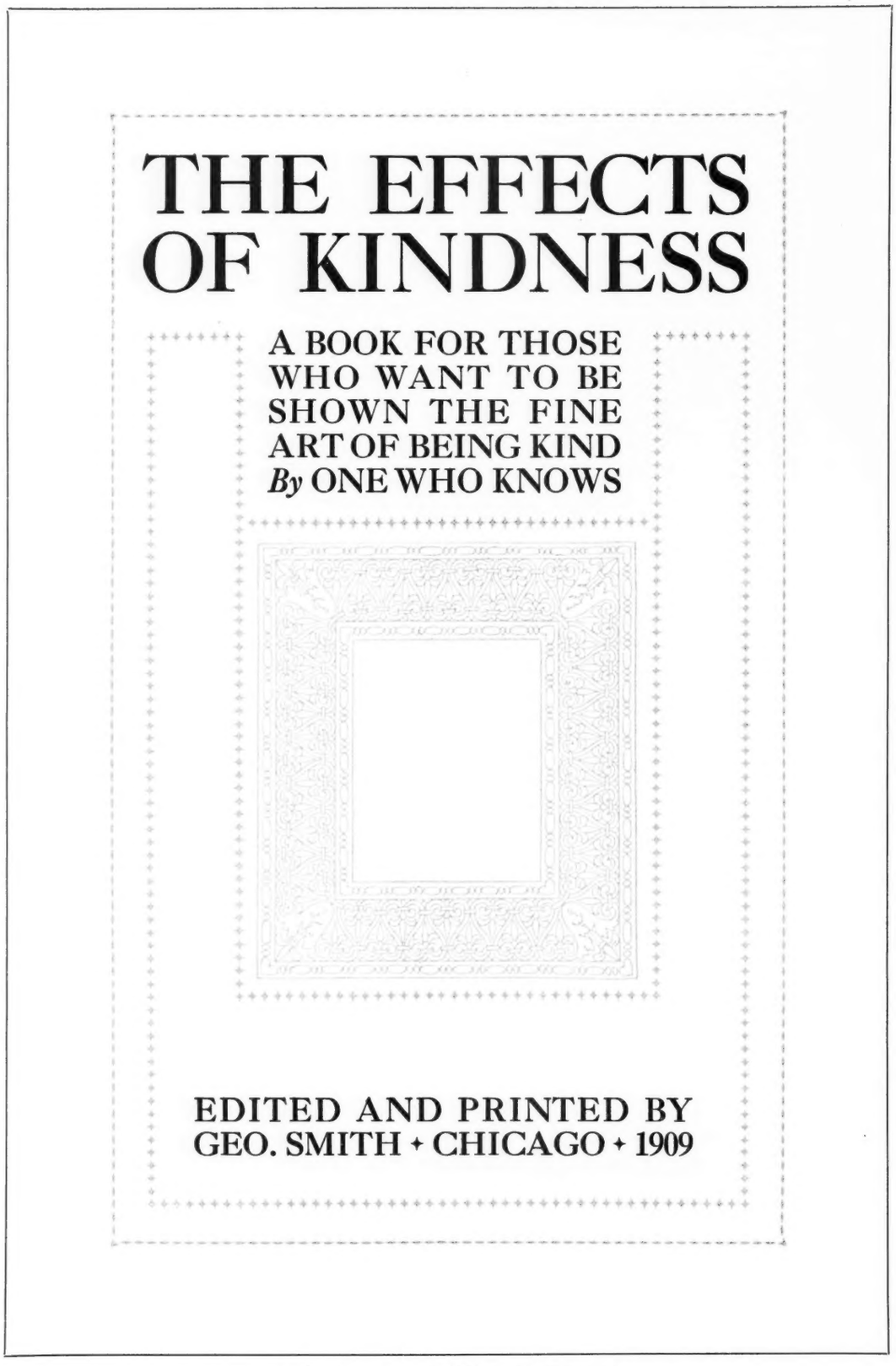


FIG. 8.— An unusual and pleasing panel arrangement.

JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Perhaps the most noticeable difference between the type design of to-day and that of a few years ago lies in the typography the text is gathered into groups, care being taken, of course, that the various lines of text in each group are in a measure related. Presumably, the desire to emphasize as much of the text as possible led to the single-line form of arrangement. If, however, such was the case, the desired results were not secured, for, usually in the attempt to "bring out" the entire text, it was all of more or less equal prominence. Typographic display is largely a matter of contrasts, and where we surround a display line in large type with other display lines in type just as large or nearly so, we destroy the prominence of all of them. If, however, we surround our display line by generous quantities of white space or the gray tone caused by solid type of smaller sizes, we give the line an opportunity to attract the eye. One must shout loudly to be heard amid a group of steam whistles, but in an empty, quiet room a soft tone is easily prominent. It is simply a matter of contrast, and no more pronounced in a case of that kind than in printing. In typography one may call it "grouping," "whiting out," or anything else he may choose, but it remains a matter of

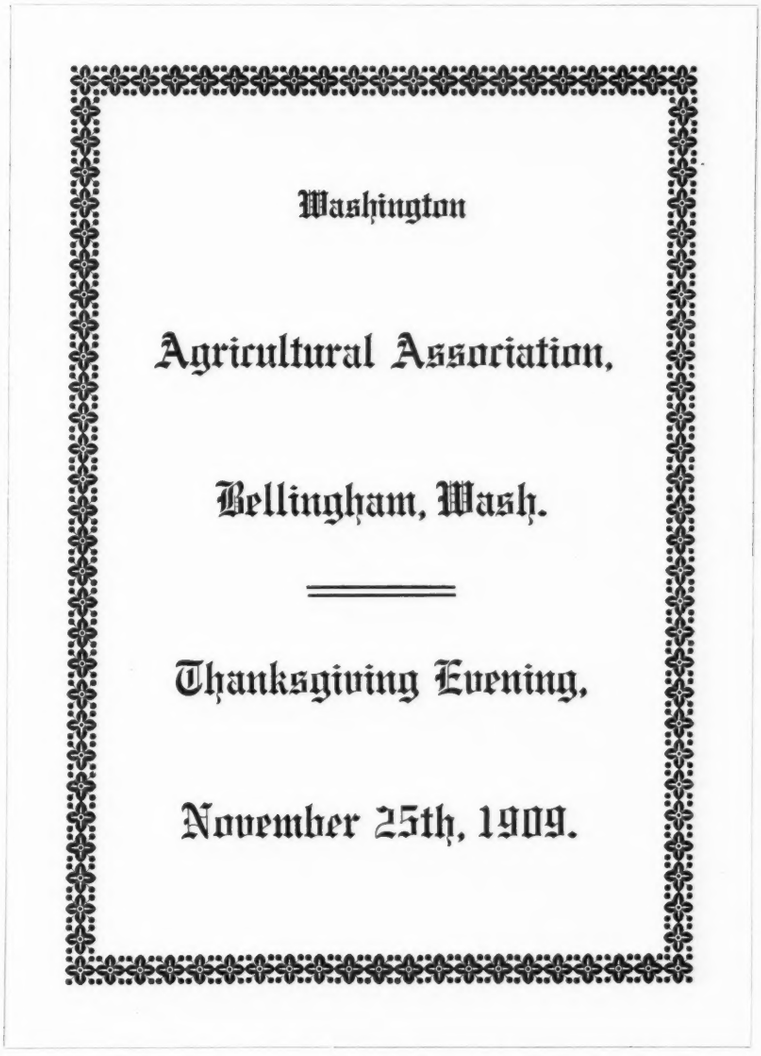


FIG. 1. An attempt to display everything on a page, results in illegibility, with nothing emphasized.

placing of the lines of text on the page. The older style of type arrangement spread the lines over the page, usually alternating a long and a short one, while in the modern contrast — a matter of emphasizing a thing, not by trying to make it prominent among other prominent things, but by subordinating the balance of the text so that one line or

group of lines may seem the stronger by reason of the contrast.

That which makes necessary the subordinating of the major portion of a typographic arrangement in order that certain features may be given a relatively greater prominence also leads to the gathering of the matter into groups, instead of leaving it in single unattached lines. A group of type-lines, surrounded by a relieving measure of white space, is much more attractive and easily read than would be the same lines spread out to cover the whole surface. From the standpoint of design this is the thing which commends the modern method of grouping the matter. As an economic proposition this style of typography is to be commended from the fact that it consumes, if anything, less time in the composition than does the other style.

Many compositors, however, still cling to the older method of display, being apparently averse to "wasting" good space on a page by leaving it blank. Fig. 1 shows a reproduction of a page of this kind. It has been set in what may be termed the old style — somewhat on the long-and-short-line order. In an attempt to display everything, the matter has been scattered over the entire page, with the result that none of it strikes the reader forcibly. One can not take it in at first glance, as it is divided into too many spots. Design, like color, depends for its success upon the effect produced upon the eye, and where the design, as a whole, is complicated and the effect confusing, it is unsatisfactory. It is not simple. Perhaps too many printers have an erroneous conception of this question of simplicity of design. To some it would possibly seem that the fact that this page was set in single lines, without ornament of any kind, and the lines spaced at almost equal distances from each other, implied a simple arrangement. We must remember, however, that design is the placing of spots or measures on a page, and to get a simple design we must place them in such manner that they may be grasped by the eye without effort — the whole thing taken in at a glance.

Fig. 2 shows a resetting of this page. It is more decorative, owing to the spot of ornamentation underneath the upper group, but, as a design, it is much more simple, owing

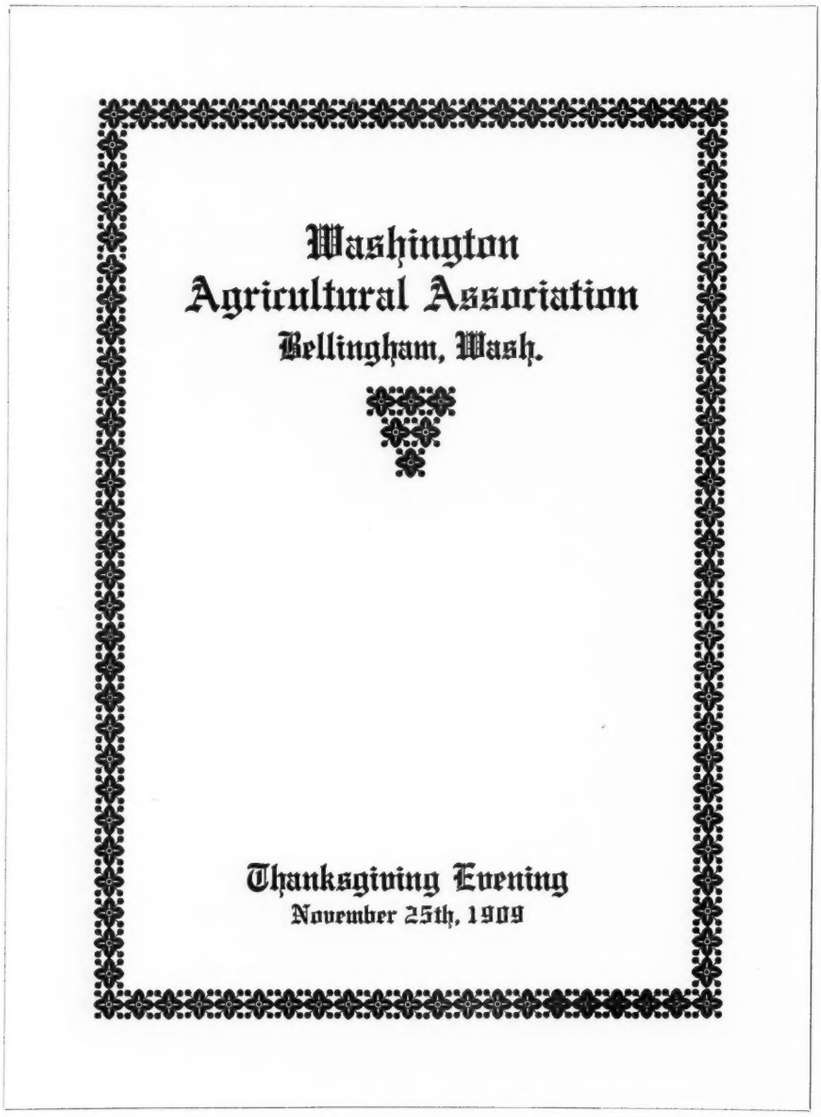


Fig. 2. Grouping the type-matter gives a more pleasing design, and a page easier to read than Fig. 1.

to the fact that there are but two groups or forces of attraction on the page, instead of the five contained in Fig. 1.

A design of this kind is restful to the eye, and, therefore, pleasing. A simple design produces much the same effect as does a harmonious color combination — a complicated design is like a riot of colors. Simplicity of design does not mean absence of decoration; it does not mean plainness. Fig. 2 contains more decoration than the original and is unquestionably more simple in design. Then, too, the subordinating of the date and address, rather than making it equally prominent with the name, lends to the readability of the page. This is especially noticeable in the last two lines. The second of these is in reality supplementary to the first, being a qualifying line, and its equal prominence in Fig. 1 detracts from the line "Thanksgiving Evening," while its subordination in Fig. 2 makes the other line stand out prominently, even though the type is smaller than that used in Fig. 1. It is not a question of largeness — it is a question of contrast.

Fig. 3 shows another treatment of the same page. Instead of using two groups, the matter has been confined to one, and all set in the same size type. This has, as far as the type itself is concerned, the same disadvantages as regards lack of contrast that characterize Fig. 1, but it is hardly less readable and presents a much more pleasing appearance as a page.

It is interesting to note, in connection with Figs. 2 and 3, the question of shape harmony as applied to the decorative spots. As will be seen, in both instances they are constructed of the units forming the border to the page, but, in both instances, they are given shapes harmonizing with the shapes of the groups beneath which they are placed. This adds much to the attractiveness of the designs, shape harmony being one of the essentials of good typography.

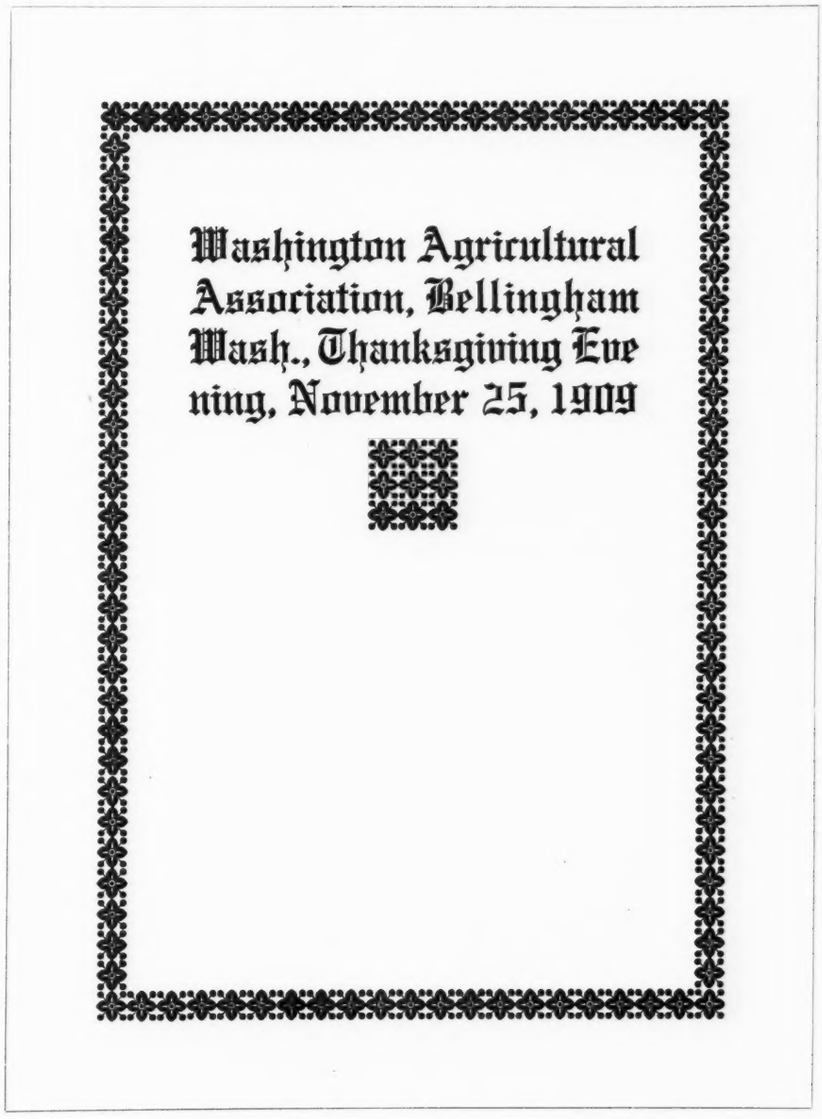


Fig. 3. Another treatment of the same page. Note shape harmony between text group and ornament in this and preceding example.

SELLING PAPERS GOOD VOICE TRAINING.

A contract to sing the leading tenor rôle in the Munich Royal Opera, with a salary of $12,000 a season, recently was signed by William Miller, fifteen years ago a ragged newsboy in the streets of Pittsburg, Pennsylvania.

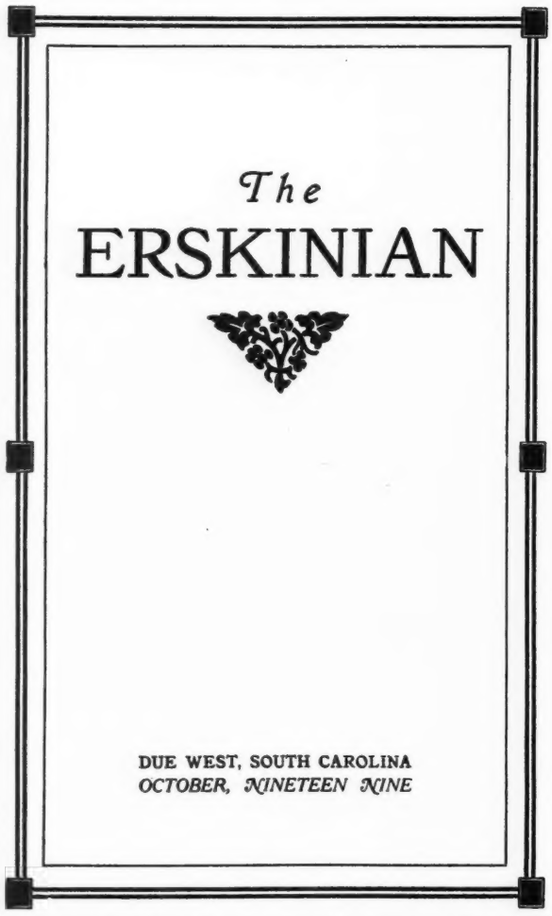
SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package.

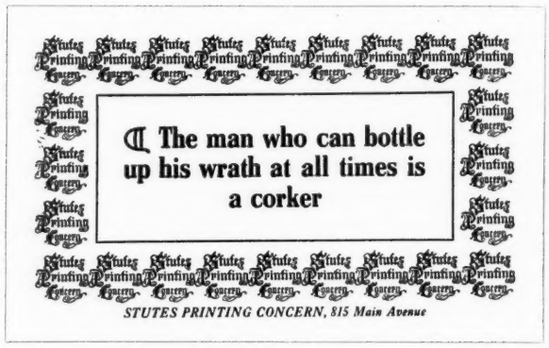
THE INDEX PUBLISHING COMPANY, Greenwood, S. C.— The specimens show, in most cases, a careful adherence to simple plain designs which can be profitably produced. The letter-head for F. P. Rush shows a trifle too much underscoring with rules, and we would suggest that you avoid letter-spacing the text-type, as you have done on some of the other specimens. The bank booklet cover and the cover for the college publication are very pleasing. We show a reproduction of the latter.



A pleasing design and one that would consume but little time. From The Index Publishing Company, Greenwood, South Carolina. Original in colors.

HERBERT S. FOSTER, Elmer, New Jersey.— The specimens are very neat and tasty and the use of the geometric spots is very pleasing. The slips should prove excellent advertising.

ONE always opens a package of specimens from the Stutes Printing Concern, Spokane, Washington, with pleasant anticipations, as it is a foregone conclusion that something unusually interesting will be found therein. Of the late work of this firm the most attractive is a series of motto-cards on which the printer's mark, "Stutes Printing Concern," has been repeated as a decorative border. The idea is cleverly worked out and gives a very pleasing effect. We reproduce one of the cards herewith. The original was in blue and orange on cream stock.



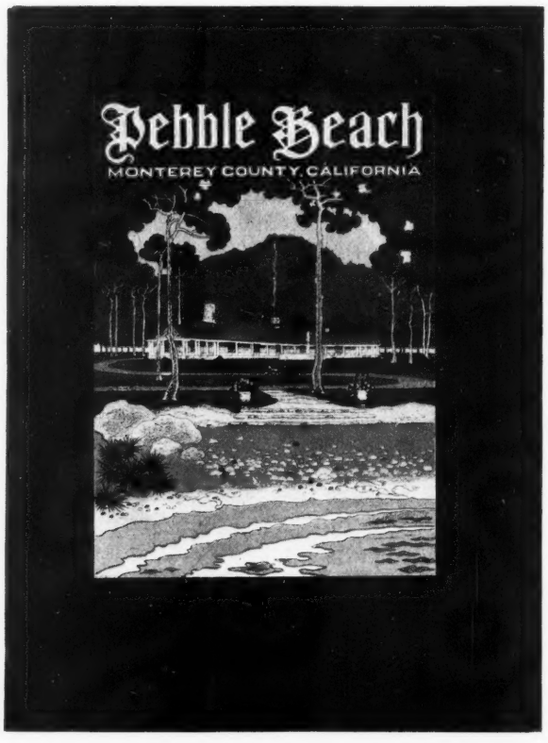
A clever use of the printer's mark as a decorative border.

THE *Mirror Press*, Danvers, Massachusetts.— The circular is neat typographically, but we would suggest that you use a lighter purple, as the color at present does not contrast sufficiently with the black.

THOMAS E. ABBOTT, Riverside, California.— The hanger containing the verse is well designed and printed, the colors being particularly pleasing. The decorative border is also very appropriate for use with advertising from the Cloister Print-shop.

F. W. GUMERT, Wabash, Indiana.— The blotters are very satisfactory as far as typography is concerned, but the presswork is very poor. We would suggest that you use heavier rules on the one marked No. 2, as the ones which you have used do not harmonize in tone with the type.

FROM the press of the H. S. Crocker Company, San Francisco, has recently come one of the most elaborate resort booklets we have seen in some time. It is written and designed by James King Steele, and is descriptive of Pebble Beach, Monterey county, California. The text is printed in gray, the numerous excellent half-tone illustrations in art-brown, and running-heads, initials, etc., in black. Attractive decorations surround the running-heads and the

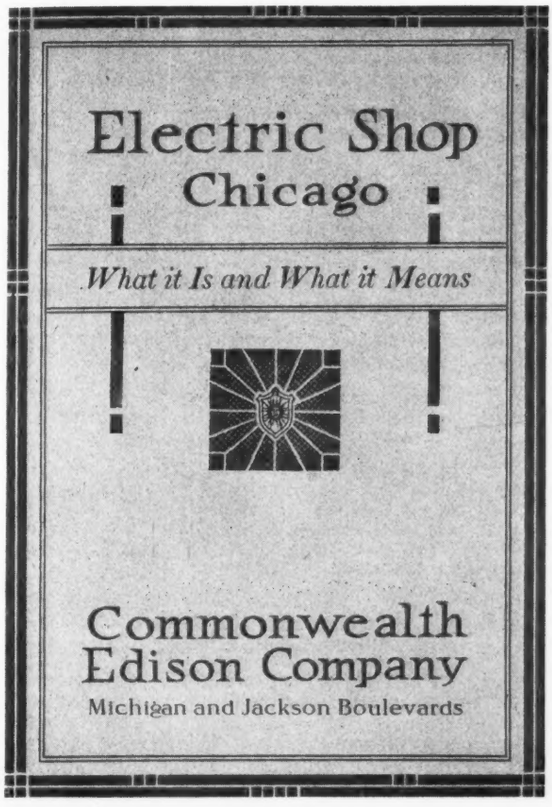


An attractive cover for a resort booklet. Originals in delicate colors on white stock, the latter tipped on a brown cover.

initials were especially designed for this work. The cover, a reproduction of which we show herewith, was printed in delicate colors on white stock and tipped on the brown cover, the effect being especially pleasing.

CHARLES T. BURGESS, St. Louis, Missouri.— Your specimens are all neat and attractive, careful presswork and good color combinations being especially noticeable. Your own letter-head is very handsome, although the gold background of the center design prevents a satisfactory reproduction.

A PACKAGE of booklet specimens from the Binner-Wells Company, Chicago, shows a number of handsome examples of printing in the well-known style of this firm. Of these, we like best a booklet for the Commonwealth Edison Company. The text is printed in gray and the illustrations — half-tones of the highest type — in black and a buff tint. The title-page, a reproduction of



Handsome title-page by the Binner-Wells Company, Chicago. Original in gray and buff, on white stock.

which we show herewith, is an unusual treatment in gray and buff. A booklet for the House of Kuppenheimer, a copy of "Gage Chic Products" and a copy of "The Millinery Herald" — the last two being effective examples of an unusual treatment of fashion illustrations — complete the group.

"THE HOUSE OF RIGHT IDEAS" is the title of a handsome booklet recently issued by the Whitaker Paper Company, Cincinnati, Ohio. It is neatly gotten up and well printed in black and colors, an effective use being made of tint-blocks. The cover is embossed in green and brown on mottled gray stock.

FRANK D. STARR, Watsonville, California.— Your specimens are all excellent and show an unusual care in handling. The letter-head for the Nudfield Oil Company is a unique and pleasing arrangement of a large group of officers' names, and we regret that the copy is not in such shape that we could reproduce it.

HARTZELL BROTHERS, Altoona, Pennsylvania.— The letter-head is a very clever conception and is well printed. We would suggest, however, that you use a color combination on the envelope that would harmonize with the colors on the letter-head, as the dominant color on one being blue and on the other green gives an unsatisfactory effect.

FROM F. M. Joebges, with Ware Brothers Company, Philadelphia, Pennsylvania, we have received a copy of "The Vehicle Year-book" for 1910. It is a large book, consisting of some 400 pages, 10 by 12½ inches in size, the larger portion of which is advertising. The advertisements are well handled and present a good appearance.

IN an attractive booklet entitled "The Story of Printing," the firm of George Rice & Sons, Los Angeles, California, gives much instructive and entertaining information to buyers of printing. Suggestions regarding preparing copy, ordering printing, printing terms, paper, etc., are scattered throughout the booklet. The work is neatly designed and printed, and is illustrated with numerous views of the various departments of the plant.

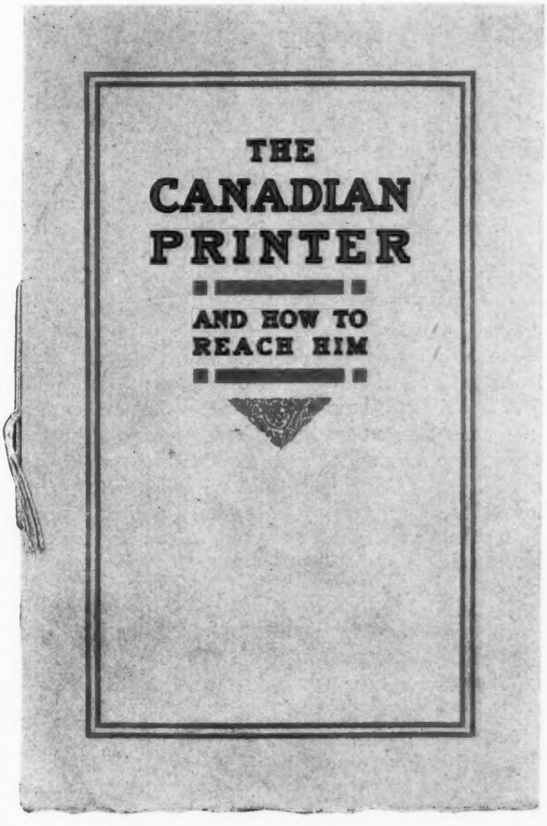
ONE of the most clever dance programs we have seen is that designed by H. R. Van Zant, with the J. M. Coe Printing Company, of Richmond, Indiana, for the recent dance of the union printers of that city. It is die-cut in the shape of a large union label, and consists of a cover and several inner pages, the program, etc., being printed on the latter.

A. P. GAUTREAU, Patterson, Louisiana.— We would suggest that you use a more simple form for the bill-head — one with less panelwork. Where the rules at one's command are in anything but the best of condition panelwork should be avoided and the plainer styles of typography used. Aside from the poor rule joints, the heading is a very interesting arrangement.

A BOOKLET entitled "Post Mortem Administration of Wealth," is the latest from the Cleveland Trust Company, Cleveland, Ohio. Like other printed matter issued by this institution, it is neat and attractive. The cover is a very pleasing arrangement, being printed in brown, from a hand-lettered design, on a small piece of light-green stock and the latter tipped on the dark-green cover proper.

MERCER PRINTING COMPANY, New York, N. Y.— The letter-head is very attractive in design. The card, however, is very much overdone. If you had confined the work to two or possibly three colors, instead of six, the result would have been far more satisfactory. Simplicity, both in design and color, is the key-note of good printing, and the card is complicated in every way — too many groups and panels, too many type-faces and too many colors.

A PAGE, simple in design but extremely pleasing, is the cover of a booklet recently sent out by the MacLean Publishing Company, Toronto, Canada. It is printed in light blue and dark blue on white stock, embossed, and tied with blue silk. We show a reproduction herewith.



An interesting booklet cover, from the MacLean Publishing Company, Toronto, Canada. Original in colors.

IRWIN C. GAUMER, Salt Lake City, Utah.— The card design is well balanced and very pleasing. Personally, we would prefer to see the job kept entirely in the gothic letter, rather than have the date-line set in a different type-face. We would also suggest that you use plain rule rather than the fancy rule for underscoring the gothic lines, as the rule would then be more in keeping with the type. Your suggestion for a color arrangement is very satisfactory.

ED P. SUTTER, Chicago, Illinois.— The letter-heads are very good in design and color. We would suggest that you omit the rules from either side of the top line of the letter-head for the remedy company; also, that you raise the

upper group in the panel on the Krupp letter-head a trifle, omit the cross rule and set the bottom in two lines, to make it shorter than the upper group. The type in a page or a panel design should, in most cases, be heavier and stronger at the top than at the bottom — and not only heavier but wider, tapering toward the bottom rather than spreading out.

For the special train carrying the Honorary Commercial Commissioners of Japan from Denver to Salt Lake City and Ogden, the Denver & Rio Grande Railroad issued a most attractive souvenir itinerary for distribution to the seventy-five members of the party. The time-schedule, with the novel feature of a parallel column describing the localities passed, was printed in black and red on Japan tissue, folded in Oriental fashion, enclosed in a Japan vellum cover, and tied with ribbon of the Japanese colors, red and white. The publication was printed in English, with the exception of the third page, which was in Japanese, extending greetings to the commissioners and wishing them an enjoyable journey through Colorado and Utah. On the back of the cover was embossed the coat-of-arms of Japan in gold and black.

C. J. Carlson, Ackley, Iowa.—Although the specimens submitted are neat and attractive in design, and well handled, we would make one or two suggestions regarding them. In setting a page one should be careful to have the center of attraction or main group of lines above the center of the page (or in special cases below the center). In the specimens marked No. 1, the important group of lines is almost directly in the center, and we would suggest that it be moved up at least two or three picas. The same thing applies to the placing of ornaments between groups of type. In Nos. 2 and 3 you have placed the ornaments directly in the center of the spaces in which they are contained, and in both cases raising them up a trifle would be an improvement. Divide the space between the groups into eight parts and place the ornament so that a line drawn through its center, across the page, would give three parts of the space above the line and the remaining five parts below. This will, in nearly all cases, prove a safe rule to follow.

THE BEATEN PATH.

The printer is no different from other men in one respect: He finds it difficult to move into new avenues of thought, in a trade sense. Tugging at his coattails are the powerful old cronies — the customs of his fathers. Each improvement in method, in equipment, and even in means for trade enlightenment and education, is met with skepticism, and, in many cases, with downright refusal to get out of the old rut. To remove this obstacle to a more rapid progress is a big task. It is hard to leave the old homestead. To forsake the customs not only of our own time, but those of our forefathers, requires an element of independence which, it must be confessed, is uncommon. Against this trait of humankind a persistent struggle must be made, and The Inland Printer is ever ready to encourage the men of originality and aggressiveness and to bestir those who are trailing in the rear. The following poem, one of the literary efforts of Samuel Walter Foss, and which, no doubt, is familiar to many of our readers, sings so strong a moral in this connection that we are impelled to reproduce it here:

One day through the primeval wood
A calf walked home as good calves should;

But made a trail all bent askew —
A crooked trail as all calves do.

Since then three hundred years have fled,
And I infer the calf is dead.

But still he left behind his trail,
And thereby hangs my moral tale.

The trail was taken up next day
By a lone dog that passed that way;

And then a wise bell-wether sheep
Pursued the trail o'er vale and steep,

And drew the flock behind him, too,
As good bell-wethers always do.

And from that day, o'er hill and glade,
Through those old woods a path was made.

And many men wound in and out,
And dodged and turned and bent about,

And uttered words of righteous wrath
Because 'twas such a crooked path;

But still they followed — do not laugh —
The first migrations of that calf,

And through this winding wood-way stalked
Because he wobbled when he walked.

This forest path became a lane,
That bent and turned and turned again;

This crooked lane became a road,
Where many a poor horse with his load

Toiled on beneath the burning sun,
And traveled some three miles in one.

And thus a century and a half
They trod the footsteps of that calf.

The years passed on in swiftness fleet,
The road became a village street;

And this, before men were aware,
A city's crowded thoroughfare.

And soon the central street was this
Of a renowned metropolis;

And men two centuries and a half
Trod in the footsteps of that calf.

Each day a hundred thousand rout
Followed this zigzag calf about;

And o'er his crooked journey went
The traffic of a continent.

A hundred thousand men were led
By one calf near three centuries dead.

They followed still his crooked way,
And lost one hundred years a day;

For this such reverence is lent
To well-established precedent.

A moral lesson this might teach
Were I ordained and called to preach;

For men are prone to go it blind,
Along the calf-paths of the mind,

And work away from sun to sun
To do what other men have done.

They follow in the beaten track,
And out and in, and forth and back,

And still their devious course pursue,
To keep the path that others do.

They keep the path a sacred groove,
Along which all their lives they move;

But how the wise old wood-gods laugh,
Who saw the first primeval calf.

Ah, many things this tale might teach —
But I am not ordained to preach.

RICKETTS VINDICATED.

The Washington *Herald* says that Oscar J. Ricketts, former Public Printer, has compromised the suit he instituted against the Sun Publishing & Printing Company, proprietor of the New York *Sun*, for $2,500 in settlement, a verdict for that amount having been given in the District Supreme Court recently. The suit grew out of the publication in the *Sun*, in 1904, of a statement reflecting on Mr. Ricketts' integrity in awarding prizes to typesetting devices, when serving as chairman of the international jury of awards at the St. Louis Exposition. The *Sun's* lawyers confessed the libel and openly stated that the article complained of was untrue.

EDUCATION

INDUSTRIAL EDUCATORS MEET.

On December 2, 3, 4 and 5, Milwaukee, Wisconsin, was the host of those attending the third annual convention of the National Society for the Promotion of Industrial Education. The purpose of this organization is admirably expressed in its name, and, in addition to addresses and speeches on all phases of industrial education, an incident of the convention is always the exhibition of trade-school work. This year's display was the best in the history of the society and included the principal exhibit of the I. T. U. Commission, which Mr. Charles R. Richards, director of the Cooper Union, New York, in a speech reviewing the exhibition, declared to be one of the most interesting displays in the Auditorium, where the convention was held. At the banquet and before the convention many excellent speeches were made. President Van Hise, of the University of Wisconsin, discussing "University Aid in Industrial Education," said that "Until the middle of the nineteenth century the stores of knowledge which the people could use had been fairly well assimilated. The apprenticeship system was in vogue and a trade passed from master to apprentice. After a time the apprentice became equally skilled with his master. In the latter half of the nineteenth century has come the great revolution in the industrial world by which the work of the skilled artisan, instead of being done in the small shop, is done in the great manufactory. Also the lines of industry have vastly multiplied, so that where formerly one product was produced many are now made.

"Thus the development of applied knowledge has far outrun its assimilation by the artisan. This situation is true both in England and America. In Germany the development of the trade school has taken place with the revolution in the industries, so that perhaps in a single city, such as Munich, there may be thirty or more trade schools covering all the trades of the city. In this country the trade school must be developed upon a far-reaching scale, but as yet such schools scarcely exist.

"Even when the trade school is fully developed, as it will be in the future, the extension work for artisans will be continued. Men need a broader training than a simply vocational one. They need to go farther than the trade school. When the trade schools are able in this State to do satisfactorily the vocational work demanded, it will be the aim of the University of Wisconsin to continue to teach the artisan after he leaves the trade school, not only in advanced studies relating to his vocation, but in studies which concern his duties as a citizen and which concern him as a man. It is our desire to open to all the way to a higher intellectual and spiritual life."

Speaking on "State Legislation for Industrial Education," Dr. George H. Martin, formerly secretary of the State Board of Education, of Massachusetts, made a plea for the all-around development of mankind when he said:

"While we are talking about the economic value of industrial education, let us not forget that intelligent consumers are as necessary to economical success as intelligent producers, that it will be idle to train a generation of workmen who can produce fine things unless they are also trained to enjoy and desire fine things. That refinement of taste which comes from the study of nature, literature and art is as legitimate and as essential a part of industrial education, and in the end will be found to be as economically profitable, as the hand-training which we are now emphasizing."

Alexander C. Humphreys, president of the National Society and head of the Stevens Institute of Technology, said it needed no investigation to convince open-minded people that the public-school system of this country had not been developed and maintained for the benefit of the masses but rather has been operated for the benefit of a few.

"When we compare our methods with those of other countries, and especially with Germany," said Mr. Humphreys, "there may be differences of opinion, but there seems to be hardly any room to question the superiority of the German ideal. The German ideal is to train its youth for future efficient citizenship. We seem to be not satisfied unless we are attempting to train all of our boys for leadership, although we must recognize that there is no such thing among men as equality of natural gifts, of capacity for training, or of intellectual power."

John Golden, president of the United Textile Workers, who has been prominent in industrial education agitation in Massachusetts and in the ranks of organized labor, urged the need of State legislation on industrial education and advocated the establishment of industrial schools under State auspices. In summing up the purposes of industrial education, Mr. Golden said:

"Men and women must not be early trained as specialists, but equipped to grasp the higher technic of the trade or calling they may be best fitted for. They must learn the way a thing is done, why it is done, and the very best and most artistic way of doing it, coupled with an economic knowledge of the value of their labor. This is the kind of education that is needed. Let all coöperate in bringing it about. The sooner the task is accomplished the better for all."

Mr. Arthur D. Dean, chief of the division of trades schools, of the New York State Department of Education, spoke on about the same subject as Mr. Golden. During the course of his address he took occasion to say:

"The question of industrial education is of vital interest to trades unions and manufacturers. The State can develop a plan of procedure which will meet the coöperation both of employer and employee. Organized labor will not deny the utmost opportunity to its own children through industrial training if labor can have confidence that what is to be done will be free from selfish exploitation and rest upon a truthful educational footing and be guided by the common advantage of all the interests concerned.

"Industrial education is but one phase of a growing recognition of labor's rights and privileges, and in this respect is closely related to the trades-union movement. The latter movement has stood for a better living wage, for better factory conditions and for better restrictions of child labor. Organized labor has always been concerned with the welfare of all influences that make for the well-being of the industrial workers of the country. It has always had a human interest in the welfare of children and understands that sound industrial education has the same purpose in mind. To the extent that industrial education has the welfare of industrial workers and their children at heart, organized labor stands ready to support any public

movement looking toward the establishment of sound and thorough industrial education."

The eternal feminine was much in evidence. Mrs. Raymond Robins, representing the Woman's Trade Union League of Chicago, made a strong plea for the teaching of trades to women, saying in detail:

"Granted that the average woman works but seven years in industry, yet is her interest in the conditions of industry a life interest, for upon her capacity in the trade and her control of the industrial conditions of that trade, depends in large measure the amount of the wage upon which are to be built the homes of the nation.

"Industrial education must be given to the young girl as well as to the boy. That such education must be under the control of public-school boards is a foregone conclusion to all who value democratic control of education. Nor can it be too often emphasized that one of the most important features of such industrial training must be to give to these young girls a knowledge of the value of their labor power, for to know how to best protect and sell that power is even more essential for individual and social welfare than is industrial efficiency itself."

Lewis Gustafson, superintendent of the David Rankin, Jr., School of Mechanical Trades, St. Louis, Missouri, said it was impossible for one school to teach all trades, and that each must choose those trades for which there is the most urgent need in its immediate neighborhood. Mr. Gustafson would not confine industrial education to the technic of trades, for he said:

"With each trade-school student there is introduced a human and humane element with which we must reckon. A carpenter is not only a carpenter but a man, and the assumption is fair that the better the man the better the carpenter. The trade worker at his trade is a servant of the community — he must do its bidding with little choice; but as a citizen he is always its master, more or less shaping the community's demands. He is entitled to all the advantages that the community presents; his duty to the community as a member and citizen makes necessary the knowledge of many things. Fortunate is the trade school which can offer these things in addition without sacrificing its trade teaching; fortunate the trade worker who can attend such a school."

Channing R. Dooley, president of the Casino Technical Night School at East Pittsburg, spoke particularly on corporation-maintained schools, and said that the development of the boy — not shop production — should be the watchword of the apprenticeship department of every company.

Dr. Edgar S. Barney, principal of the Hebrew Technical Institute, New York city, described the school which aims to give a broad yet practical education to the boy who must go to work at sixteen. He stated that new sociological and industrial conditions had rendered the old apprenticeship system a nullity, and precluded its revival, even if with its disadvantages and narrow results that were desirable. He was rather optimistic at the outlook for industrial education, saying on this subject:

"In the early years of trade and industrial school agitation, the trade unions were bitterly hostile. Such schools were denounced as ruinous to the wages of the mechanic. It was claimed that no school could prepare a boy to enter a trade, that, at best, the graduates were only 'half baked.' This later charge was not altogether unfounded, not because the general principle of the school was wrong, but because, in the process of the school's evolution, sufficient time had not elapsed for its full development.

"A better feeling, however, is growing among the trade unions. They are beginning to understand that schools can prepare a young man so that, with time in which to acquire a combination of speed and accuracy, he can become a



A PRINTER'S HOME.

Residence of Al. Sutter, Journeyman Printer, Lake Harriet, Minneapolis, Minn.

skilled mechanic and a desirable acquisition to the union, one who, in time, will help to lift the union to a higher and more intelligent plane."

Among others who spoke at the various occasions were Governor James O. Davidson, of Wisconsin; Charles F. Perry, supervisor of industrial education in the Milwaukee schools; George Carmen, director of the Lewis Institute, Chicago; Willet N. Hays, assistant secretary of agriculture; C. W. Cross, superintendent of apprentices at the New York Central Line; Joseph J. Eaton, director of the Trades Schools at Yonkers, New York; John L. Scherer, of the Ohio Mechanics' Institute; Louis Rouillion, director of the school department of the Mechanics' Institute, New York; Dr. Charles S. How, president of the Case School of Applied Science; Dr. Jesse D. Burks, of the Bureau of Municipal Research, Philadelphia; Madam Anna Garlin Spencer, of the Society of Ethical Culture; Prof. Ernest C. Meyer, department of political science, University of Wisconsin; Carroll D. Pearse, superintendent of schools in Milwaukee; Charles R. Allen, director of the New Bedford (Mass.) Industrial Schools, and Miss Florence M. Marshall, director of the Boston Trade Schools.



A PRINTER'S HOME.

Residence of J. N. Johnston, Journeyman Printer, 4626 Fremont avenue, South, Minneapolis, Minn.

FEDERATION OF LABOR AND INDUSTRIAL EDUCATION.

For the first time in its history the American Federation of Labor devoted considerable time and a great deal of ability to the discussion of industrial education at its recent convention in Toronto. During the year a special committee had been appointed to investigate the subject. This committee was composed of the leading officials of the federation, as well as Dr. Charles P. Neill, United States commissioner of labor, Congressman Wilson, Rev. Charles Stelzle and Charles H. Winslow, former member of the Massachusetts Industrial Educational Commission. The last mentioned gentleman is secretary, while John Mitchell is chairman. The committee held three meetings, at which it was addressed by leading educators. Its report was supplemented by a forty-seven page *précis*, giving an outline of the problem, a sketch of foreign and domestic methods of various kinds and typical comments serving to show the attitude of employers and organized labor at home and abroad. The committee was continued with instructions to report further at the convention of 1910.

The labor people seem to have been influenced very much by the views of the leading and most liberal minded industrial educators, for, in summing up, the committee says: "It is believed that the future welfare of America largely depends on the industrial training of our workers and in protecting them. The inquiries of the committee seem to indicate that if the American workman is to maintain a high standard of efficiency, the boys and girls of the country must have an opportunity to acquire educated hands and brains, such as may enable them to earn a living in a self-selected vocation, and acquire an intelligent understanding of the duties of good citizenship.

"No better investment can be made by taxpayers than to give every youth an opportunity to secure such an education. Such an opportunity is not now within the reach of the great majority of the children of the wage-workers. The present system is inadequate and unsatisfactory. Only a small fraction of the children who enter the lower grades continue through the grades until they complete the high school course. The reasons which seem to be the prime causes for withdrawal are, first, a lack of interest on the part of the pupils; secondly, on the part of the parents, and thirdly a dissatisfaction that the schools do not offer instruction of a more practical character. The pupils become tired of the work they have in hand, and see nothing more inviting in the grades ahead. They are conscious of the powers, passions and tastes which the school does

not recognize. They long to grasp things with their own hands and test the strength of materials and the magnitude of forces.

" Owing to past methods and influences, false views and absurd notions possess the minds of too many of our youths, which cause them to shun work at the trades and to seek the office or store as much more genteel and fitting. This silly notion has been shaken by the healthy influence of unions, and will be entirely eradicated if industrial training becomes a part of our school system; and, in consequence of this system of training, the boy will advance greatly in general intelligence, as well as in technical skill and in mental and moral worth — he will be a better citizen and a better man, and will be more valuable to society and to the country."

Speaking of supplemental technical education, the committee says: " The importance of this kind of school for those who have already entered the trades has been a matter for serious consideration by the committee. The demand for such instruction is measured by the necessity for training in particular trades and industries, and the chief aim of such instruction should be to present those principles of arts and sciences which bear upon the trades and industries, either directly or indirectly.

" The economic need and value of technical training is not to be disregarded, and cognizance should be taken of the fact that throughout the civilized world evening and part-time day technical schools enroll twenty pupils to every one who attends the other types of vocational schools.

"And the committee submits for consideration and discussion the proposition that there be established, at public expense, technical schools for the purpose of giving supplemental education to those who have entered the trades as apprentices."

The committee strongly urges the continuance of supplemental trade education as inaugurated by some unions, either through the channels of official journals, or, as is done in some instances, by the preparation of text-books. Unions which have not adopted a system of education are advised to give the matter " the consideration it so richly deserves," as the present undertakings of unions in such work " call for the most enthusiastic admiration and are entitled to the most cordial and loyal support."

The committee especially commends the work of the I. T. U. Commission, and said of that course: " It is administered by printer-tutors who have never been afflicted with pedagogical cramp, and never expect to be; is within the reach of every man in the industry, and has succeeded in developing the latent talents and of widening the sphere of usefulness among its students, and ought to appeal to every ambitious printer.



A PRINTER'S HOME.

Residence and grounds of H. S. Holcomb, Journeyman Printer, Vine Hill, Lake Minnetonka, Minneapolis, Minn.

"A significant fact in connection with this school is that educators, as well as others of wide experience, believe that, for the adaptation to an end, this school has no equal. It also marks a new era in education, and one of its chief assets, other than the education of its students, is that public and private interests are emulating its example."

The committee seems to regard private educational efforts as being merely makeshifts, for it lays particular stress on the development of a system of technical and industrial education by the State, saying:

" We favor the establishment of schools in connection with the public school system, at which pupils between the ages of fourteen and sixteen may be taught the principles of the trades, not necessarily in separate buildings, but in separate schools adapted to this particular education, and by competent and trained teachers.

" The course of instruction in such a school should be

English, mathematics, physics, chemistry, elementary, mechanics, and drawing. The shop instruction for particular trades, and for each trade represented, the drawing, mathematics, mechanics, physical and biological science applicable to the trade, and the history of that trade and a sound system of economics, including and emphasizing the philosophy of collective bargaining. This will serve to prepare the pupil for more advanced subjects, and, in addition, to disclose his capacity for a specific vocation.

"In order to keep such schools in close touch with the trades, there should be local advisory boards, including representatives of the industries, employers and organized labor.

"The committee recommends that any technical education of the workers in trade and industry being a public necessity, it should not be a private but a public function, conducted by the public and the expense involved at public cost.

"That the convention requests the United States Department of Commerce and Labor to investigate the entire subject of industrial education in this country and abroad."



A PRINTER'S HOME.

Residence of F. E. Frost, Journeyman Printer, 3800 Thomas avenue, Lake Calhoun, Minneapolis, Minn.

PRINTERS' LEAGUE PLAN PRACTICAL.

Word comes from Pueblo, Colorado, that the proposition of the New York branch of the Printers' League of America has been tested in that city and found successful. In a recent dispute there the contentions of both parties were submitted to a trade court composed of two representatives of the employers and two of the unions. Members of the Pueblo Allied Trades Council who took part in the negotiations are unanimous in declaring that it was a success and is a way out of many perplexing difficulties.

LONDON JOLTS EDITORS.

"Martin Eden," Jack London's new book, contains a rather sharp criticism of editors and publishers. If Mr. London's early writings were not received by editors in a spirit of kindness and with an anxiety indicating the importance of his manuscripts, the following castigation of these gentlemen by the hero of his book is taken as an illustration of how Mr. London felt about it:

"Don't think they prefer the drudgery of the desk and the slavery to their circulation and to the business manager to the joy of writing. They have tried to write and they have failed. And right there is the cursed paradox of it. Every portal to success in literature is guarded by those watchdogs, the failures in literature. The editors, subeditors, associate editors, most of them, and the manuscript readers for the magazines and book publishers, most of them, nearly all of them, are men who wanted to write and who have failed. And yet, they, of all creatures under the sun the most unfit, are the very creatures who decide what shall and what shall not find its way into print — they, who have proved themselves not original, who have demonstrated that they lack the divine fire, sit in judgment upon originality and genius. And after them come the reviewers, just so many more failures. Don't tell me that they have not dreamed the dreams and attempted to write poetry or fiction; for they have, and they have failed. Why, the average review is more nauseating than cod-liver oil. But you know my opinion on the reviewers and the alleged critics. There are great critics, but they are as rare as comets. If I fail as a writer, I shall have proved for the career of editorship. There's bread and butter and jam, at any rate."

COST AND METHOD

GIVING CREDITS AND MAKING COLLECTIONS.

Credits and collections constitute a subject that always interests the small printer, especially if he has graduated from the case or press, where his work has been far removed from considerations of the subtleties that enter into the making of a customer's credit or the troubles that attend collections. For this reason A. W. Rathbun, treasurer of the H. O. Shepard Company, was selected as noon-hour speaker at a recent session of the Ben Franklin Club, of Chicago.

Mr. Rathbun said that his subject was one of intense interest to business men of all descriptions. In fact, an understanding of the question was one of the foundation stones of commercial success. To produce good work profitably is but half the battle; to be careless about credits is to waste the care and attention given to production. Owing to time limits, the speaker did not dilate on general phases, such as the proportion of capital rating required for the credit asked, and so forth.

Mr. Rathbun laid stress on the point that what is good credit practice in one industry may be ruinous in another. He urged his hearers to make thirty days the rule and have the stamina to stand by it. If backbone were needed by printers to follow this rule, he told them to look at the elements entering into the product they sell. Sixty per cent of it is labor that must be paid promptly every week, and about twenty per cent of the remainder is spot-cash payments. In such circumstances it is obviously dangerous business policy to give customers more than a line of thirty-day credit.

Mr. Rathbun thought that perhaps the printer had quite as great a range of individuals and concerns to deal with when considering credit as any other manufacturer. Printers had, of course, to deal with the usual line of business houses, but they have also to deal with ambitious schemers. Their plans are sure to blossom into great successes, and they are ready to take the printer into a limited partnership — limited to supplying capital for the preliminaries. These gentry are long on brains but short on cash. The speaker said printers could trust this class if they desired. If they did so, however, they would not be interested in the second subtitle of his subject — "collections." The problems confronting the printer under this head are dependent largely on the character of the credits granted. Based on a long and wide experience, Mr. Rathbun suggested that in the case of new customers it was the part of wisdom to have the collector call on the first of the month or as soon thereafter as the account is due. The tendency of this practice was to teach the customer good habits in the matter of making payments. If the collector should report a customer as being of the opinion that, as the printing-office had lots of money, it was not particularly concerned about the small amount owed by the customer, that person should be designated as an undesirable. Truth to tell, he was not a customer at all, but endeavoring to establish himself as a sort of "little" partner. The speaker differed from those who have an apparent fondness for collecting accounts by suits at law. He said that his own experience had not been encouraging and his observation of the experience of more litigious persons had not been of such a character as to change his mind. To say nothing of the loss of time and labor and the embarrassing delays of the court, as a rule, the attorney's fees and costs totaled more than the amount recovered.

THE NEED FOR A SOUND COST SYSTEM.

British printers have been studying cost systems for several years, and, perhaps, the discussion of the subject is farther advanced, in some aspects, with them than it is with us. At all events, they are arguing about the merits of various systems. Whether this is due to John Bull's inherent combativeness or the fact that British printers have tried out more systems than their American confrères, we are not prepared to say. Among the most prolific writers on the subject is John A. Wild, better known to Americans under the pen name of "Costicus." He argues that more harm can be done to the trade generally through a faulty system or through a variety of systems than is possible under the ordinary guesstimating practices. In his book, "Cost of Production," he shows how this is possible. As the Cost Commission of the International Printers' Cost Congress is now developing its plan and receiving suggestions from printers generally, we reprint Mr. Wild's pertinent chapter, in the hope that it may stimulate thought and develop ideas which will eventually reach the commission:

"Having carefully considered the previous chapter, my readers will now be able to fully realize the importance of levying the working expenses on labor instead of the total of labor and materials, but I wish to go a stage further and show the necessity of departmentalizing the working expenses so as to ascertain the actual cost of each department, in order that the expenses of each department may be recovered upon the production of that department.

"Supposing that our establishment consists of the following producing departments:

LETTERPRESS.	
Composition,	Letterpress, cylinder;
Electro and stereo,	Letterpress, platen.
LITHOGRAPHIC.	
Artists,	Litho machine,
Transfer,	Bronzing.
BINDERY.	
Ruling,	Cutting,
Binding,	Folding, sewing, etc.

"It is quite evident that the same percentage of working expenses is not applicable to each of these departments. Artists, for instance, will be a cheap department, compared with the litho machine department, which costs for every £100 of productive labor nearly five times as much as artists in departmental working expenses. Composition can not be compared with letterpress machine, neither can cutting with folding and sewing, and so on. It is absolutely necessary to ascertain the actual cost of running each of these departments separately, if we are to obtain a fair price for the work done by these various departments.

"Take, for illustration, two concerns run respectively by Smith and Jones. Each consists of three departments, which cost, say, 10 per cent, 33⅓ per cent and 100 per

cent, respectively, for departmental charges. Assume that the productive wages are:

Dept. A	£ 5,000	10	per cent D. C.....	£ 500
Dept. B	3,250	33⅓	per cent D. C.....	1,083
Dept. C	1,750	100	per cent D. C.....	1,750
Total productive wages..	£10,000		D. C.....	£3,333

and that the general charges are 50 per cent of process cost — that is, productive wages and departmental charges, thus:

Productive wages	£10,000
Departmental charges	3,333
Process cost	£13,333
General charges, 50 per cent.....	6,667
Total	£20,000

Smith reckons his working expenses as 100 per cent on productive wages, viz,:

Productive wages	£10,000
Working expenses ...	10,000
Total	£20,000

But Jones calculates his working expenses on his actual figures for D. C and G. C., thus:

Productive wages	£10,000
D. C. (various).....	3,333
Process cost	£13,333
General charges	6,667
Total	£20,000

"Both are endeavoring to recover the same total working expenses on the same total productive wages, and are in competition for the following jobs:

SMITH.		JONES.		
Dept.		Dept.		
A. Wages	£ 100	A. Wages	£ 100	D. C.. £ 10
B. Wages	100	B. Wages	100	D. C.. 33
C. Wages	100	C. Wages	100	D. C.. 100
Total wages..	£ 300	Wages	£ 300	£143
Working expenses	300	D. C.	143	
		Process cost ...	£ 443	
		50% G. C.....	221	
Total cost ...	£ 600	Total cost..	£ 664	
Dept.		Dept.		
A. Wages	£ 500	A. Wages	£ 500	D. C.. £ 50
B. Wages	100	B. Wages	100	D. C.. 33
C. Wages	100	C. Wages	100	D. C.. 100
Total wages..	£ 700	Wages	£ 700	£183
Working expenses	700	D. C.	183	
		Process cost ...	£ 883	
		50% G. C.	441	
Total cost ...	£ 1,400	Total cost..	£1,324	
Dept.		Dept.		
A. Wages	£ 100	A. Wages	£ 100	D. C.. £ 10
B. Wages	100	B. Wages	100	D. C.. 33
C. Wages	500	C. Wages	500	D. C.. 500
Total wages..	£ 700	Wages	£ 700	£543
Working expenses	700	D. C.	543	
		Process cost ...	£1,243	
		50% G. C.....	621	
Total cost ...	£ 1,400	Total cost..	£1,864	

"These figures forcibly illustrate the fact that even if all printers were to calculate their working expenses upon productive wages and were to estimate correctly the amount of productive wages, there would still be a great variance in prices quoted, unless they all calculated their departmental and general charges on the same basis. It will be noticed that Smith quotes the same price irrespective of whether the job is handled in the most expensive or the least expensive department, whether it consists mainly of machining [presswork] or bindery work.

"This method certainly obtains for Smith a greater amount of machine work than Jones is able to get hold of; in fact, Smith will secure all those orders where long runs predominate. He keeps his machines employed fairly well, but is starving his other departments, and it is these departments, which, under his system of estimating and costing, earn the profits. His machine department loses him money, but he is unaware of the fact, because other departments stand a proportion of expense which is properly chargeable to the machine department.

"This accounts in a great degree for the remark so often heard, 'Smith is cut out for this class of work — we can't touch it at the price,' and so forth. But is Smith cut out for that class of trade any better than Jones? No, but he is cutting Jones out by his system, and finally Smith realizes that things are not as well as they might be — that he is gradually drifting down.

"All these things are the outcome of lack of a uniform recognized system of ascertaining cost and selling value, want of confidence in one's fellow printers, and of cohesion in attempting to put into practice the remedy for these evils.

"The remedy is plain; the cure is certain. It only requires each printer to say: 'This is the way to calculate our cost,' and 'This is our price.' A recognized minimum selling value for each process, below which no one will venture to cut.

"Adopt one system, and keep to it. If this is done we shall hear no more of the unremunerativeness of the trade, and it will truly be a fine art and a paying business.

"Is there any other trade like this?"

The author then gives a list of prices made for the same work by twenty printing-houses, showing a wide variation, and says: "Can it be wondered at that you give many estimates, but that few bear fruit? No. Rather than continue in this manner it is better to start again, applying one basis — one system — one uniform method of ascertaining cost. Then, and not till then, will this all-important question be solved, and an era of prosperity set in."

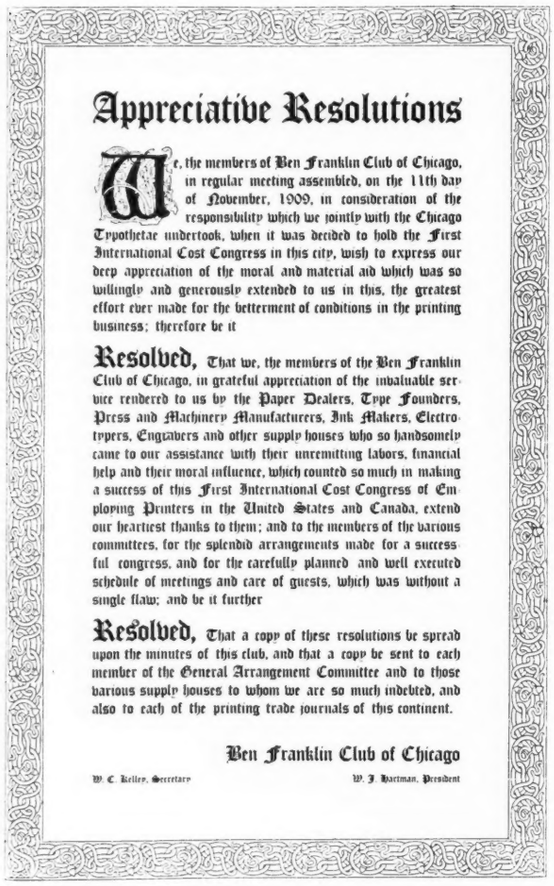
CHICAGO BEN FRANKLIN CLUB.

At the yearly meeting and banquet of the Ben Franklin Club, of Chicago, held on December 11, the leading topic discussed was the work being done by the organization for the small printer and the influence this work would have on the larger establishments. Herbert Johnson, representing the former class, made a strong plea in the interest of a continued effort upon the part of the club in behalf of the small printer. George G. Renneker, on the other hand, was of the opinion that less attention should be given to the smaller concerns. John W. Hastie then took up the cudgel for the little fellow, showing why the club should continue its present policy. Mr. Hastie contended, also, that a great reduction would be made in the number of one-man offices if a more liberal policy were pursued by the big houses in the treatment of their employees. The small office, he said, was the creation of dissatisfied employees of the big concerns. It was finally decided that the club would establish branches in the outlying districts of Chicago. This movement will first take the form of weekly lunches.

"Printing Mysteries" was the subject of an interesting address delivered by Charles G. Low. The speaker presented several matters in connection with the printing industry which were mysteries to him. Here is one of them: "Another mysterious thing is why the business

world generally expects a printer to kowtow to it to get a little job, and then get down on his belly and grovel when he asks for payment." The discovery of some unknown science may be necessary before this mystery is cleared away, is the opinion of Mr. Low.

Reports were made by the Legislative, Cost and Publicity Committees, showing the progress made by the organization during the year.



Appreciative Resolutions

We, the members of Ben Franklin Club of Chicago, in regular meeting assembled, on the 11th day of November, 1909, in consideration of the responsibility which we jointly with the Chicago Typothetae undertook, when it was decided to hold the First International Cost Congress in this city, wish to express our deep appreciation of the moral and material aid which was so willingly and generously extended to us in this, the greatest effort ever made for the betterment of conditions in the printing business; therefore be it

Resolved, That we, the members of the Ben Franklin Club of Chicago, in grateful appreciation of the invaluable service rendered to us by the Paper Dealers, Type Founders, Press and Machinery Manufacturers, Ink Makers, Electrotypers, Engravers and other supply houses who so handsomely came to our assistance with their unremitting labors, financial help and their moral influence, which counted so much in making a success of this First International Cost Congress of Employing Printers in the United States and Canada, extend our heartiest thanks to them; and to the members of the various committees, for the splendid arrangements made for a successful congress, and for the carefully planned and well executed schedule of meetings and care of guests, which was without a single flaw; and be it further

Resolved, That a copy of these resolutions be spread upon the minutes of this club, and that a copy be sent to each member of the General Arrangement Committee and to those various supply houses to whom we are so much indebted, and also to each of the printing trade journals of this continent.

Ben Franklin Club of Chicago

W. C. Kelley, Secretary — W. J. Hartman, President

For the ensuing year the following officers were elected:

President — W. J. Hartman.

Vice-President — John J. Miller.

Treasurer — Julius C. Kirchner.

Directors — William C. Hollister, John W. Hastie, M. H. Kendig, O. A. Koss, T. E. Donnelley, J. A. Morgan, James L. Regan, George Seton Thompson, E. F. Breyer.

THINKS COST AGITATION WILL BE FRUITLESS.

At the "*first*" International Cost Congress, held in Chicago, October 18-20, the American Printers' Cost Commission tried its best to interest the printers with the cost system.

While the intentions of this congress were undoubtedly the most commendable — and it is quite possible that the cost commission succeeded in arousing the printers' curiosity as to the actual cost of their product — the whole matter is of little importance, for the simple reason that the printer, under present conditions, *never will get his price.*

There are over thirty thousand printing-plants in the United States, and the number is steadily increasing. At the same time, considering the amount of idle machinery, waste in labor and materials, it is safe to conclude that if properly organized one-third of this number would supply all the present demand for printed matter. The fact of new little plants springing up now and then proves the remarkable lack of organization, which makes competition in routine printing possible. Nothing is easier than to start a printing business. A few hundred dollars, enthusiasm, and anticipation of future orders and profits, will do it. Presses, type, fixtures, etc., are secured on easy payments on the instalment plan from competing manufacturers who, in the case of failure, are amply protected by the amount of the cash payment, with interest-bearing notes, backed by a chattel mortgage on the outfit.

After the plant is secured, the next task of the newly born printer is to get orders. *The amount of work he can secure at the average market price would not pay his rent and pay-roll,* thus he has no thought of cost: "What is the use?" But he knows that other "successful" printers he has heard about started under similar conditions. So, in order to keep his plant "busy" and lose as little as possible, he takes work at any price.

Finally his personality, luck, pluck, good work and service secure him a line of customers *and he travels now — a good loser — in a slow company of American master printers.* He pays his rent, he pays his help, pays off the mortgage, sometimes his bills, works day and night — and he himself *gets less pay than his help!*

Something is wrong, he begins to think, and, after considerable deliberation, he finds the reason. He can't get enough work, and his competitor can underbid him.

The time when the cost of printing depended mainly on the cost of labor is *past.* With modern equipment and modern system and organization, both in the manufacturing and the selling departments, an organization can and will underbid an individual, no matter how low his price may be. Take a letter-head, for instance. An individual at the lowest possible cost of labor with the cheapest possible location and equipment, could not possibly produce it at a cost of less than $1 for a single thousand. An organization which makes a specialty of this particular class of work can do it at a cost of 60 cents for a single thousand. A better organization, where this class of work is only one of the departments, could produce it at a still lower cost.

The rebates on the cost of paper in large quantities, the cost of handling it, as well as all other materials and supplies, the rebate on the cost of machinery on a cash basis efficiency of modern typesetting machinery and presses, cheaper rent, better facilities for distribution, service collections and *selling organization* — all these leave *no possible chance for the individual — no hope.*

Exact knowledge of cost is the foundation of every organization. The printer who can not find his cost of manufacturing would be *better off to get out of business and work for somebody who can.*

In order to accomplish something worth while in the printing industry, a business man conducting it must have, first of all, an exact knowledge of cost — both of the manufacturing and selling.

He should increase first his sales, *but not his plant,* unless he has an idle capital. *He will find* that it pays to give the surplus work to other printers, and that the advantage of the selling organization alone enables him not only to get a better margin of profit for himself, but that the printer who does his work will also get a better profit than he would by taking the work direct.

After securing enough of a certain class of work he *has the choice* of installing for himself the necessary machinery to do it, or to *control* the manufacturing organization of the other printer, to mutual advantage.— *The Business Man's Bulletin.*

ARE THE SUPPLY HOUSES CARELESS IN CREDIT GIVING?

BY FRANK Y. NORRIS.

AT the Cost Congress, recently held in Chicago, Senator Beach made the statement that ninety per cent of the printers ultimately fail, and it would be interesting to see the statistics upon which this is based. Whether the percentage given is correct or not need not enter into our consideration at this time, but to what extent supply men are accountable for these failures, and how these failures affect those who do not fail, are problems that warrant close thought and consideration.

The only causes for failure that I know anything about are incompetency, unwise use of capital, unwise choice of location and misfortune. By incompetency, I do not mean a lack of technical knowledge of business in its various branches, but a lack of those elements or traits of character that are fundamentally necessary before a man can succeed as a directing mind in any business. Senator Beach says that the average printer lacks these "fundamental essentials," but can that be truthfully said of the printer more than of all men, regardless of the vocation in life? In some people these traits are lacking to such a degree that no amount of training or education will develop them, while in others they are so natural that success is attained without much previous knowledge of the business. Whether a man is incompetent or not is not necessarily determined by the amount or kind of experience he has had.

We hear much about failure because of lack of capital, but, I contend, that no man ever failed for that reason. When one argues that the amount of capital invested in the printing business has anything whatever to do with success or failure, he must be prepared to tell why one man, with $1,000 or less in starting, succeeds and another, with $15,000 or more, fails; he must be prepared to say what is the minimum with which one can hope to successfully start in the printing business. I say it is the unwise use of capital, be it much or little, and not the lack of it, that brings about failure.

Just how many credit men there are who have the ability to pick out of the ten men the one who will succeed, I do not know, but they are so scarce that the supply houses of Chicago have not found one, and, apparently, he is as yet unborn; but, suppose that it were possible to know beyond question the nine men who will fail, would it be good business to refuse to sell them whatever they have the cash to pay for? As a business proposition, if you refuse to sell the nine men, will the tenth man contract to buy all that the ten would have bought? That is coöperation. Coöperation certainly does not mean heads one wins and tails the other loses. A printer would be considered insane who would not print a catalogue for a man simply because, sooner or later, that man would fail. Taking all this into consideration, the supply houses are not to be criticized so much for selling indiscriminately as for overselling, unwise terms and failure to insist upon payment when due. A dealer oversells when he fills orders beyond the working limit of the capital of his customer. His terms are unwise when they do not build for financial independence on the part of his customer, and failure to collect bills when due breeds unwholesome conditions.

Those who have offered criticism complain of conditions, but do not suggest what different course they would have the supply houses pursue, except the broad statement that they should stop selling the man with small capital and little experience. No suggestion has been offered as to who is to determine whether the man who wishes to go into business has the required knowledge or not. The reason given why these men should not go into business is that they cut prices. In the October issue, Mr. Donnelley states that there is one establishment in Chicago that issues an annual catalogue, which, to his knowledge, has been done by one printer after another in Chicago at a loss of from $2,000 to $3,000 for the last twenty-five years. No one will claim that this, to use Mr. Beach's expression, was "because of the inexperience and lack of knowledge of the strangers," who, during that time, entered the printing business, not one of whom could have handled a job of that size. Right here, let us get clearly before us the fact that a price is cut only when goods of equal quantity and quality are delivered, otherwise it is simply a proposition of "something just as good." You can't in the sale of a "gold brick" cut the price of gold. Recognizing these facts, when you complain that the inexperienced stranger has, or even can, cut your price, you must admit he has the ability, to say nothing of the intention, to deliver your quality of goods. When you admit that he, being inexperienced, has that ability, you make experience in the printing business a negligible quality.

While there is no way in which the supply houses can control conditions, they perhaps can do something to gradually improve them. No supply house, outside of those selling type and machinery, should hold a mortgage on a printing-plant. Terms should be shorter and bills met promptly when due. It is admitted by all that it is proper for a printer to have extended to him reasonable time. What is reasonable is determined by the character of the product and the man's ability to promptly meet his payments when due. In determining what the terms shall be, the credit man should take into consideration all of the facts and data before him, and, out of his own experience, determine what are the probable prospects that his customer will be able to carry out his part of the agreement. These probabilities should be considerably discounted, and, after the business is started, the customer should be held to the agreed terms and further credit extended only as bills are met promptly when due. A business started and continued under such conditions does no injury to the trade at large. The capital furnished by the supply houses that is doing the harm is all represented in extensions and past-due accounts or bills receivable. A long-time credit may be, and often is, unwise, but a past-due account, in whatever form, is, to say the least, evidence of miscalculation and bad judgment.

How far is the printer who has made a success of his business, after many years of experience, willing to coöperate with the supply houses along these lines? Will he encourage it by voluntarily paying his account earlier, asking fewer extensions, and, above all, by giving it more of his business?

A COST SYSTEM IS VALUABLE BECAUSE

It provides a sound basis for pricemaking.

Makes printing a business, not a questionable undertaking.

Detects and stops leaks in your methods and workrooms.

Gives you confidence through knowledge of your business.

Gives your creditors confidence in you.

Eliminates guesswork and makes a profit possible on every job.—*Ben Franklin Messenger.*

YOU can tell a salesman by the way he sells his own services.—*David Gibson.*

ELECTROTYPING STEREOTYPING

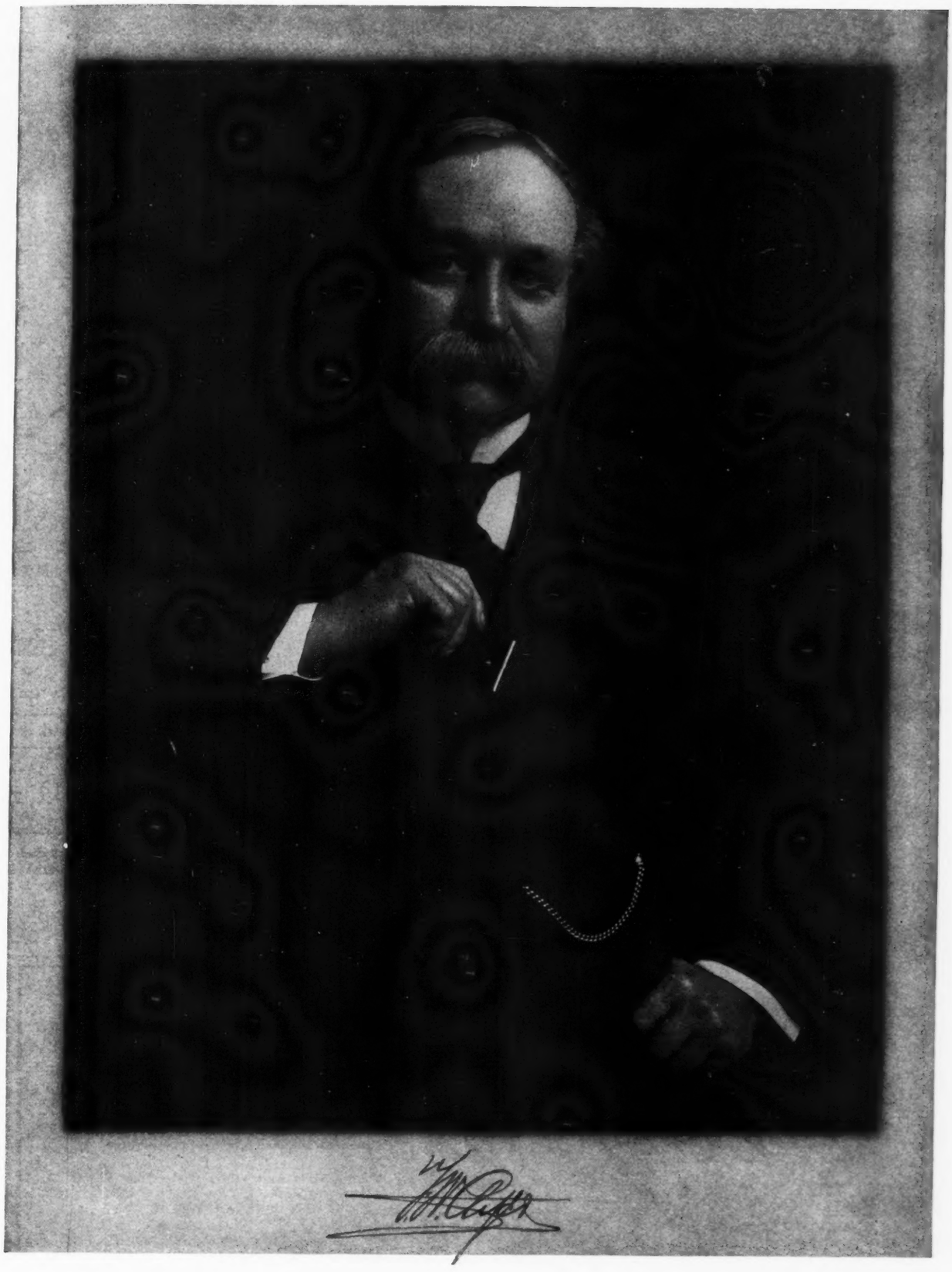
BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

COLD STEREOTYPING (548).—"(1) Could you advise us as to the practicability of the cold-process methods of making stereotype matrixes? (2) Is it practical to make the mold on a proof press of the Washington hand-press type? (3) Can you give the names of concerns dealing in stereotyping supplies and machinery of this nature?" *Answer.*—(1) Excellent results are obtained from cold-process stereotyping, although the number of casts that may be made from each matrix is very limited. (2) It is not possible to obtain a mold by a direct squeeze such as would be had on a proof press, because the matrix is not plastic enough. The mold must be made by brush or by a rolling machine. (3) Henry Kahrs, 240 Thirty-third street, New York city, makes the most satisfactory outfit in this country.

STEREOTYPE METAL (549).—"(1) We have a flat casting-box, which is used regularly for newspaper work, but when we tried to cast a matrix on it for jobwork the face of the cast was very uneven; some parts were too high, while other parts were too low. We used the same metal we have for the newspaper work. (2) When pouring metal in the casting-box, should it be poured fast or slow, or does it make much difference? (3) Will it do any harm to mix Linotype metal with the stereotype metal? (4) When making a curved stereotype plate the sides of the plate appear very bright, while the top appears rather dull, no matter what temperature we pour the metal. Kindly let me know what causes this." *Answer.*—(1) If you are able to cast newspaper plates successfully, there is evidently nothing the matter with either the box or the metal, and you should certainly be able to cast jobwork if the matrix is perfect. It appears that your trouble is most likely in the matrix. There may be some variation in your newspaper plates that is eliminated in the shaving. If it is not your custom to shave your job plates, of course these variations will appear. The cover of casting-box, when subjected to a continuous and high heat, will warp enough to cause considerable trouble. (2) The casting-box should be very hot and the metal should be run as cold as possible and poured very fast. (3) Linotype metal should certainly not be mixed with good newspaper metal. Platemakers use a very cheap metal for their work, about eighty-five per cent lead and fifteen per cent antimony and no tin. Good newspaper metal should run about seventy-five per cent lead, seventeen per cent antimony and eight per cent tin. Mixing Linotype metal with stereotype metal not only changes the proportions, but tends to make it break up, that is to say, the different ingredients become separated. (4) Apparently, your trouble here is that your metal has separated. Try some new pig-metal and see if that makes any difference. If your metal has separated you had better have it remixed by a practical metalman.

UNEVEN STEREO PLATES (550).—"We have trouble in our stereotyping department with unevenness of plates, and, after briefly stating conditions, will greatly appreciate any suggestion you may make to remedy the trouble. We do bookwork, printing first editions from Linotype slugs, then making stereo matrices, from which plates are cast when future editions are wanted. Largest pages measure 5 by 8½ inches, and are cast four pages at a time, the plates measuring about 10½ by 17½ inches without tail. Pages are then sawed apart, shaved and beveled for patent-blocks. We use a Wesel five-column improved casting-box, a Wesel hand-shaving machine, and National Lead Company's superfine stereotype metal (their highest grade). Gauge used measures .168 inches. Our trouble begins when the plate is cast. When measured with a micrometer it shows .167 at bottom of plate and gradually becomes thinner, until, at top, it measures .157 at the outside edges, and .154 at the top edge in the middle. We suppose this big variation must be due to shrinkage in the metal. The hand-shaving machine can remedy it to some extent, but it can not get the bottom of the lower page like the top of the upper page without mashing the face of the plate or curling it, and especially so in an open page. Can four pages be cast and then shaved to a uniform thickness without hurting the face of plate, and, if so, can you tell us where our trouble is?" *Answer.*—Of course metal will shrink some, and there will be a trifling variation in it (the shrinkage), but hardly enough to give any trouble. The larger the percentage of tin, the greater is the shrinkage. A very good alloy for bookwork is made up of eighty per cent lead, fifteen per cent antimony and five per cent tin. From the measurements of your cast plate, it appears that your casting-box is fastened by one large clamp in the center. The cover of boxes fastened in this manner undoubtedly spring, to the greatest extent at the bottom, where the greatest pressure exists, and, to some extent, along each edge and on top. The center of the top edge of your cast falls, I presume, nearly under or above the clamp and is naturally the thinnest at that point, that is, .154 inch. The remedy is to use an iron clamp on each corner of the box, especially on the lower two corners. It will take some time to fasten on the hand clamps each time, and it might be economical to send your box to a machine-shop and have it equipped as a four-clamp box, such as is used on eight-column casting-boxes. If your box is already a four-clamp box, the only remedy that suggests itself is to shave down your gauges so that they will be .010 thinner at the bottom than they are at the point corresponding to the top of your matrix. In regard to shaving the plates, of course, the bearers should be left on until that process is completed. The best way is to shave two plates at a time, taking the two that are side by side, so that you shave across the length of the lines, the plate having a greater tendency to curl the other way. Don't try to take off a heavy shave. Set your knife high enough so that you will need two or three sheets of paper and a sheet of juteboard on the bed of the shaver before the thinnest point will plane out. If you can't shave the thickest plate without mashing it, take out a paper or two the first time you run the knife over it and then build up. Half-titles should be grouped together, with a bearer between each, and shaved in that shape. Cast a thin blank and cut out strips the size of your page, and then solder your line in the center of it. The same way with the last page of a chapter where there are only a few lines at the top. It is practically impossible to shave a very open page without mashing the type.



For whom the Keystone Type Foundry has named the beautiful new series of Roman types shown on following pages



HOLIDAY GIFTS

WE have made a special effort this year to have not only the largest, but most attractive display of Pictures in the city for the Holiday Trade. We have surpassed all previous efforts this season and can boast of the most magnificent collection of pictures ever offered for your approval. Prices low.

THE SUTERLAND STUDIO
652-654 NORTH BROADWAY, BOSTON

Cut No. 1411 30c



If you have held back from a consideration of advertising because you feel that the peculiar conditions under which your merchandise is sold would prevent your trademarking your goods, it is time that you had the best advertising advice.

Don't feel that you have reached a settled conclusion. The whole mercantile world is adjusting itself to the public demand for goods guaranteed by a trademark. Distributing and selling methods in every line are adapting themselves to it.

You may have right now an opportunity for leadership in your line which is simply impossible under your present plan of selling. We can help you find it.



New York Philadelphia Boston

COMPARATIVE SIZES

Sold in Weight Fonts at Body Type Prices

6 Point Font $2 00 24 A $0 95 48 a $1 05

THE FIRST COLLEGE FOR THE HIGHER EDUCATION OF Women, in this country, was founded by a brewer and endowed with money that was made entirely in the brewing business. That institution is Vassar College, considered the most "classy" seat of learning that a girl can go to. The founder of the college was Matthew Vassar, of Poughkeepsie, and was opened in 1865. $1234567890

8 Point Font $2 25 20 A $1 05 42 a $1 20

A MAN SHOULD HAVE THE FREEDOM TO DO Whatsoever he wills, provided that in the doing thereof he infringes not upon the equal freedom of his brother. A doctrine always adhered to by good folks. $123456789

10 Point Font $2 50 18 A $1 20 36 a $1 30

IN SPEAKING OF THE HAND OF FATE People might say that there generally is an engagement finger attached to it. 1234567890

12 Point Font $2 75 16 A $1 25 32 a $1 50

FALL IS THE POETICAL SEASON Of the year when Jack Frost furnishes a greater portion of the rime. $1234567

14 Point Font $3 00 12 A $1 40 24 a $1 60

FINEST COBBLERS DO NOT Always Make All Shoes Right

18 Point Font $3 25 9 A $1 45 20 a $1 80

SUCCESS WAS NEVER Achieved Without Energy

24 Point Font $3 50 6 A $1 70 11 a $1 80

ELECTRIC LIGHTS Turn Night Into Day

The Auxiliaries shown on opposite page are included in weight fonts, but are not put up with job fonts. Can be furnished separately at the following prices: 6 to 14 Point, 50 cents each; 18 to 30 Point, 60 cents each; 36 and 42 Point, 75 cents each; 48 Point, $1.00.

Weight Fonts
at Body Type Prices

The most economical way to purchase Type Full cases in your work-rooms will mean increased profits and better facilities for the prompt execution of larger contract orders.

12 Point Brass Rule No. 727 with Ornamental Corner No. 7276

KEYSTONE TYPE FOUNDRY

PHILADELPHIA :: NEW YORK :: CHICAGO
DETROIT :: ATLANTA :: SAN FRANCISCO

OF THE AYER SERIES

Made in 11 Sizes, from 6 Point to 48 Point

30 Point Font $4 25 — 5 A $2 00 10 a $2 25

PRETTY GIRLS
Beautiful Female
Dressed in Satins

36 Point Font $5 00 — 4 A $2 50 7 a $2 50

JUST RIGHT
Foundry Type

42 Point Font $6 25 — 4 A $3 15 7 a $3 10

RAINBOW
Pretty Color

48 Point Font $7 50 — 4 A $4 00 6 a $3 50

ORANGE
Nice Fruit

() ¶ [] ¢ " %

KEYSTONE NICKEL-ALLOY UNIVERSAL LINE TYPE. BRASS RULES. AND PARAGON METAL LEADS AND SLUGS

THE idea that all type is good type is erroneous. The idea that there is not much to be gained in choosing among the various makes is also wrong. Keystone Type, which is good type, is designed with strong lines in proportion to style, be it light or heavy, giving it the greatest resisting power. It is cast in high relief upon the body with correct beveling and the fewest kerns possible. It is accurate as to body, height and alignment, and the metal used is hard, tough and durable, withstanding ordinary wear long enough to satisfy the most exacting. To attain perfection in Nickel-Alloy Type we use the purest metals mixed in proper and unvarying proportions in our foundry under the eyes of our superintendent and employ only the best machinery and skill. At great expense we show new faces by demonstrating their use in correctly composed printing and advertising, for as Founders we must also be good printers, anticipating the needs of all classes of work and producing novelties for setting new fashions of printing. We recognize all these necessities and are aiming to excel, thereby aiding in the development and improvement of the art preservative of all arts. Next in importance to Type is Brass Rule, and to do good printing, such as is demanded nowadays by particular advertisers, the rule must be as accurate as type. Recognizing the importance of making this material right, we have for years made an extra effort to develop this part of our business.

Mortised Initial Ornament No. 3251, 80c Color piece, 65c

THE FLOWER SHOP

Rare Cuttings daily from our Nurseries. We have the largest assortment of best flowers in this city

¶ MAIL ORDERS RECEIVE PROMPT ATTENTION

Main Entrance, Horticultural Building
BROAD STREET, PHILADELPHIA, PENNA

Cut No. 3346 25c each color



THE MEISTERZUNG STUDIOS

A THOROUGH MUSICAL EDUCATION GUARANTEED TO EVERY STUDENT BY OUR ADVANCED METHOD OF SIGHT-READING AND VOICE CULTURE

SUITE 21, NORM BUILDING, PHILADELPHIA

Cut No. 3302 40c each color

12 Point Brass Rule No. 727 with Brass Ornamental Corner No. 7277

PHILADELPHIA :: NEW YORK :: CHICAGO
DETROIT : ATLANTA :: SAN FRANCISCO

KEYSTONE TYPE FOUNDRY

Do It Now!

Don't put it off until tomorrow. Now is the time to begin using this beautiful and useful series.

MORNING PRAYER

THE day returns and brings us the petty round of irritating concerns and duties. Help us to play the man, help us to perform them with laughter and kind faces; and let cheerfulness abound with industry. Give us to go blithely on our business all this day, bring us to our resting beds weary and content and undishonored. Amen. ROBERT LOUIS STEVENSON

Mortised Initial No. 3100 70c

OPPORTUNITY

THIS I BEHELD, OR dreamed it in a dream: There spread a cloud of dust along a plain; and underneath the cloud, or in it, raged a furious battle, and swords shocked upon swords and shields. A prince's banner wavered, then staggered backward, hemmed by foes. A craven hung along the battle's edge, and thought, "Had I a sword of keener steel, that blue blade that the king's son bears, —but this blunt thing—!" He snapt and flung it from his hand, and, lowering, crept away and left the field. Then came the king's son, wounded and sore bestead, and weaponless, and saw the broken sword, hilt buried in the dry and trodden sand, and ran and snatched it, and with battle shout lifted afresh, he hewed his enemy down, and scored a great cause that historic day.

EDWARD ROWLAND SILL

Mortised Initial No. 3255, 90c Color Piece, 65c

IF A MAN CAN WRITE A BETTER BOOK —PREACH A BETTER SERMON OR MAKE A BETTER MOUSE TRAP THAN HIS NEIGHBOR, THOUGH HE MAY BUILD HIS HOUSE IN THE WOODS THE WORLD WILL MAKE A BEATEN PATH TO HIS DOOR. EMERSON

SUCCESSFUL men are they who have found work to do while their neighbors' minds were vacant or occupied with passing trivialities; who act while others fight with indecision.

Mortised Initial No. 3252, 65c Color Piece, 50c

THE men who try to do something and fail are infinitely better than those who try to do nothing and succeed.

LLOYD JONES

Mortised Initial No. 4054, 80c Color Piece, 50c

12 Point Brass Rule No. 727 with Ornamental Corner No. 7278

KEYSTONE TYPE FOUNDRY

PHILADELPHIA :: NEW YORK :: CHICAGO
DETROIT :: ATLANTA :: SAN FRANCISCO

WILLIAM DRISCOLL ON MISSION OF PRINTERS' LEAGUE.

The New York branch of the Printers' League recently elected officers and chose William Driscoll as president. The new official took occasion to give his views on the league's aims and objects in the following letter:

"In accepting the honor conferred on me by my election as your president for the year 1910, it seems to be but courtesy to give you some outline of my conception of the reason for being of the Printers' League and of my ideas as to the course we should pursue. This I do, therefore, that all may have an opportunity to share with me by their expressed views the task of making our association what my predecessor has aimed, and aimed well, to make it, a means of 'Justice to All.' And it is but fitting that I should here pay tribute to that predecessor, Mr. Charles Francis, for three years your president, and now, far from relaxing his zeal in your interest, continuing his work, so ably conducted, in his larger field as the president of our parent body.

"First, then, my aim shall be to continue the existing policy of the Printers' League, which stands preëminently for a 'square deal.' Whether it be the shop of the smallest in our membership or the largest, whether it be the workman or his employer, and whether the cause appear trivial or the reverse, it must be the aim of our society to see the 'square-deal' triumph.

"Our well-recognized policy of dealing with the men themselves in all matters affecting their dearest interests must be pursued. Never must it be said that the Printers' League of America tried a subterfuge or sparred for time. And the same standard of ethics we must expect from the unions.

"Any reasonable request will be entertained, but any move which we deem inimical to their best interests as well as to our own will be combated with firmness and kindness, and the result is never in doubt in my mind. I have an abiding faith in the honor and integrity of our workmen, or, I should say, our fellow workers, in the unions, and I look to them with confidence to prove to the world that my faith has not been misplaced — and I look with the confidence of conviction that they will not fail us.

"In the conduct of our affairs, one with the other — I speak of we employers — I have two recommendations to make. I do not hesitate to urge them on your notice, as I am sure they will appeal to each one of you as reasonable, rational, and, to say the least, good business. I appeal to you, therefore, as fellow members to give me your coöperation to carry out these two suggestions to the letter, if you agree with them, as I feel you will, or to take issue with me at once, if, perchance, you do not believe them wise or just. Give me your support and these two properly worked out will result in making our organization the most powerful factor for our mutual good that we could possibly invoke, and let me impress on you here and now the words of my most able predecessor — 'We must have confidence.'

"First. As an amalgamated league, carrying with us the interests of printers, bookbinders, electrotypers, paper dealers, ink manufacturers, pressbuilders, trade lithographers, dealers in adjuncts to our trades of various kinds, we owe it to ourselves and to our fellow members to create and maintain a close community of interests, and, all things being equal, I urge the interchange of work in our own circles and in preference to dealing with those who have so far let us fight our battles (and theirs) alone, for the promotion of our industry and the perpetuation of commercial peace. Give your support to your fellow members, and make it seem advisable thereby to others to be with us. Once secured as members, we can impress them with our power for good. All together we can work to secure the best for our trades, and, above all, we can increase the volume of the business in those trades to which we are justly entitled. Look at it from a purely selfish standpoint and ask yourselves if I am not right in urging this.

"Second. I urge the advisability of a general membership in the three leagues by those houses which have the three departments: printing-offices, binderies and foundries. This I commend to the attention of the executive committee of the whole and leave the method of its being worked out to their very good judgment. If you will consider this for a moment from the union's standpoint, I think you will see the wisdom of my suggestion. Misunderstandings have arisen (and will arise again, no doubt) in the shops of some of our members who, though having all three departments, belong to but one league. Our representative has been able to adjust satisfactorily such matters with the unions having agreements with that league in which the shop held membership, but in the other departments he is met by the statement, 'Why, they don't belong to such and such a league, and we have no right under our contract with that league to abate our demands. We agree to concessions to members of that league, but this one is not, and, hence, not entitled to consideration on our part, as thereby we would be breaking our agreements.' You can readily see how this works out and how difficult is the position of our representative who can not reply to the unions that our joint membership is as firmly entrenched as is their Allied Trades Council and who, in consequence, is unable to influence the unions to adjust their difficulties harmoniously with members of the printers' branch who do not belong to the bookbinders' branch, and vice versa. I ask your earnest consideration and support of this measure, as I am convinced that it will result in much good to each of us in a business way.

"Finally, I wish to say one word regarding finances. The leagues are run on a business basis. We aim to conduct them economically, but not in a niggardly fashion. Our running expenses are scaled a trifle below our resources, but our resources must be forthcoming when due or our business is crippled. This must appeal to each one of you, as you are all business men. Our dues are not excessive, neither are our expenses. Our margin of safety is small and, therefore, delay in remitting check for dues keeps us in hot water and a delinquency on dues lands us on the rocks. Our expenses consist of: Rent, light, telephone, postage and the salaries of our corresponding secretary and stenographer. All of these are employed every day and every hour of the day in your service. Many times, in ways you little dream of and never know, unless brought forcibly to your attention by the failure of our best-directed efforts to quell some incipient trouble which has threatened the peace of your shop and finally broken out to be finally adjusted by the intervention of your executive committee. Therefore, I ask you to remit your check promptly upon receipt of your bill for your quarter's dues, so that the business office may meet promptly our current expenses for our commercial standing and continue to work in your interest.

"To close, now, I pledge you my earnest efforts to carry out wisely and carefully the policy of the league and I know that I shall have your coöperation. I need it, I ask for it and I feel that I am already pledged it in your hearts.

"To our committees, many of them reappointed, I wish to extend a word of praise for their devotion to their duty this past year, and to pledge them my coöperation in so far as I may be called upon to assist them."

SAMUEL BOWLES ON THE DEATH OF LAFFAN.

Samuel Bowles, editor of the Springfield *Republican*, and himself one of the few remaining of a group of famous editors and publishers, pays an unusual tribute to William M. Laffan, publisher of the New York *Sun*, who died November 20.

"Mr. Laffan's most valuable achievement, to my mind," said Mr. Bowles, when asked by *Printers' Ink* for an expression, "was his steadfast maintenance of the New York *Sun* on the lines of sane journalism, as they were ably set out for him by his former chief, Charles A. Dana. It has been a comfort to every newspaper man who takes pride in his profession and seeks to have it elevated rather than degraded, to observe Mr. Laffan's loyalty to the Dana principles in the technic of newspaper-making. I remember hearing the late William Orton, president of the Western Union Telegraph Company, at the time of his death, say that he regarded the *Sun* as the most perfect example of newspaper production that he was acquainted with, referring especially to the intelligent judgment exercised in the selection and presentation and condensation of the news of the day. That was when Mr. Dana himself was in the midst of his active career as the masterful, dominating editor.

"Mr. Laffan had a fine side, which perhaps did not always appear in his business relations. His love of art and expert knowledge of the subject illustrated a soul keenly alive to beauty. He could also make himself most agreeable in social relations, and was the valued companion of bright spirits intellectually."

Although the personality of Mr. Laffan was kept in the background of his newspapers, the New York *Sun* and the *Evening Sun*, his sharply defined and vigorous policies found constant expression through their editorial and business management. His papers, more than is usually supposed, reflected his temperament and tastes in their pointed brevity, fearless criticism and pugnacity, their humorous treatment of news which often was pointed with telling sarcasm, in their attitude toward Catholicism and their treatment of art.

Mr. Laffan was sixty-one. He came of the best Irish stock. He was born in Dublin, Ireland, in 1848. His grandfather, through his mother, was Lord Chief Justice of England. He was one of five children. His second brother, Michael Fitz Gibbons Laffan, is now manager of the *Sun*. Mr. Laffan attended the university in Dublin and then completed a course in St. Cecilia's School of Medicine.

His studies over, he came to America, where he yielded to his insistent desire to go into newspaper work. For a time he was reporter and managing editor of the San Francisco *Bulletin;* he soon became editor and half-owner of the Baltimore *Bulletin*, subsequently acquiring full ownership of the paper.

For a time after this Mr. Laffan was general passenger agent of the Long Island Railroad, but his love of journalism soon induced him to join the staff of the New York *Sun*, as a writer upon the drama and other art subjects. From his early boyhood Mr. Laffan had been a lover of the beautiful and the antique, and it soon became evident that he wrote out of a full knowledge. He became art manager for Harper's, and for three years represented them as general agent in London. He returned to the *Sun* as publisher in 1884, at the age of thirty-six. At that time Charles A. Dana was the owner of the paper, and he was not slow to find in Mr. Laffan a congenial personality, with worth and genius. In three years he became a trustee of the Sun Printing & Publishing Association, and in 1887 he founded the *Evening Sun*.

His power in the *Sun* corporation became absolute in 1900, when he purchased the interests of Mr. Dana. He became the active force in *Sun* affairs, and entirely at liberty to pursue his fight with the Associated Press. In the early nineties Mr. Laffan engineered the insurrection against the Associated Press, and formed the United Press. When many of the papers again went over to the revived Associated Press, he cut loose from news-gathering organizations entirely and established an independent news service, known as the Laffan Service.

In spite of the driving nature of his newspaper activities, Mr. Laffan all his life kept up his study of art; indeed, he was regarded as an authority not only upon art, but upon matters relating to the antique. Mr. Laffan's researches made him keenly interested in ceramics, particularly Chinese ceramics. In this field he so established his reputation that the Metropolitan Museum saw fit to make him a trustee and an advisor on topics of the Levant and the far East.

MR. LAFFAN'S SUCCESSOR.

The board of trustees of the New York Sun Printing & Publishing Association met Monday, November 29, and elected Edward Page Mitchell president of the association, to succeed William M. Laffan.

The election of Mr. Mitchell was no surprise. He succeeds logically in the uninterrupted continuance straight from Charles A. Dana. When Mr. Dana died Mr. Mitchell was elected a trustee to fill the vacancy. Five years ago he was elected vice-president.

The new president was born in Bath, Maine, March 24, 1852. He graduated from Bowdoin College in 1871 and immediately began journalism with the Boston *Advertiser*. In 1875 he went to the staff of the New York *Sun* and has since kept his connection with the *Sun* unbroken. He has written many fiction stories and sketches for magazines. His home is in Glen Ridge, New Jersey.

The organization of the *Sun* — by which is meant the details of ownership — remains a "mystery" to many. This is largely because of the policy of proud but fascinating exclusiveness inaugurated by Mr. Dana and consistently followed since his death. This policy forbids any exploitation of the paper. The *Sun* does not advertise itself nor its owners nor employees. It has never printed a definition of its policy.— *Editor and Publisher.*

CONFERENCE BOARD UPHOLDS TRACY.

The National Joint Conference Board of the Allied Printing Trades has ordered the reinstatement of George A. Tracy as president of the San Francisco Allied Printing Trades Council, and the printers of that city, who had withdrawn, have voted to reaffiliate with the council, provided the mandate of the national body is obeyed. Mr. Tracy, who is first vice-president of the International Typographical Union, had been expelled from the council for rendering a decision as its president upholding the newspaper employers in a dispute with the photoengravers.

DO NOT complain that opportunity never knocks at your door. Probably she has knocked a great many times and failed to find you at home attending to your business; or, perhaps, you were asleep, or maybe you were talking so loudly about hard luck that you could not hear her.— *Grenville Atkins.*

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

SMALL CITY WANTS I. T. U. CONVENTION.— Oklahoma City, Oklahoma, is after the International Typographical Union convention for 1912.

LABEL WAR IN TORONTO.— The seceding pressmen of the International Pressmen's Union have caused a mix-up in union-label rights in several large printing establishments in Toronto, Canada.

TO MAKE BIRCH WOOD WHITE.— Birch wood, for wood-pulp in papermaking, is a possibility. William E. Burton, manager of the American Dye Works, St. John, New Brunswick, after extensive experiments, has invented a machine through which he hopes to be able to bleach this wood in such a way as to make the product suitable for the manufacture of white paper.

OHIO DAILIES APPEAL TO TAFT.— The Associated Ohio Dailies, an organization comprising 116 Ohio newspapers, with John T. Mach as its president, has presented an appeal to President Taft and the tariff board to take such action on the duty on print-paper as will avert a trade war with Canada. The Inland Press Association and the Illinois Press Association made similar appeals some time ago.

A BOOK WORM WITHOUT A HOOK WORM.— It was discovered in one of the newspapers in Park Row, New York, recently, that a single bug had destroyed one hundred and sixty pounds of paper. An investigation by the authorities at the Museum of National History has shown that this industrious insect is probably what is popularly known as the " drug store " beetle, which is said to be fond of marshmallow root and old books.

GERMAN PAPER IN ENLARGED EDITION.— C. F. Putsch, publisher of *Das Wochenblatt*, a German family paper of Chicago, announces that his paper, in the near future, will publish a comprehensive history of the part Germans have taken in the upbuilding of Chicago. The history, which will appear in an enlarged edition of the paper, will date back to the " charter-member " stage of Chicago's history and be carefully compiled from authentic sources.

BIG ADVERTISING APPROPRIATION.— Five hundred thousand dollars has been appropriated by the American Druggists' Syndicate, of New York, to be expended almost exclusively in newspaper advertising during a campaign which will be launched beginning with the new year. Copy is now in preparation. The organization manufactures more than one thousand medicinal and toilet preparations and employs a force numbering more than one thousand people.

VERDICT OF GUILTY SUSTAINED.— The finding of the lower courts, deciding that members of Typographical Union No. 6, New York, were guilty of contempt through violation of a writ of injunction issued by Justice Blanchard, restraining them from interfering with the men who took their places during the eight-hour strike, has been sustained by the Court of Appeals. The typos had been sentenced to serve twenty days in jail and pay a fine of $250. George Jackson, one of the sentenced members, died while the case was pending.

ANOTHER FRANKLIN CLUB.— The prodding of Minneapolis printers has resulted in the establishment of a Ben Franklin Club in St. Paul. More than sixty-five were present at the first meeting, when, after an illustrated cost lecture by Robert S. Denham, the organization preliminaries were disposed of and these officers elected: President, W. J. Driscoll; vice-president, Dr. F. Burgmier; secretary, H. W. Kingston; treasurer, R. Hoernisch. Board of directors: C. H. McGill, G. G. McGuiggan, Edward D. Smith, H. R. Curtis, W. A. Kellar and N. Wilwerscheid.

PREETORIUS WITHDRAWS FROM COMBINE.— Col. Edward L. Preetorius, proprietor of the St. Louis *Times*, is reported to have withdrawn from the combination effected in St. Louis in 1896 by the leading newspapers of that city, which had for its object an agreement not to advertise. This agreement was in effect at the birth of the *Times*, and included the *Republic*, *Post-Dispatch* and *Globe-Democrat*. Colonel Preetorius at first refused to enter into the alliance, but later was induced to do so. The withdrawal of the *Times* from the combine is said to presage its early disintegration.



GEORGE D. GRAHAM.

Watch-dogs of the Chas. Eneu Johnson & Co., printing-inks, San Francisco, California.

ADVERTISING FOR CHURCHES.— The press agent, as a necessary adjunct to church organization, was urged at a recent meeting of Presbyterian ministers of Philadelphia. Allan Sutherland, of the Presbyterian Board of Publication, told the pastors assembled that in each church some one

should be engaged to act as publicity agent. "Church service should be made bright and attractive," said Mr. Sutherland, "or the people who are drawn by your advertisements will try your church once, and after that shun it. But the watchword of the churches to-day should be, advertise! advertise! advertise!"

MR. FRANK T. HULL, who has filled several important positions in New York and Boston printing establishments, is now superintendent of the University Press, Cambridge. Mr. Hull has an especially good reputation for ability to produce fine illustrated work, and he will have an excellent opportunity in this direction at the University Press. *The Printing Art* is one of the best-known publications produced by this establishment, and the bookwork for Boston, New York and Chicago publishing houses also includes a wide range of general illustration and color-printing. The University Press is having an unusually busy season, considerable additions having been made recently to the pressroom and to the composing-room equipments.

REUNION OF GOVERNMENT PRINTERS.— The old specification division of the Government Printing Office, at Washington, D. C., on November 20, held a reunion and banquet at the Queen café, of that city. The objects of the reunion were the bringing together of the old-time printers of the specification division for the purpose of renewing old acquaintances and friendships, the promotion of good fellowship, the exchange of reminiscences, and the stimulation of recollections of the old "hand-set" days. Many of the old "boys" were present and enjoyed a splendid program of music and oration. A souvenir of the reunion has been issued, in which the following license is granted: "Now, therefore, this souvenir is to grant unto all the said former employees of the division, for the term of ninety-nine years, the exclusive right to cherish and keep in loving remembrance the said division in the United States and Territories thereof."

PRINTERS' LEAGUE, OF NEW YORK.— The third annual meeting of the New York branch of the Printers' League of America, held under the auspices of the leagues of printers, bookbinders, and electrotypers and stereotypers, was held at the Hotel St. Denis, New York city, on November 23. About one hundred printers, binders, electrotypers and supply men were in attendance, and a spirit of enthusiasm was manifested throughout the proceedings. Many matters of local interest were discussed, but the most important business transacted was the appointment of a committee from the leagues to meet similar committees from the Typothetæ, the printers' board of trade and the Master Printers' Association to take up the question of a general credit bureau for the protection and assistance of all members of all employers' societies named, irrespective of affiliation. The different representatives present pledged themselves to lay this question before their respective organizations. One of the pleasing features of the meeting was the keen interest and active part taken in the discussion by the trade members, who represent the supply men in the league. Mr. Schroeder, of the Basolio Ink & Color Company, spoke most feelingly on abuses affecting this end of the trade, and referred especially to the custom of requiring colors to be matched while presses were standing idle. Many expressions of commendation were made, and the writer was impressed with the earnestness which characterized the activities of those present. Surprise was expressed by representatives of houses not yet members at the scope and actual benefits comprehended by the league's activities. The following officers were elected for the ensuing year: President, William Driscoll; vice-president, J. William Walker; recording secretary, William Kresling; corresponding secretary, D. W. Gregory; treasurer, T. A. Raisbeck; chairman executive committee, Edward Carroll, Jr. The meeting adjourned shortly before midnight, after having been voted a most interesting and instructive session.

OLD-TIME PRINTING PRESSMEN BANQUET.— On December 9 the members of the Old Time Printing Pressmen's Association, of Chicago, an organization of veteran pressmen, gave their inaugural reception and ball at Oriental Hall, Masonic Temple, scoring a gratifying success. More than two hundred and fifty members and friends, with their ladies, partook of a banquet, after which the guests listened to an address on the "Old-time Pressman," by Mr. Garrett Burns, who, for almost forty years, had breathed the atmosphere of the pressroom. Mr. Burns sketched the progress of the printing-press for a half-century, and directed the attention of his hearers to the debt which the printing world owed to the skill, enterprise and originality of Chicago pressmen of a former generation for the very great advances made in their art. Mr. William Donohue, the cartoonist, interested the guests with lifelike drawings of a number of the veteran members, in addition to sketching several noted characters of the city and nation, all done with a speed and artistic touch that elicited hearty applause. A program of dances closed the evening's entertainment. The reunion was held under the Committee of Arrangements, embracing James H. Bowman, William F. Moran, James L. Regan, John H. Burke, Charles M. Moore, Otto Quetch, John P. Keefe, Peter Dienhart, William Blaufuss, A. B. Swanson and Henry Rochon. The officers of the association are: William F. Knees, president; Henry Rochon, Garrett Burns, John P. Keefe, vice-presidents; C. A. Faust, secretary; A. B. Swanson, treasurer. Board of directors: W. F. Moran, James H. Bowman, William Blaufuss. The membership of the association already numbers considerably more than one hundred and fifty, and is increasing.

NEW INCORPORATIONS.

Delta Publishing Company, Itta Bena, Tenn. Capital, $4,000.

Advocate Printing Company, Loudonville, Ohio. Capital, $10,000.

The Prudential Publishing Company, Manhattan, N. Y. Capital, $50,000.

Horse Journal Publishing Company, Jamestown, Ohio. Capital, $10,000.

Baseball Publishing Company, Boston, Mass. Capital, $50,000. F. H. Birch, treasurer.

The Courier Corporation, Blackstone, Va. Capital, $15,000. W. A. Land, president.

Herald Publishing Company, Byers, Tex. Incorporators: R. P. Grogan, E. W. Grogan, G. A. Foote.

The Sun Publishing Company, Rowland, N. C. Capital, $2,000. Incorporators: W. F. Bristown and others.

Progress Publishing Company, Columbus, Ohio. Capital, $5,000 to $20,000. James H. Butler is president.

Laborer Publishing Company, Dallas, Tex. Incorporators, G. C. Edwards, R. H. Campbell, B. M. Hughes.

American Citizen Publishing Company, Atlanta, Ga. Incorporators, John Harmon, Albert A. Thomas and others.

Scribe Publishing Company, New Orleans, La. Capital, $25,000. Incorporators: A. B. Tebbetts, F. Ward, E. Evans.

American Citizen Publishing Company, Atlanta, Ga. Incorporators: John Harmon, Albert A. Thomas, Lovie J. Royal.

Industrial Democrat Publishing Company, Oklahoma

City, Okla. Capital, $2,500. Incorporators: H. C. Armstrong, A. B. Cook, Ida Havman.

Gover Printing Company, Baltimore, Md. Incorporators: George O. Gover, Alva Hubbard, Daniel E. Monroe.

Steele-Semon Company, Manhattan, N. Y. Capital, $50,000. Incorporators: F. A. Steele, D. Simon, A. A. Buckley.

Texas Publishing Company, Houston, Tex. Capital, $5,000. Incorporators: R. H. Schmidt, Gary Haynes, E. L. Crocker.

The National Capital Press (Incorporated), Alexandria, Va. Capital, $15,000. H. E. Jenks, president, Washington, D. C.

Dreadnought Publishing Company, Tarentum, Pa. Incorporators: David J. Berry, John D. Berry, Walter H. McDougall.

B. Peters Publishing Company, Brooklyn, N. Y. Capital, $150,000. Incorporators: J. A. Sperry, T. P. Peters, W. B. Bryant.

Advertising Publishing Company, Moss Point, Miss. Capital, $5,000. Incorporators: Jesse Bounds, J. J. McIntosh, C. C. Scott.

National Typography Company, Columbus, Ohio. Capital, $20,000. Incorporators: John A. Lloyd, V. M. Mandabach, H. A. Lloyd.

Ennis Printing & Publishing Company, Ennis, Tex. Capital, $9,000. Incorporators, G. C. Dunkerley, J. G. Costello, I. Jolesch.

The Southern Magazine Company, Fort Worth, Tex. Capital, $10,000. Incorporators: W. N. Beard, B. L. Paschal, J. G. Beard.

Bureau of Instruction (printing and publishing books), Rochester, N. Y. Capital, $25,000. Incorporators: E. J. Hamlin, J. H. Leather.

New York & New England Publishing Company, Kittery, Me. Capital, $100,000. A. W. Clarke, Milton, Mass., president and treasurer.

The Richmond Virginia Company, Richmond, Va. Capital, $100,000. Incorporators: Rev. James Cannon, Jr., R. S. Barbour, Rev. J. S. Peters.

Lawson Publishing Company, Manhattan, N. Y. Capital, $100,000. Incorporators: J. S. Stubbs, William R. Watson, Arthur W. Britton.

Kentucky Turf Guide Publishing Company, Chambersburg, Pa. Capital, $3,111. Incorporators: Walter W. Cleary, James Peacher, Oliver Ross.

The Tobacco World Corporation, Audubon, N. Y. Capital, $25,000. Incorporators: J. Y. Krout, W. H. Pakradooni, W. S. Watson, W. C. Stevens, H. C. McManus.

BLAMING THE HOOKWORM.

When Johnny shirks his lessons
And lies abed all day,
And Lizzie leaves the dishes
For ma to put away.
The children are not lazy,
So get the doctor, quick;
It is the little hookworm,
And both of them are sick.

We wrong the homeless hobo
By calling him a tramp;
The hookworm in his system
Has simply pitched its camp.
And when we're slack and shiftless,
We need not blush for shame,
Nor utter lame excuses;
The hookworm is to blame.

— Minna Irving, in New York Press.

Written for THE INLAND PRINTER.

THE ORIGINAL "YELLOW JOURNALIST."

BY ROBERT SEAVER.

THE pages of history teem with facts regarding the lives of the world's famous printers. Gutenberg, Caxton, Plantin, Tory, Aldus, Elzevir, Bodoni, Franklin, to say nothing of their more modern disciples, are held up as shining examples for the neophytes of the art preservative to emulate. Little has been written of the lesser names, the thousands of printers who have labored unhonored and unsung (or unhung, if you prefer). It is the writer's purpose to rescue from oblivion at least one member of the great army of which it has been written, more in truth than in poetry:

Lives of honest men remind us
Printers never stand a chance.
Each day's labor leaves behind us
Larger patches on our pants.

The Catnachs, father and son, certainly achieved the patches and little else for many years. They are interesting characters to-day, however, for one of them at least appears to have been the first exponent of yellow journalism.

It is fashionable to-day for the average respectable citizen to decry yellow journalism, but nevertheless the yellow journals thrive, even at one-half or one-third the price of their more staid and respectable competitors. As the health-food advertisements truthfully remark, "There's a Reason." Jemmy Catnach discovered nearly a hundred years ago that "after all, nothing beats a stunning good murder," and the same average respected citizen who decries the yellow journals falls all over himself to buy the extras to read the developments in the latest murder. He may deny it, but question him a bit and you find that he is posted all right. The average newspaper reader is a good deal more interested to read how the Cubs walloped the Tigers than he is to read President Taft's views on the tariff. He much prefers a column of speculation on the chances of the ex-boilermaker meeting the Senegambian and the chances of his knocking the block off of the Large Black Person than he does an article on the latest scientific discovery. The result of the newspaper contest for the most popular saleslady is of vastly greater interest to the yellow reader than is the most important measure before Congress.

So it is, and so it has been, and what the future holds we modestly refrain from prophesying. To-day the editor and the reader point to each other and each one says, "He's the one that's to blame." The fact of the matter is that both are speaking the truth. We are not so very far away from barbarism after all, and our boasted civilization is often a rather thin veneer. Jemmy Catnach is dead, but if he were living to-day he might be at the head of the list of yellow journalists, with extras every hour and a chain of papers around the world. He was ahead of his time, but he followed out the precepts of the prophet and teacher of East Aurora and "did his work as well as he could."

So much for generalities. Now for a few facts, and, in order to be properly introduced to the family, suppose we consider the father first. John Catnach was born in Burntisland, on the Frith of Forth, Scotland, in 1769. He was apprenticed to his uncle, Sandy Robinson, an Edinburgh printer, and, after learning his trade, he worked in Edinburgh for a time. In a few years he started in business for himself at Berwick-on-Tweed, and married Mary Hutchinson, a native of Dundee. Soon after his marriage he moved

his business to Alnwick, and it was here that his son James, or "Jemmy," as he was familiarly known, was born.

John Catnach was a good printer, but he was rather partial to certain liquid refreshments that are said to both cheer and inebriate. The early work of his shop ranked



Characteristic title-page from the Catnach Press.

well with the printing of the day. While it included the miscellaneous work of the neighborhood, it also included many very excellent books. In fact, he soon made a specialty of this sort of printing. Some of these books were embellished and illustrated with fine specimens of woodcuts engraved by the famous Thomas Bewick, or by his pupil, Luke Clemmer. The chief claim that Catnach has to be remembered to-day is due to these books, both because of their careful printing and their artistic arrangement.



"The Secrets Revealed, or the Fashionable Life of Lord and Lady ———."

In 1807 John Catnach took into partnership Mr. William Davison, a chemist by occupation. During the two years of their association Davison continued in the business of chemist, but after the dissolution of the partnership he gave his whole attention to the publishing business and soon succeeded in establishing a very profitable trade. Some of his books equaled, if they did not excel, those of his former partner, and most of them contained further examples of Bewick's engravings.

After dissolving his partnership with Davison in 1808, John Catnach moved his family to Newcastle-on-Tyne and set up his shop in Newgate street. This proved to be an unfortunate move, for not only did he find it difficult to make a living, but he managed to accumulate a hopeless load of debt. Business reverses did not aid him to improve his personal habits, nor did his habits help his business. He was finally forced into bankruptcy and was sent to the debtors' prison. Before the crash came he sent his wife and daughters off to London with a wooden press and a little type and other materials. A former apprentice of Catnach's, named Mark Smith, visited the family in London and helped them put up the press and arrange their meager outfit. Here they were joined by John Catnach, after his release from prison, and the business was continued by him, although it was still in a most precarious condition. Catnach was again arrested for debt, but Smith came to the rescue and saved his old employer from jail.

Catnach then moved his plant to Soho, and later to Gerald street, where he had hardly established himself when he had the misfortune to break his leg. Though he was taken to a hospital and given good care, his constitution was so undermined by drink and privation that he was unable to survive the shock of his injury and he died soon after.

The story of John Catnach is that of a man who possessed the talent that should have brought success, but he lacked the application and the self-denial necessary to achieve it. The line of work which he undertook at first was the same that, in after years, proved to be of inestimable value to others who never possessed one-half his artistic ability in printing and arranging books.

The death of John Catnach left his widow and daughters in the direst poverty, when the son "Jemmy" returned to London. He had learned the printing trade as an apprentice at his father's office, but showed little liking for the confinement of the printing-office. At every opportunity he would run away, and, accompanied by his dog, would spend days at a time roaming over the moors. But, on his father's death, he took the business and carried it on at Monmouth court, Seven Dials. Here he handled the usual amount of job printing and in addition began to publish a great variety of ballads, songs, carols and sensational broadsides, for sale to street peddlers, or "patterers," as they were called. In addition he began to turn out political ballads, squibs and lampoons.

Jemmy Catnach had received a very slight education and he had little relish for the higher walks of literature, but was inclined, rather, to exploit the cheap literature of the street. While this was congenial and at times quite profitable, Jemmy was by no means enjoying a monopoly in his chosen field. Another printer, known as "Johnny" Pitts, at that time had the established trade in street literature and a very active rivalry existed between the two houses. "Old Mother" Pitts, who seems to have been the leader of the Pitts faction, lampooned and derided Catnach with ballads as crude as they were uncomplimentary, while Catnach was not at all backward about replying in kind. The Pitts faction were supplied with ballads by a staff of local bards, who produced doggerel to order on the events of the day and when there was nothing of especial interest to chronicle they were quite capable of inventing the necessary sensation.

These bards were forbidden by Pitts to write anything for Catnach if they wished to remain in his employ, but

they did write for Catnach secretly — in fact, it is said that they would sometimes succeed in selling the same ballad to both Pitts and Catnach, secure in the knowledge that each publisher would consider the other a thief.

The bards were not always to be depended upon, and when they were over-prosperous — which means when they had enough money on hand to keep drunk — or when they



The Long Song Seller.

were simply too lazy to work, Catnach often produced ballads himself, based sometimes on fact and sometimes on fiction. The ballads were printed on broadsides about 20 by 30 inches in size and, while they were wretched in typography and illustration, the paper was good and many have survived to this day. So much for the days before wood-pulp. The broadsides were printed damp on hand presses and were sold to the street venders at 3d. per dozen, to be retailed at a penny each.

Naturally the customers of the house were recruited from the scum of the street, as any one with a few pennies' capital could easily invest in a stock of broadsides and earn at least an existence, as they sold readily, especially if of a sensational character.

One of the early events that added considerably to the profits of the Catnach press was the death of Princess Charlotte of England, on November 6, 1817. She was greatly loved, and her death caused a great stir. Catnach was kept busy printing off papers of every fact that could be gleaned that was suitable for street sale. Perhaps the best way to describe the sort of stuff that passed for ballads is to quote the opening verses of one said to have been written by Jemmy Catnach himself, descriptive of the "hawful 'appening:"

She is gone! sweet Charlotte's gone!
Gone to the silent bourne;
She is gone, she's gone forevermore,
She never can return.

She is gone with her joy — her darling boy,
The son of Leopold, blythe and keen;
She died the sixth of November,
Eighteen hundred and seventeen.

The year after the death of Princess Charlotte was a disastrous one for Catnach's fortunes. He had unwisely printed a street ballad in which he reflected on the private character of some of the butchers in the neighborhood and, among other happy thoughts, had intimated that the materials they used for sausage would bear, or, rather, would not bear, investigation. To-day such a publication would start a federal investigation into packing-house mysteries, but the only result at that time was that one of the offended butchers had Catnach arrested on a charge of malicious libel, and he was sentenced to the house of correction for six months.

During his imprisonment one of the bards of the Seven Dials neighborhood, by the name of John Morgan, carried on the business, both writing and publishing all the ballads the customers of the house could sell. In the meanwhile Jemmy's rivals printed several touching verses, condoling his misfortune. The first and last verses of one of these affectionate effusions gives an idea of their quality:

Jemmy Catnach printed a quarter sheet,
It was called in lanes and passages
That Pizzy, the butcher, had dead bodies chopped
And made them into sausages.

. . . . . .

Six months in quod, old Jemmy's got,
Because he a shocking tale had started,
About Mr. Pizzy, who dealt in sausages,
In Blackmore street, Clare Market.

To add to Catnach's troubles, just at this time his office printed a street ballad describing an imaginary "cruel and barbarous murder." As nothing of the sort had taken place, the street sellers and Mrs. Catnach were all arrested and severely reprimanded.

The following year contained events of great value for street ballads, the death of the Duke of Kent, and later the death of King George III. These two happenings kept the Catnach press busy day and night in supplying the demand for broadsides. Immediately following the death of George III. and the accession of George IV. a plot was discovered to assassinate the King's ministry. Many of the conspirators were arrested, tried on the charge of treason and four of the number were executed.

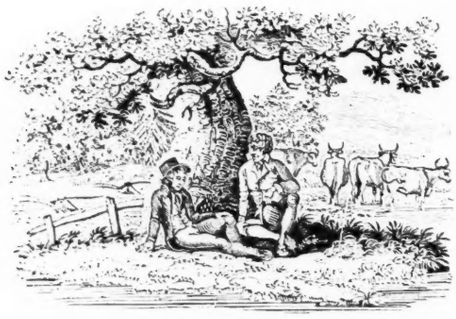
This naturally was a mine of wealth for Catnach and he kept three or four of his presses busy day and night trying to supply the demand for broadsides. Although these sold well, the stand-by of the Catnach press and the broadsides that were the most popular with the public, were those that described doubtful scandals, fabulous duels



"The Lord my Pasture Shall Prepare
And Feed me with a Shepherd's care."

between ladies of fashion, accounts of assassinations and sudden deaths, murders, robberies and accounts of public executions, or "hanging matches," as they were known. To the accounts of these executions were invariably added the "Sorrowful Lamentations," or "Copy of Affectionate Verses," or the inevitable "Confession," which were supposed to be written by the criminal in the condemned cell on the night before the execution. It may be said that the

fact that the criminal could neither read nor write made not the slightest difference. The bards or the printer always attended to that detail. The following is a fair sample of the "copy" produced by the poor criminal on



"Sandie and Willie."

the eve of execution — written in the condemned cell with condemned ink, pen and paper, one might add in a condemned bad style:

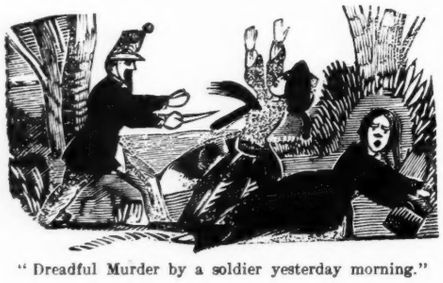
All you who have not feeling, I pray you now attend;
To these few lines, so sad and true, a solemn silence lend;
It is of a cruel murder to you I will unfold,
The bare recital of the tale must make your blood run cold.

Or this one:

Those deeds now I fully repent,
But now it is too late;
The day is past, the die is cast,
And fixed is my fate.

I see the hangman before me stand.
Ready to seize me by the law's command;
When my life is ended on the fatal tree,
Then will be cleared up all mystery.

These accounts were almost always adorned with a woodcut supposed to be the "exact likeness of the murderer." One block of Catnach's is said to have been used as the likeness of every murderer for nearly forty years. Accounts of murders, then as now, sold best of all. On one famous murder it is said that Catnach had eight forms set up and by working two forms at a time on each of his four presses day and night he managed to produce nearly two hundred and fifty thousand copies in a week. Incidentally he is said to have made nearly £500 by this one publication. It contained the account of the murder of a man by the name of Weare, and John Thurtell and John Hunt were tried as the criminals. Both persons were well-known and the trial aroused tremendous excitement. Catnatch was so loath to abandon this subject that had proved



"Dreadful Murder by a soldier yesterday morning."

so profitable, that, after the interest in the trial had lagged, he issued another broadside which was headed in large type "WE ARE Alive Again." But he put so little space between the words "We" and "Are" that it deceived the buyers, who read it "WEARE Alive Again." Thousands of these broadsides were sold, but some of the victims labeled the hoax a "catch-penny" trick, thus giving rise to a term which ever after stuck to the street broadsides, though they sold as well as before.

By this time Catnach had gone far ahead of his competitors and was well supplied with both work and money. He was invited by his old friend, Mark Smith, to go to his birthplace at Alnwick, to help in the printing for a closely contested election. Accordingly, he took a small press and went along. He was kept very busy printing political pamphlets, and, while the work paid him a good profit, it is supposed that his principal reason for going to Alnwick was to assist his friend, who had been so kind to the Catnach family in their days of poverty.

Upon his return to London, Catnach again plunged into the business of street literature. An idea of the extent of the circulation of these penny broadsides may be gained from the statement that of the accounts of seven murders that aroused the public interest, Catnach and the other printers of street literature printed nearly *ten million copies*. Catnach occasionally went a trifle too far in his



Likeness of the Murderer.

efforts to keep his presses busy, and now and then found himself in hot water because of the nature of his publications. Thrice he narrowly escaped serious trouble when a broadside he was publishing libeled an influential person, and once Jemmy was informed that a warrant had been issued to search his premises. He pied the form of libelous matter and one of his bards carried off all the sheets that had been struck off. Another form was hastily put on the press and, by the time the officers arrived, the printers were hard at work on a Christmas ballad, "The Sun of Righteousness." But the libeled one knew well that he had been tricked and vowed to make things hot for Catnach. Jemmy became alarmed and decided he had better compromise. So he wrote an humble apology, which was accepted by the prosecuting lawyer as satisfactory, on condition that it be posted in three public places. This Catnach agreed to do and then set the apology in very small type and posted it so high up on the walls that it was entirely illegible.

While the productions of the Catnach press were not

destined to rank high as literature, and while they certainly lacked the artistic touch that marked the work of John Catnach, the son was very much more successful financially. One department of the publishing business Jemmy Catnach practically monopolized, by reason of



The Home of the Bad Man.

greater capital and greater mechanical skill than his rivals, and this was the publication of juvenile picture books, that sold for a farthing, ha'penny or penny. An immense number of these were issued from the Catnach press and met with ready sale. Some of them were quite well printed and the illustrations were colored by hand, and, on the whole, they were very good value for the money.

Mention should also be made of the songs and ballads that were also issued by Catnach. Many of them were the poorest sort of doggerel, usually illustrated with the rudest sort of old woodcuts, while others, notably the Christmas carols, were really very good, both in execution and literary merit. The ballads were turned out with the other broadsides, and all the spare time of the press was used in printing a stock of Christmas ballads ahead in anticipation of the holiday season.

Catnach, as he became more prosperous, was a great purchaser of secondhand and worn-out printing material. He had a horror of buying new type and other material,



" The gallows does well: But how does it well?
It does well to those that do ill."— *Hamlet, Act. v, sc. i.*

thus setting the fashion for many a later successor. He never considered himself out of lower-case l's, for instance, while a capital I or figure 1 remained in the case. Figure 0 and capital O looked alike to his proofreaders, and when these makeshifts failed it was considered perfectly good form at the Catnach press to fill out the roman words with italic sorts.

The press had an extensive collection of old wood blocks, the accumulation of years and the products of numerous sales. This enabled Catnach to illustrate all his publications profusely if not accurately. When a special block was required he would often chop out a fairly good wood block himself.

Catnach retired from business in 1838 with a bank account variously estimated at between £5,000 to £10,000. He left the office to his sister, Mrs. Annie Ryle. But he had worked too hard to enjoy the leisure of retirement. He was taken sick and died on February 1, 1841, while his business eventually passed into the hands of W. S. Futey.

So passed Jemmy Catnach, hard-headed, unscrupulous, hardworking old chap that he was. His talents turned in another direction might have landed him in the Hall of Fame or in jail. No elegies or eulogies for him, no pilgrimages to his grave, the headstone on which might appropriately be inscribed:

HERE LIES
JEMMY CATNACH,
THE FIRST
YELLOW JOURNALIST.

"SERVICE."

Said a well-known purchaser of printed matter recently, with reference to his printers:

" They seemed to grasp at once the style of book we desired, and to place themselves practically in our own position in the matter. From the first to last, they anticipated our every wish and requirement. Both as regards the showing of proofs and the delivery of the completed order they were ahead of their own promises. We appreciate very much indeed such promptness and painstaking service."

Such, in brief, is " service."

And " service " pays.

The average business man knows little or nothing about paper, type, harmony of colors and so forth. You do, because to know these things is your lifework. But he does know enough to appreciate to the full the advantages to himself of dealing with a printing establishment which will place its experience and practical knowledge at his disposal; will place itself in his own position; will pay as much attention to and take as much personal interest in the advertising of a customer as though it were his own.

Prove to your customer — not by *words*, but by the more tangible evidence of " *works* " embodied in the word " service " — that his interests are yours and you need fear no competition so far as his business is concerned.— *John Mills.*

YOU INTEREST US STRANGELY.

To show you that some people appreciate my poetry at its true value, I quote a personal letter written me by the editor of a leading magazine:

" Without questioning the merit of your contribution, we regret that we can not use it. The policy of this magazine does not permit us to avail ourselves of much of the verse offered."

Note that he recognizes the unquestioned merit of my poem. Note, also, the poignant regret in his statement that the policy of the magazine prevents him from availing himself of it. Reading between the lines, one can see that the owner of the magazine, being a mere money-grubber and having no appreciation of art, hampers its true development. I am, sir, Algernon B. Mortimer, Jalapa, Indiana.— *B. L. T., "Line-o'-Type," Chicago Tribune.*

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests with the advertisers solely.

COPPERPLATE GOTHIC ITALIC.

Copperplate Gothic Italic is the latest production of the American Type Founders Company, and it is a beautiful italic letter and one which will be found a most welcome addition to the Copperplate Gothic family. By ordering the most used and most popular sizes in weight fonts the printer will have full cases which will only cost him the price of regular body-type.

A NEW TYPEWRITER TYPE.

A new variation in typewriter type is the Silk Remington, cast by the American Type Founders Company. As its name indicates, this type duplicates the work of the Remington typewriter machine.

SILK REMINGTON

For Printing through Silk

Silk Remington was cut in response to demands from printers making a specialty of imitation typewritten letters, and the face has been made just the right weight to give the proper effect when printed through silk.

WHY PRINTERS SHOULD MAKE THE TYPE THEY USE.

The Thompson Type Machine Company, which has presented more than one startling innovation to the printing fraternity, now introduces another — a plan whereby the printer may install the Thompson Typecaster and pay for it out of the profits made. The company proposes to install this machine in any printing-office and there demonstrate that the machine is a paying investment, and will make every day a certain and definite profit to the purchaser. On its ability to show this depends the conclusion of the purchase contract.

In its advertisement, on page 611, the question is asked, "Would you make your own type if we gave you the machine and loaned you the matrices?" This method of loaning matrices is unique with this company. The plan is to sell one font of matrices to the customer and exchange this font at any time upon its return for any other font of any size or face upon payment of an exchange fee of $2. There are no daily rental fees, and no limit on the time the matrices may be retained.

With such a liberal purchase plan and matrix arrangement, there should be no obstacle in the way of any printer making his own type. The company has some startling figures on the cost of type made by the Thompson Typecaster, and is prepared to demonstrate that it is cheaper to recast the smaller sizes of type than to distribute it.

The quality of the type made by this machine may be seen by scrutinizing the advertisement of the Thompson Type Machine Company, which was set in type made by the Thompson Typecaster. This company maintains a large matrix-making plant, and has a complete stock of faces on hand, from five to forty-eight point. Linotype, Monotype and Compositype matrices can also be used in the Thompson Typecaster. The introduction of this plan of selling will doubtless result in many more printers becoming their own typefounders.

THE GOLDING EMBOSSER.

The Golding Manufacturing Company, of Franklin, Massachusetts, have added another machine to their long line of labor-saving, profit-earning machinery, which they offer to the printer as an aid to meeting the demands of the times, the Golding Embosser, made in two styles, No. 1 and No. 2. It will take an embossing plate 9 by 13 inches, its chase capacity is 8 by 12 inches. The No. 1 is made for hot and cold embossing, cutting, creasing, scoring and stamping. The No. 2 with full length automatic brayer fountain, duplex distributor, four form rollers and adjustable impression, is adapted for all of the above, and in addition for the execution of all grades of printing up to the highest character of half-tone art work at a high speed.

The combination provides for printing and embossing at one operation. An illustration and further description of the press can be seen on page 615, of this issue. No office which aims to do the best work can ignore the necessity of machinery capable of producing good results quickly and economically in this simple but beautiful branch of the art.

The enormous power required to force the paper into the interstices of the embossing die involves great risk of breakage in attempting this class of work upon an ordinary printing-press, for while success may crown the first, perhaps the second effort, the parts bearing the strain of impression become weakened and without warning the crash comes.

An embossing press that will also print at a high speed would certainly be a profitable addition to almost every job-printing plant. The Golding Embosser is the result of patient practical study of all the requirements of the work for which it is intended, with the special aim for immense impressional power, absolute register and high speed, with added features of quick make-ready, and excellent ink distribution for printing. The manufacturers invite all printers to write for detailed information.

THE HEXAGON UNIVERSAL SAW AND TRIMMER.

The Hexagon Universal Saw and Trimmer is fast gaining favor with printers who take into consideration the valuable time wasted in every composing-room. The builders' confidence in their product is best shown by their willingness to furnish the machines on a thirty-day trial. By this arrangement the printer risks nothing, but gains an opportunity to see for himself in his own individual conditions the results. The complete Universal equipment consists of a saw trimmer, a radial arm router, a jig-saw, a power drill, a beveler, all concentrated in one machine, making one of the handiest combinations to facilitate work in the composing-room, and to do a hundred and one different operations that are continually coming to the front. All the work when finished is accurate to a standard point measurement. The gauges to accomplish this are quick acting and positive in their adjustment.

ANOTHER WIDE-AWAKE AMERICAN ADVERTISEMENT.

The advertising messages from the American Type Founders Company, which have been appearing monthly in our pages, have attracted much attention and been widely read. That of this month, it is safe to predict, will be the occasion of just as much comment and will be the cause of more than one publisher doing some good, hard thinking.

The reader's attention is at once challenged by the heading, "Every Printer His Own Typefounder as Absurd as Every Business Man His Own Printer."

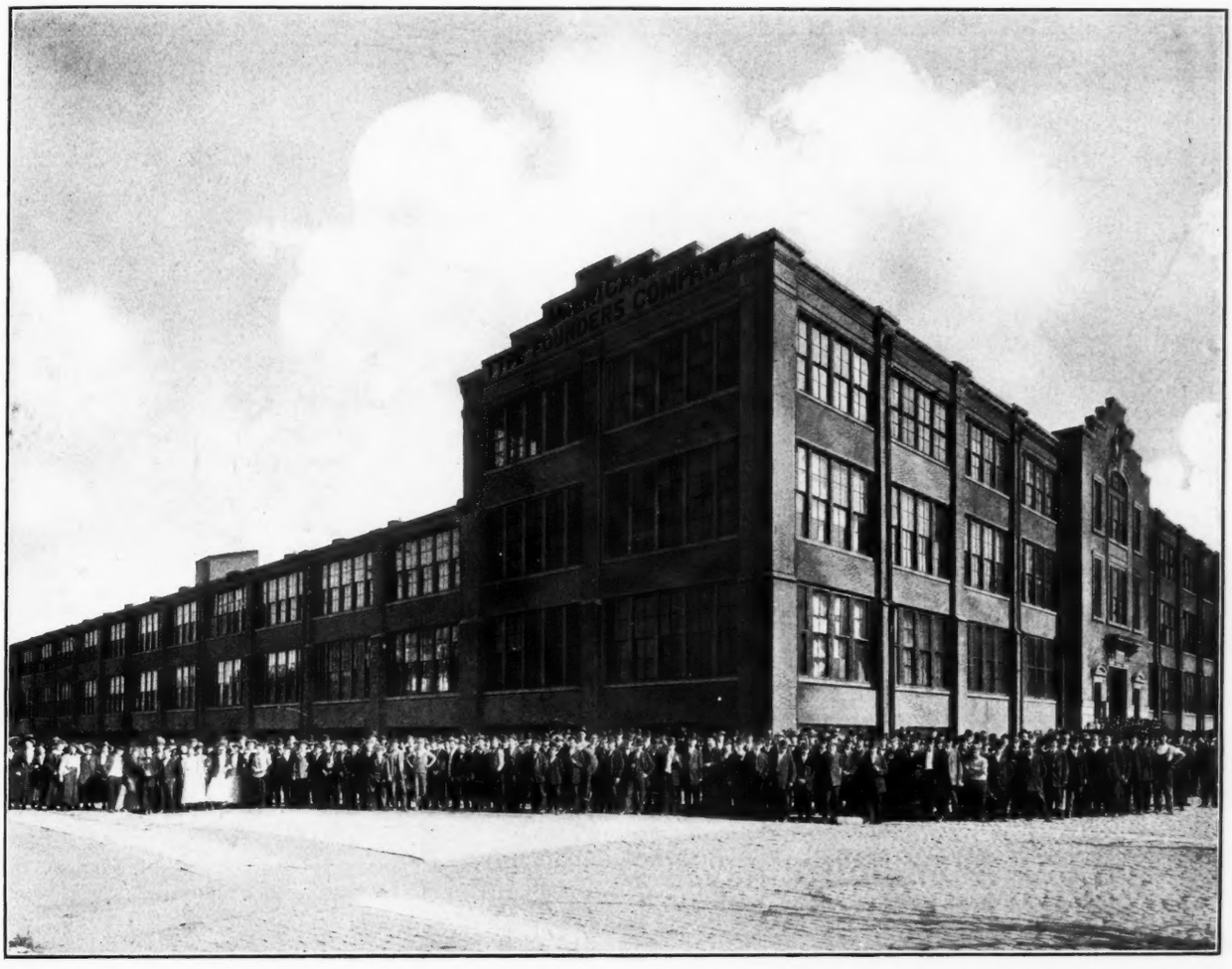
The expenditure of between $2,000 and $3,000 for a casting machine and matrices, and the sure necessity of spending several hundred dollars every year thereafter for matrices and supplies, together with hundreds of dollars for labor and other expense, ought to be so self-evident to every printer as to cause him to turn down such an unnecessary and extravagant investment when his working capital can be used to so much better advantage in his printing business.

What would a printer think of a suggestion, if made by one of his customers, that he should do his own printing, because he has a few thousand letter-heads and bill-heads to print during the year, and can buy the paper and a press and get the work done at apparently considerably less than the printer charges? The printer would at once call his attention to the big overhead expense and idle time, the necessity for variety of equipment, etc.

It is a fallacy, therefore, for every printer to become his own typefounder, just as it is for every business man to become his own printer.

MARVELOUS TYPE FOUNDRY FACILITIES.

Every printer appreciates in a general way the wonderful resources and extensive facilities of the American Type Founders Company, but it will nevertheless be a surprise to most to read that the foundry has over four million matrices. Matrices enough, it would seem, to supply any possible type requirement, but nevertheless new matrices are constantly being made.



CENTRAL PLANT AMERICAN TYPE FOUNDERS COMPANY

It would be educative for printers to go through the central plant of the company at Jersey City, and every visitor is assured of a cordial welcome. It is only fifteen minutes from New York city, and is easy of access by way of the Jersey Central railroad.

USING A MAN TO DO A BOY'S WORK.

"Can the Thompson Typecaster make leads and slugs?" was the naïve question of a prominent printer, who was being shown the marvels of this wonderful machine. "No,"

was the reply of the salesman; "you wouldn't use an expensive machine and the time of a journeyman operator to make such a cheap product as leads and slugs. You could buy them cheaper. Moreover, these can be cast automatically on the Linotype machine up to thirty ems long much more cheaply. No, we stop where the profit ends," concluded the salesman. Which goes to show that selling features and profitable features are not always synonymous.

GILBERT, HARRIS & CO. SECURE INJUNCTION ON OVERLAY INFRINGEMENTS.

In the Circuit Court of the United States for the Eastern District of Michigan, before Henry H. Swain, district judge, in the case of Gilbert, Harris & Co. *versus* the Riverside Printing Company, the latter company was enjoined against infringements of the patents on metallic overlays as proved against them in that case.

"THE AMERICAN LETTERCODE."

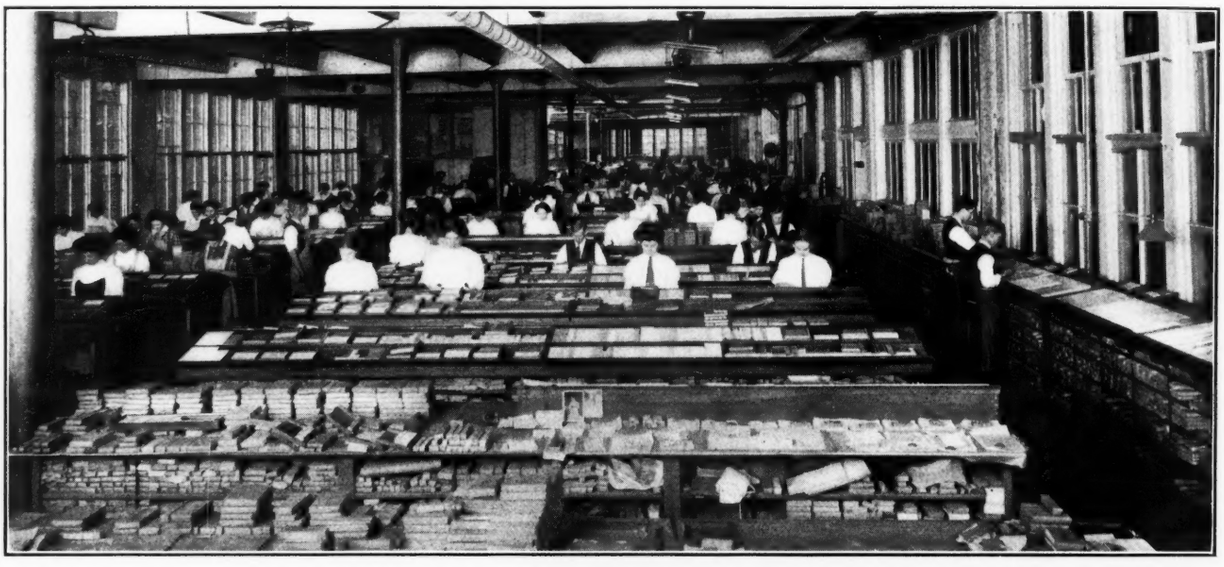
"One hundred and forty words a minute" is the claim for what may be accomplished by "The American Lettercode." This handbook forms a complete guide to double speed in using the typewriter or pen. It is a most ingenious and comprehensive compilation. Joseph Backes is the author. New York: Business Equipment Publishing Company, 309 Broadway. Price, 25 cents.

ELECTROTYPES FROM HALF-TONES.

The results obtained by the Globe Engraving & Electrotyping Company, 407-425 Dearborn street, Chicago, in obtaining electrotypes from half-tones with the printing quality of the original plate fully sustained in every respect, is exemplified in the advertisement of the company in this issue. No printer who understands the principles of economic production of printing can do justice to himself and fail to investigate the value of this method of improving production and saving expense and material. The claims of the Globe Engraving & Electrotyping Company for superiority of method is founded on substantial and convincing improvements in the art of electrotyping. Write to them and be convinced.

A NEW DEPARTURE IN SHNIEDEWEND PROOF PRESSES.

Paul Shniedewend & Co., Chicago, manufacturers of the Reliance photoengravers' proof presses and the Shniedewend printers' proof presses, both of hand-press style, have deviated from the general time-honored rule of furnishing hand presses with the belt and wood roller movement and are now furnishing both styles of their proof presses with a rack and pinion bed movement (patent applied for). This new movement increases the strength, wearing qualities and speed of operation. There are no parts to wear out and to be replaced; and the time of pulling high-class proofs of half-tones and type-forms is reduced to a minimum, as the bed moves at the touch of the crank instead of first taking up the stretch of the leather. This movement lessens the operating space of the presses, makes the machine practically indestructible, giving the presses a more compact appearance, in addition to the increased speed and wearing qualities.



MAIN TYPE DIVIDING ROOM AMERICAN TYPE FOUNDERS COMPANY

MECHANICAL CHALK RELIEF OVERLAY LICENSEES PROTECTED.

Watzelhan & Speyer, general representatives of the Lankes & Schwaerzler mechanical chalk relief overlay, have filed an answer to the Gilbert, Harris & Co. infringement suit, setting forth that the mechanical chalk relief overlay contains absolutely nothing in common with the Gilbert-Harris metallic overlay, and that the mechanical chalk relief overlay is covered by a distinct patent. Lankes & Schwaerzler, patentees, will protect each and every licensee using their process.

LARGER PREMISES FOR PAUL SHNIEDEWEND & CO.

Increasing business has made it necessary for Paul Shniedewend & Co., manufacturers of the Reliance photoengravers' proof presses, Shniedewend printers' proof presses and Reliance paper cutters, Chicago, to enlarge their manufacturing department materially. A showroom for the exposition of the machines is being added, and the reception and counting room space will be increased.

THE LARGEST PRINTING-PRESS IN THE WORLD.

R. Hoe & Co. have just completed the construction of the largest printing-press in the world, giving a greater product and a greater variety of products than any printing machine that has hitherto been devised. It is called a "double octuple press," but in reality it is much more than this, as it combines the ability to do printing in colors as well as in black. This machine is composed of two separate, complete printing mechanisms, each fed from four four-page-wide rolls of paper. The apparatus for the gathering and folding of these webs of paper after printing is in the center between the two sections of the machine. The "formers" and folders (placed back to back) enable a manipulation or gathering of the webs which could not be readily obtained in any other way. All these devices and methods have been patented by R. Hoe & Co. Following is a brief description of this new machine and what it will accomplish:

Each of the two portions of the machine is composed of nine pair of cylinders, arranged, with their axles parallel, in four tiers of two pairs each, with an additional pair in the lower tier, and printing on both sides (or perfecting) four webs of paper from separate rolls, each four pages wide. Each of these sections is also arranged so that five sets of cylinders will print upon a single web in colors and black, this web being associated with the other webs to form a colored cover for the products when required. The two sections may be used separately if desired, as independent machines.

The rolls of paper are placed at the end of the machine — four at each end — and the two folders for each portion are placed back to back, midway in the length of the machine. The runs of all the webs are, therefore, approximately the same and as short as it is possible to have them — a matter of much importance in the running of multiple webs.

Altogether, there are eighteen plate-cylinders in the machine, each carrying eight plates the size of a newspaper page. Either stereotype or electrotype plates may be used. To receive the latter, which are much thinner than stereotype plates, special base or jacket plates are secured to the cylinders. The ink is applied to the plates by four form-rollers, after having been thoroughly distributed by vibrating rollers and cylinders.

The full capacity of the machine, when printing all black, on eight rolls, is equivalent to one hundred and ninety-two thousand four, six or eight page papers per hour, or ninety-six thousand ten, twelve, fourteen or sixteen page papers, and other numbers of pages at proportionate speeds, namely: eighteen and twenty page papers at seventy-two thousand per hour; twenty-two, twenty-four, twenty-six, twenty-eight, thirty and thirty-two page papers at forty-eight thousand per hour. The four webs, from each portion of the machine, are led to the top of the folders, where they are divided along their center line into webs two pages wide, and then run down each of the four formers, by which they are folded along their center. They are then led through cylinders which cut them into page lengths and give them a fold across the page to half-page size. In this way thirty-two page papers may be obtained at the rate of forty-eight thousand copies per hour, by collecting two sixteen-page sections on the cylinder just before the half-page fold is made. Another method of running thirty-two page papers is to associate the eight webs, from both portions of the machine, and run them over one pair of formers, thus folding all eight webs together, or insetting them, in the first fold.

Lesser numbers of pages may be obtained by making various combinations, the number of which is almost limitless. Angle-bars are placed in the machine for transferring half-width webs of paper from one side of the press to the other, facilitating these combinations.

The maximum product of the machine when running as a color-press is forty-eight thousand twenty-four page papers per hour, with the two outside pages printed in three colors and black; the other pages in black only. Papers with any number of pages from four to twenty-four, with four colors and black on the outside pages, the other pages in black only, can be obtained at a speed of forty-eight thousand to ninety-six thousand per hour. By running the full product of the color-section of the machine into one folder and associating there with webs of paper from the other section of the machine, papers with any number of pages from eight to forty-eight, with the two outside pages and two of the inside pages printed in four colors and black, the other pages in black only, can be produced at a speed of twenty-four thousand per hour.

For fine color and half-tone printing a roll of offset paper is used at each end of the machine, to run in between the white paper and the cylinders which print the colors, to prevent set-off of ink from the first printed side of the paper. Devices are also provided for applying oil to the tympan sheets of the color-printing cylinders to prevent set-off. In short, the machine is equipped throughout with the most modern and best devices for producing high-grade newspaper and color printing. Running at a speed of two hundred revolutions per minute of the cylinders, and using eight rolls of paper, the consumption of paper will be at the rate of seventy-two miles an hour, six feet wide, or one hundred and forty miles an hour three feet wide. The weight of this paper would be about twelve tons.

The dimensions of this machine are as follows: Length, 48 feet; height, 19½ feet; width, 9½ feet; the weight, about three hundred and fifty thousand pounds, and the number of parts of which it is composed, approximately sixty-five thousan

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THE INLAND TYPE FOUNDRY CHICAGO HOUSE THE HANDSOMEST IN THE NORTH.

The Inland Type Foundry makes the following announcement:

"On January 3, 1910, sixteen years after the opening of the home house, and nine years after the starting of the Chicago branch, the Chicago office will move from its temporary quarters, on the third floor of 175 Monroe street, to the ground floor and basement at the same number. This building occupies a lot 28 by 190 feet, so we shall have three times the space we had in our old place. Old-time printers will remember our building as the one occupied by S. P. Rounds as a printers' supply house, from 1873 to 1884, but the arrangement and the furnishings are entirely different.

"The desks and other furniture are solid mahogany, and the walls and fixtures are finished to match. The floor is mosaic; handsome Turkish rugs and brass fixtures make it homelike and attractive. Every requisite of a modern office is installed. Immediately back of the bookkeeper's cage is a display room for machinery and wood goods, the stock itself kept in dustproof cabinets. A telephone exchange connects all departments. Altogether, it is the handsomest, best arranged and best equipped printers' supply house in the North.

"Mr. Charles W. Kellogg, who has been connected with the company since 1902, is the manager of the Chicago branch."

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

A NEW BOOK, entitled "1,000 Ems," vest-pocket size, tells accurately and instantly the number of lines or inches in 1,000 ems, in measures 8 to 30 picas wide, in sizes 5, 5½, 6, 7, 8, 9, 10, 11, 12 and 14 point; quick and accurate, saves time and worry; price, $1. Address V. L. R. SIMMONS, 315 Howard st., Cadillac, Mich.

BE THE CHAMPION TYPIST OR PENMAN of your section; letter-code writing system doubles your speed in one month; script or machine; forty per cent gain in first week's practice; agents wanted; book, letter, terms, 25 cents (stamps). TYPEWRITER TOPICS, 309 Broadway, New York.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student* and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

PAPER PURCHASERS' GUIDE, by Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. $1 by mail. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khâyyâm; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all of the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of books, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information, not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

FOR SALE — A good job-printing plant in a live manufacturing town of 6,000, with 15 large factories; a well-satisfied trade of from $15,000 to $20,000 per year; not an antiquated, worn-out plant, but an up-to-date, live, going business in excellent condition; the only reason for selling is failing health that makes an absolute rest imperative. A 588.

FOR SALE — A modern printing-plant in Chicago inventorying about $10,000; seller can supply about $5,000 of work annually; rent low; electric power; will be sold for small cash payment, balance to run over some years; fine chance for industrious, ambitious young man to secure nucleus of a business which can be rapidly developed. A 517.

FOR SALE — Best-equipped news and job office in country; best town in best valley in Washington; no better for fruit, hunting, fishing and health — dry air, almost continuous sunshine; railroad through town and valley now under construction; if fair newspaper man, $1,500 cash will handle — remainder very easy terms. A 571.

FOR SALE — Medium and well-equipped printing-office in city of 50,000 in Middle West; reason for selling — sickness of proprietor. A 563.

FOR SALE — On account of fast failing eyesight, the controlling interest in a good German daily and weekly newspaper and job-printing plant is offered for sale at a bargain; position of business manager goes with purchaser to capable party. BOX 1604, Denver, Colo.

FOR SALE — One of the best printing-plants in central Illinois at a bargain if taken at once; running day and night; $15,000; personal reasons for selling. A 569.

FOR SALE — Photoengraving plant, fully equipped. CATALOGUE ENGRAVING Co., Norwood, Ohio.

FOR SALE — Printing-plant; biggest moneymaker in city of 65,000; owner wants to retire after 40 years' active business; write quick if interested. A 575.

FOR SALE — Semiweekly newspaper and job-printing plant in a growing town of 3,500 inhabitants; located in the best agricultural county in the State; plant centrally located; low rent; large circulation, can easily be increased by a little effort; grand opportunity for a hustler; good reasons for selling. Inquire of KRAFT & KRAFT, Orville, Ohio.

FOR SALE — The best printing business in Texas; a rare opportunity for a young man with a little money; business already built up, needing no outside man; must close out on account of health. Address O. C. GUESSAZ, San Antonio, Texas.

PRINTING — Unusual opportunity to secure a big, modern plant, including every machine and item of equipment necessary to the production of high-grade work on a large scale, in large manufacturing city in Iowa; owner has reached the age when he desires to retire from business. If you are interested, write for particulars. A 485.

SACRIFICE THE BEST located and most complete printing-shop on the South Side, Chicago; will inventory over $9,000; cheap rent; established five years, doing fine business, busy year round; other business takes all my time; will sell all or half interest cheap; costs nothing to investigate. DO IT TO-DAY. 1520-1522 E. 55th st., Chicago, Ill.

FOR SALE.

BOOKBINDERS' MACHINERY: rebuilt No. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 108-128 N. Jefferson st., Chicago.

FOR SALE: FOLDING MACHINE — In first-class condition, suitable for a large country printing-office, slightly used, Seybold folding machine, capable of folding 10,000 sheets a day, will fold sheet any size from 17 by 22 to 32 by 44, folding 8, 16 and 32 page forms. THIS IS A BARGAIN. A 555.

FOR SALE — Four-wheel numbering machine, numbers up to 9,999; practically new; can be operated by foot or power; also a Rosback foot-power perforator, 28-inch, in good order. A 577.

FOR SALE — Good printing-plant — power press, gasoline engine, paper-cutter, type, cases, etc. I. C. DUCKWORTTH, Pryor Creek, Okla.

FOR SALE — Linotype machine and equipment with established business; $3,000; splendid opportunity for good operator. THE TWENTIETH CENTURY PRESS, Denver, Colo.

FOR SALE — One Century Campbell 37 by 52 inch one-color press, in perfect condition; a bargain; terms and prices on application. A 566.

FOR SALE — One Huber Hodgman 40 by 52 inch two-revolution block-bearing two-color press, with or without 220-V. D. C. motor and controller; press run only 6 months; first-class condition; terms and prices on request. A 567.

FOR SALE — One Pony Campbell one-color press, size 24 by 36 inch, four form rollers in perfect condition; speed 1,800 to 2,000; for quick sale at a bargain. A 568.

FOR SALE — Two flat-bed Whitlock two-revolution presses, size 43 by 56, with geared table-rolls, modern bed motion. FRANK H. DAVIS, 75 Crescent av., North Cambridge, Mass.

FOR SALE — 44-inch Brown & Carver hand-clamp paper-cutter; good condition. THE JOHN LESLIE PAPER CO., Minneapolis, Minn.

FOR SALE — YOUR CHANCE — The large and complete printing and binding plant of the Chattanooga Publishing & Printing Company, in lots or as a whole, that I have just bought from the Trustee in Bankruptcy and will close out at once. You are invited to inspect the plant, or I will send you a complete list of all departments at your request. H. BRONSON, Columbia and Newby sts., Chattanooga, Tenn.

TWO GOOD CYLINDER PRESSES, 6-column quarto, one Potter, one Taylor, good for long service; 30-inch paper-cutter; prices right. Inquire Hillsdale *Leader*, Hillsdale, Michigan.

A Perfect Working GOLD INK of Brilliant Luster

What has heretofore been considered impossible has been accomplished by the Canadian Bronze Powder Works, and the enterprising printer should hasten to convince himself by securing samples.

"OROTYP" IS A PERFECT GOLD INK of tested quality — an ink which, when used, will retain its brilliant luster. The best printing establishments of the country are using ***"OROTYP"*** and pronounce it the most perfect and satisfactory gold ink they have ever used.

Manufactured in four shades: Light Gold, Deep Gold, Aluminum and Copper

MANUFACTURED BY

THE CANADIAN BRONZE POWDER WORKS

MONTREAL TORONTO VALLEYFIELD

DISTRIBUTING AGENT FOR UNITED STATES

JAS. H. FURMAN, 36 La Salle St., Chicago, Ill.

FOR SALE.

WHITLOCK two-revolution presses, 27 by 40 and 35 by 47; also two Huber two-revolution presses, 41 by 52; we guarantee these presses in every respect; particulars cheerfully given. RICHARD PRESTON, 167C Oliver, Boston, Mass.

HELP WANTED.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. During the past two months we have received calls for the following: Job printers, 2; Linotype and machinist operators, 6; superintendents and foremen, 2; all-around men, 4; bookbinders, 4; salesman, 1; make-ups and stonemen, 3; compositors, 6; pressmen, 5. Registration fee, $1; name remains on list as long as desired; blanks sent on request. THE INLAND PRINTER COMPANY, 120 Sherman st., Chicago.

Compositors.

WANTED — A job-printer, nonunion, who can get up neat and tasty designs in the better class of commercial work, especially that of booklets and folders. Address Composing-room, DORSEY PRINTING CO., Dallas, Texas.

WANTED — An up-to-date, artistic ad. man; must be sober both on and off duty; good opportunity for right man. Write, sending samples of work, to *Venango Daily Herald*, Franklin, Pa.

WANTED — Competent compositors and stoneman; open shop. A 564.

WELL-ESTABLISHED COMPANY operating strictly up-to-date printing-plant requires 2 or 3 bright young compositors who have had about 3 years' experience in country offices; a good chance to complete the trade, and secure permanent positions. Apply for application blank to A 83.

Editor.

EDITOR WANTED — An experienced man to take charge of a well-known country weekly in Iowa; a good salary to the right man; must have a clean record — if you drink only occasionally don't apply; the man who gets the job will have to stand close investigation. Address, with several references, A 580.

Engravers.

PHOTOENGRAVER — FINISHER — A first-class reëtcher and finisher on high-grade work can obtain a steady position with established Eastern concern; excellent opportunity for the right man. Address, with particulars, A 556.

Foremen, Managers and Superintendents.

WANTED — A Southern mail-order house desires a first-class nonunion combination printer and cylinder pressman to operate their private up-to-date printing-plant; must be thoroughly competent on high-grade half-tone and color work; give age and experience, and state whether married or single, and salary expected. A 595.

WANTED — First-class job compositor for position as working foreman in medium size plant doing high-grade work; must be able to invest $2,500 in stock of concern; splendid opportunity. A 591.

WANTED — Foreman for large job composing-room; first-class printer, aggressive, with modern ideas; have prospects leading to mechanical superintendency over all departments of rapidly growing business. Full particulars, stating salary expected, to A 589. Communications confidential.

WANTED — Practical printer capable of superintending mechanical department of printing, lithographing and binding business, with from $5,000 to $10,000 to purchase interest in finely equipped plant. A 559.

Operators and Machinists.

PRINTERS — Live men can't lose money faster than hesitating about learning the Linotype; three weeks' operating pays for our liberal course. EMPIRE LINOTYPE SCHOOL, 419 First ave. (23d), New York city.

Pressmen.

BOX PRESSMAN — Competent to take charge of box-press department in paper-folding box plant; must have had experience on platen as well as cylinder cutters and creasers. A 483.

WANTED — A nonunion working foreman for cylinder pressroom; wages, $30 per week of 50 hours; references required. A 98.

WANTED — A practical pressman in every city in the United States to sell and demonstrate two time-saving devices for job-printing presses. Address HARRIS GRIPPER & MFG. CO., 504 East Marshall st., Richmond, Va.

WANTED — An assistant manager for a complete plant; one who has a general knowledge of the printing business; must be able to estimate and solicit; references required; every opportunity for advancement to right man. A 554.

WANTED — First-class nonunion cylinder pressman; must have experience on fine half-tone and three-color process work; steady position; answer, giving references. A 518.

WANTED — Thoroughly competent pressmen on colorwork. THE LORD BALTIMORE PRESS, Baltimore, Md., the oldest nonunion house in the South.

Salesmen.

SALES MANAGER WANTED — A man possessing the ability to originate ideas and then get right down to the ground and sell them, for a business well established in a community of 200,000 in the Middle West, manufacturing at first hand high-grade signs, calendars, post-cards, catalogues, specialty color-printing, etc.; sign and calendar lines can be made to cover the United States; party taking this position must invest a substantial amount of money in the business, which will draw a guaranteed dividend of eight per cent per annum; salary and commission will be well worth while; would like to hear from the man with these qualifications. A 590.

SALESMAN WANTED — A thoroughly competent and experienced printing-press salesman of correct habits and good address for our Western and Southwestern territory; permanent position for the right party; all communications strictly confidential. A 298.

WANTED — By a firm in the Middle West, a good hustling business-getter; one who is familiar with the printing business and has some original ideas in the way of a special line of printing that can be developed. A 46.

WANTED — By a well-known and high-class engraving house, not an engraving solicitor, but a high-grade engraving salesman; one who can deliver the goods in every sense of the word. A 454.

WANTED — For New York territory, an experienced printing-press salesman to represent an old-established concern; only competent men need apply, stating salary and full particulars; confidential. A 601.

Solicitors.

WANTED — First-class printing solicitor who can estimate; must be steady and not drink; of good appearance. PAUL & DOUGLAS CO., Memphis, Tenn.

Stonemen.

WANTED — Young man who is experienced as make-up and stoneman; book, catalogue and color work; well equipped, clean, union office; good wages and opportunity for advancement. A 598.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction-book. When ordering, state which layout you want — No. 1 without fractions, No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $4.

LINOTYPE INSTRUCTION — Eight weeks' thorough operator-machinist course, $60; one of the largest, oldest, best equipped schools in the country; hundreds of graduates. Call or write for interesting prospectus. EMPIRE LINOTYPE SCHOOL, 419 First ave., New York city.

LINOTYPE SCHOOL — Six weeks' course, $50; 12 years' experience. LINOTYPE SCHOOL, 474 East Fifty-fifth st., Chicago, Ill.

MISCELLANEOUS.

$5 FOR YOU — See advertisement of special offer to users of tympan gauge square, on another page. For sale by all dealers, including THE INLAND PRINTER COMPANY; price, 25 cents.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, 120 Sherman st., Chicago.

Artists.

EXPERIENCED ARTIST desires change; color sketches, drawings and painting in plates; samples on request. A 600.

PERMANENT ENGAGEMENT is desired by cartoonist of ability and 12 years' experience; work has been published by all the leading papers. A 552.

Bookbinders.

ALL-AROUND BOOKBINDER desires to locate in the Northwest; best of references. A 405.

EXPERIENCED BOOKBINDER, foreman in shop employing about 50 hands, would like to change position where hard and conscientious work would be appreciated and rewarded by opportunity to advance. A 594.

SITUATION WANTED — Ruler, forwarder and finisher; first-class, familiar with all classes of bindery work; best of references from present employer; married and strictly sober. A 146.

Compositors.

POSITION WANTED after January 1 by printer with country experience; Northwest country preferred; married; been printing over 20 years; have held jobs as foreman, but prefer job or ad. composition. Address, BOX 132, Newkirk, Okla.

Engravers.

AN ENGRAVING HOUSE MANAGER of wide experience and a capable critic in all branches, wishes to associate himself with a good concern in or near Chicago. A 585.

Foremen, Managers and Superintendents.

EXPERIENCED FOREMAN AND SUPERINTENDENT wants position with plant that appreciates honest, faithful services from a practical man. A 599.

RESULT-PRODUCER desires change; experienced in business management, advertising, commercial printing; close estimator and buyer, successful solicitor; references. A 572.

SUPERINTENDENT, practical in all branches, who can turn out good printing at a profit, desires position with live firm. A 492.

YOUNG MAN — Practical all-around printer; practical knowledge of business end; understands estimating and can get business; fair stenographer; would like position as assistant to manager or superintendent in large office or in charge of small office. A 71.

SITUATIONS WANTED.

Operators and Machinists.

FIRST-CLASS LINOTYPE MACHINIST, experienced in all models including double-deck, wants plant of 4 to 12 machines; good recommendations, steady, temperate, union, married. A. W., Box 581, Sebring, Ohio.

FIRST-CLASS LINOTYPE MACHINIST wishes a position in a nonunion office; can take best care of machines; age 25, married. FRANK MORHIEL, care Mrs. Kominek, 2040 W. 18th st., Chicago, Ill.

LINOTYPE MACHINIST-OPERATOR OR MACHINIST — High-class man, fast, reliable, union, 10 years' experience; take charge of plant. M. R., 870 N. State st., Flat 5, Chicago.

Pressmen.

FOREMAN OF PRESSROOM — By a man capable of producing the finest color and half-tone work that can be obtained, and having a thorough knowledge of the trade in general; extreme West or Texas preferred. A 586.

PRESSMAN — CYLINDER, long experience on best work in largest cities, desires to locate in growing town where a trade in fine cut and color work can be worked up; can turn out work that will bring business. A 551.

PRESSMAN — Highest grade color and half-tone work; also good book and commercial man; cylinder and platen. A 387.

WANTED —A web pressman of ability is open for position by January 1; can furnish references covering a period of 10 years; good executive ability, and understands the running of all makes of presses. A 557.

Proofreaders.

FIRST-CLASS PROOFREADER, 29, highly educated, seeks position; large experience in every branch of the trade; could assist in management. A 539.

Stereotypers.

FIRST-CLASS STEREOTYPER with good references wants position as foreman or journeyman. A 67.

TYPE.

POPULAR FACES OF TYPE made from the hardest and toughest copper-alloy metal to universal line, 12-point and larger, 30 cents per pound; 12 cents a pound allowed for old type, 6 cents for plates. MANLIUS PUBLISHING COMPANY, Fayetteville, N. Y.

WANTED TO PURCHASE.

WANTED — Small bronzing machine; must be in first-class order. JOBSON PRINTING & MFG. CO., 643 W. Hill st., Louisville, Ky.

WANTED TO BUY 12 or 14 inch Kelton or King copper-plate press in excellent condition. A 587.

BUSINESS DIRECTORY.

Advertising Novelties of Wood.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y. Rulers and advt. thermometers. 1-10

Bookbinders' and Printers' Machinery.

DEXTER FOLDER CO., Pearl River, N. Y. Folding machines, automatic feeders for presses, folders and ruling machines. 2-10

Bookbinders' Supplies.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies. 1-10

Calendar Manufacturers.

NEW LINE of bas-reliefs, published by H. E. Smith Company, Indianapolis, Ind. 12-10

Case-Making and Embossing.

SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates. 1-10

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases. 7-10

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE CO., THE, 116 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates. 6-10

Cylinder Presses.

BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. Also rebuilt machines. 7-10

Electrotypers and Stereotypers.

McCAFFERTY, H., 141 E. 25th st., New York. 3-10

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 143 Dearborn st. 11-10

Embossers and Engravers — Copper and Steel.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die makers and embossers. Write for samples and estimates. 45-49 Randolph st., Chicago. (See advt.) 3-10

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies.

YOUNG, WM. R., 121-123 N. 6th st., Philadelphia, Pa. Printing and embossing dies, brass, steel, zinc; first-class workmanship. 6-10

Engraving Methods.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs at any drug store about 75 cents. Circulars and specimens for stamp. THOMAS M. DAY, Box 12, Windfall, Ind. 3-10

Gummed Papers.

JONES, SAMUEL, & CO., 7 Bridewell place, London, E. C., Eng. Our specialty is noncurling gummed paper. Write for samples. 12-9

Ink Manufacturers.

AMERICAN PRINTING INK CO., 891-899 W. Kinzie st., Chicago. 3-10

RAY, WILLIAM H., PRINTING INK MFG. CO., 735-7-9 E. 9th st., New York. 9-10

Job Presses.

GOLDING MFG. CO., Franklin, Mass. Golding Jobbers, $200-$600; Embosser, $300-$400; Pearl, $70-$214; Automatic Roll Feed. 8-10

Machinery.

BARNHART BROTHERS & SPINDLER, Chicago. New, rebuilt. 7-10

Mercantile Agency.

THE TYPO MERCANTILE AGENCY, General Offices, 160 Broadway, New York; Western Office, 184 La Salle st., Chicago. The Trade Agency of the Paper, Book, Stationery, Printing and Publishing Trade. 7-10

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC CO., 527 W. 34th st., New York. Electric equipments for printing-presses and allied machines a specialty. 3-10

Paper Cutters.

DEXTER FOLDER CO., Pearl River, N. Y., manufacturers of automatic clamp cutting machines that are powerful, durable and efficient. 2-10

GOLDING MFG. CO., Franklin, Mass. Lever, $140-$175; Power, $240-$600; Auto-clamp, $450-$600; Pearl, $40-$77; Card, $8-$40. 8-10

OSWEGO MACHINE WORKS, Oswego, New York; makers of the best in cutting machines. The Brown & Carver complete line. 4-10

SHNIEDEWEND, PAUL, & CO., Chicago. 7-10

Photoengravers.

BLOMGREN BROTHERS & CO., 76-82 Sherman st., Chicago. Photo, half-tone, wood engraving and electrotyping. 11-10

INLAND-WALTON ENGRAVING CO., THE, illustrators, engravers and electrotypers; 3-color process plates. 120-130 Sherman st., Chicago. 12-10

THE FRANKLIN CO., 346-350 Dearborn st., Chicago. Photoengravers and electrotypers. 1-10

Photoengravers' and Printers' Proof Presses.

SHNIEDEWEND, PAUL, & CO., Chicago. 7-10

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-10

Photogravure and Photogelatin Printing.

HENRY & CO., 18 Spruce st., New York. "Let us put you on our mailing list." 10-10

Presses.

GOSS PRINTING PRESS CO., 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-10

HOE, R. & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago office, 143 Dearborn st. 11-10

THOMSON, JOHN, PRESS CO., 253 Broadway, New York; Fisher bldg., Chicago; factory, Long Island City, N. Y. 10-10

Printers' Rollers and Roller Composition.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia. 10-10

BINGHAM'S, SAM'L, SON MFG. CO., 316-318 S. Canal st., Chicago; also 514-516 Clark av., St. Louis; First av. and Ross st., Pittsburg; 507-509 Broadway, Kansas City; 52-54 S. Forsythe st., Atlanta Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis.; 919-921 4th st., So., Minneapolis, Minn. 3-10

BUCKIE PRINTERS' ROLLER CO., 396-398 S. Clark st., Chicago; Detroit, Mich.; St. Paul, Minn.; printers' rollers and tablet composition. 6-10

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-10

Printers' Supplies.

BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago. 7-10

Rubber Stamps, Etc.

SUPERIOR SEAL & STAMP CO., 52 Woodward av., Detroit, Mich. Seals, stencils, rubber stamps, die sinking, checks, plates, inks, numbering machines, ticket punches. 1-10

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simple, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d st., New York city. 2-10

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, New York, Philadelphia, Baltimore, Washington, D. C., Richmond, Buffalo, Pittsburg, Cleveland, Cincinnati, St. Louis, Chicago, Kansas City, Indianapolis, Denver, Dallas, Los Angeles, San Francisco, Portland, Spokane, Seattle, Vancouver.

BARNHART BROTHERS & SPINDLER, Chicago. Superior copper-mixed type. 7-10

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 43 Center st., and 15 Elm st., New York. 10-10

INLAND TYPE FOUNDRY, standard line type and printers' supplies. St. Louis, New York, Chicago and Philadelphia. 11-10

CUTS AND COPY are furnished each month in our printers' advertising service — cuts and copy that get business. In two colors. Striking, new, effective. Exclusive service. Write at once.
FRANK P. ARMSTRONG ADVERTISING CO., Des Moines, Iowa

THE GOVERNMENT STANDARD
KEYBOARD PAPER with Round Perforations
***for the* MONOTYPE MACHINE**
COLONIAL COMPANY, MECHANIC FALLS, MAINE



CLEVERLY DESIGNED **BLOTTERS** ILLUSTRATED IN 3 COLORS
YOU PRINT THEM — SHOW WHAT YOU CAN DO IN YOUR OWN SHOP
OUR Color Designs for printers' blotters furnish the up-to-date printer with a splendid means of advertising his business inexpensively, effectively and **productively.** They are a credit to the printer and never fail to bring in business. Particulars free.
Write today, on your letterhead: CHAS. L. STILES, Columbus, Ohio

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PROMPT AND EXPERT
We make a specialty of Paper Cutter and Lithograph Stone Knife Grinding.
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DIXON'S Special Graphite No. 635 should be used on Linotype Space-Bands, Matrices, and wherever there is friction. Write for free sample 157.
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Our broad line provides the right machine for every point in the pressroom.
The W. N. Durant Co. Milwaukee Wis.

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for a live man with some money at his command to get in on the "ground floor" of a well-established printing-house producing a very high grade of catalogue work. A Massachusetts corporation. Not an extremely large business, but just a comfortable size and profitable.

Fine new building built especially for the purpose. Complete equipment, including MIEHLE PRESSES, bindery and other departments, all equipped with latest improved machinery, individual electric drive of most economical type. All expenses small in proportion to output of plant. *Thoroughly organized* with experienced, talented and faithful department heads. Systematized with simple but effective methods. Some *special automatic machinery* not to be found elsewhere in the world — very profitable and no bother.

Reputation top-notch — one live monthly publication and large quantities of profitable high-class *work guaranteed.* This is no old, run-out proposition, but a fine, *live business* that anybody might well be proud of.

The hard work has all been done and the future has bright and encouraging prospects. Very best of reasons for making change — the acting president of the company has other interests demanding his time and attention.

Not a question of who will pay the most to "get in," but who is best fitted to carry on the work and uphold the spotless reputation of a well-known name.

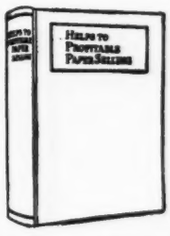
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It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. No dollar could be spent more profitably for a year's reading. Printed on enamel book paper.



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Is the cheapest and best device for "Stringing" Catalogues, Directories, Telephone Books, Price Current, etc.
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This cut illustrates one of the various sizes of hangers for books 3/4 to 2 inches in thickness.

CRAMER'S NEW Process Dry-Plates and Filters FOR "Direct" Three-color Work

Not an experiment but an accomplished fact.
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Full details in our new booklet "DRY-PLATES AND COLOR-FILTERS FOR TRICHROMATIC WORK," containing more complete practical information than any other book yet published. *This booklet sent free to photoengravers on request.*

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Drawn on Norwich Film "Litho Coarse."

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Complete Printing Plant at a Bargain.

Located in good live city near Boston, Mass., fully equipped plant, conducting paying business.

Administrators find it best to sell at attractive price in order to close up estate, and will offer liberal inducement to the right buyer. Here is a good chance for the hustling printer to step into an active commercial printing business at a price well worth investigation. Let us tell you more about it.

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added to printing-inks makes half-tones, type and rule forms print one hundred per cent sharper and entirely overcomes mottled and blurry printing of any sort, also warranted to make any printing-ink print upon highly glazed or varnished paper.

It saves the pressman's time of having to stop his press so often to wash out his half-tones, and his plates stay clean, printing as clean as a whistle for an astonishingly long time. **$1.40** per lb.

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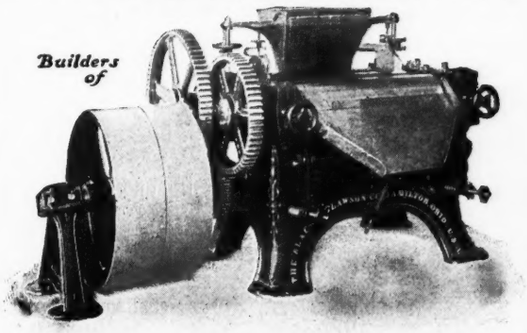
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With or without Hoppers. Solid or Water Cooled.

Also build Paper and Pulp Mill Machinery, Plating Machines, Saturating Machinery and Special Machinery.

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We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color halftone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

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MONITOR AUTOMATIC SYSTEM

Fills All Requirements of Most Exacting Printers.

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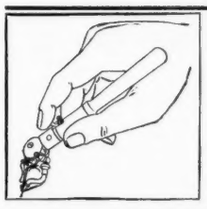
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The PAASCHE Air Brushes

are *absolutely* the best for coloring post-cards, calendars, novelties, show-cards, price tickets, advertising posters, signs, etc. Write us for catalog now.

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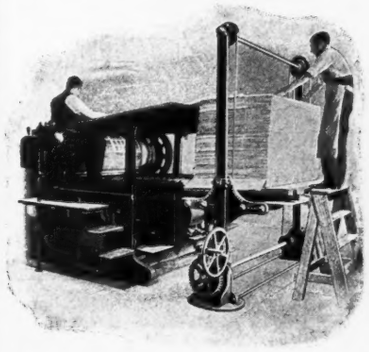
NONE BETTER

THE INLAND-WALTON ENGRAVING CO.

120-130 SHERMAN STREET

CHICAGO

Coming Back For More



Users of

HAMMER PAPER LIFTS

find them so good they want all their presses equipped.

This has been our almost unvarying experience since putting our improved type of machine on the market, about two years ago.

You will want more---but not until you have tried one to start with. Why not investigate a machine that increases output from 10 to 30 per cent and will pay for itself in stock saved to boot? Ask for our catalogue and free trial offer ***now.***

BRITE-LITE

Labor-Saving Furniture

Up-to-date Furniture for Up-to-date Printers. Accurate, strong, light. Does away with work-ups in the forms; holds its shape under heaviest locking pressure; makes forms easy to lift; reduces wear on presses; made right; priced right; it is right. Send for samples and catalogue to-day.



Style A Construction shows construction of **Brite-Lite Furniture** up to 25 ems long, except odd lengths.

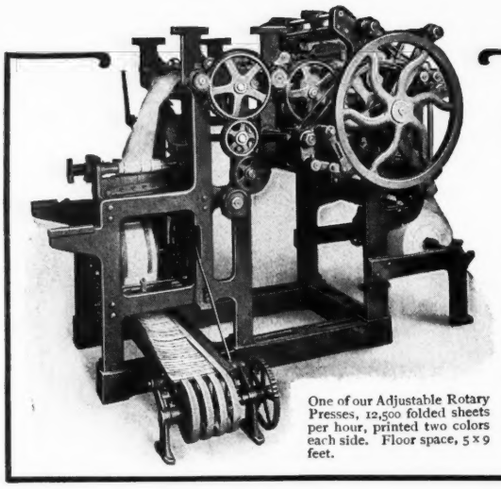


Style B Construction shows construction of odd sizes of **Brite-Lite Furniture** and all sizes over 25 ems long.

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A. F. WANNER & COMPANY

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One of our Adjustable Rotary Presses, 12,500 folded sheets per hour, printed two colors each side. Floor space, 5×9 feet.

AUTOMATIC PRESSES

for roll or sheet products, printing one or both sides of the web, one or more colors, numbering, perforating, interleaving, etc.

ALL IN ONE OPERATION

SAVES LABOR—FLOOR SPACE—POWER

Advise principal sizes and class of work so that we can offer suggestions as to suitable sizes and style press and quote prices.

MEISEL PRESS & MFG. CO.
944-948 Dorchester Ave., BOSTON, MASS.

Special presses for cash salesbooks, tickets, wrapping paper, labels, wrappers, bills of lading

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We represent Peerless Gluing Machines; various well known Wire Stitchers, and duplicate parts for Elliott Thread, Thompson's, Boston, Brehmer, National and other Standard Stitchers.

Attractive Bargains

in secondhand Wire Stitchers. Let us send you our list and prices. Our prices mean a large saving to you.

CHAS. A. MÜLLER, Machinist
66 Centre Street - - NEW YORK

I repair all makes Stitching, Book-Sewing Machines and other Special Binding Machinery.

James White Paper Co.



TRADE-MARK
REGISTERED U. S. PATENT OFFICE.

COVER AND BOOK PAPERS

210 MONROE STREET - - - CHICAGO

December 1, 1909.

To the Jobber of IMPORTED HANGERS, CUT-OUTS and WALL POCKETS

DEAR SIR:

Don't you think it will be worth your while to save on an average of 15 per cent on the cost of your purchases of IMPORTED GOODS.

We have a line of about 200 designs in all sizes and of a general assortment that will cover the wants of *the* consumer.

Our many years' experience in this business to the consuming trade gives you an assurance that you will find suitable designs with which you can please and satisfy *your* consumer.

We will sell to the jobbing trade exclusively and our sample sets will be complete and on sale December the 15th.

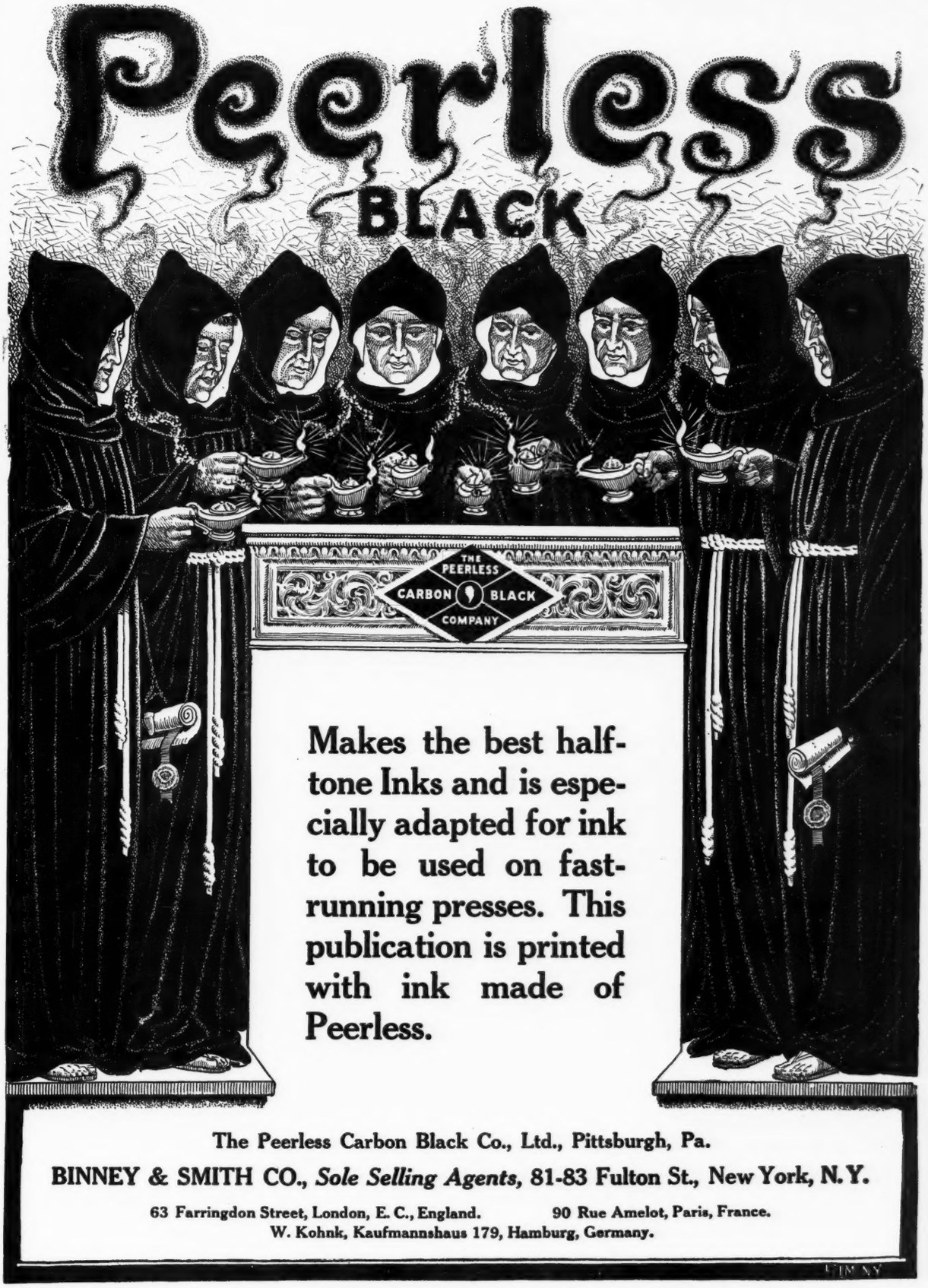
We are prepared to grant exclusive territorial rights and our terms will be made attractive to responsible houses.

The workmanship of our goods and the winning power of our designs are unsurpassed, and our prices are what we claim, viz.: on an average 15 per cent cheaper than what you have been paying. Yours truly,

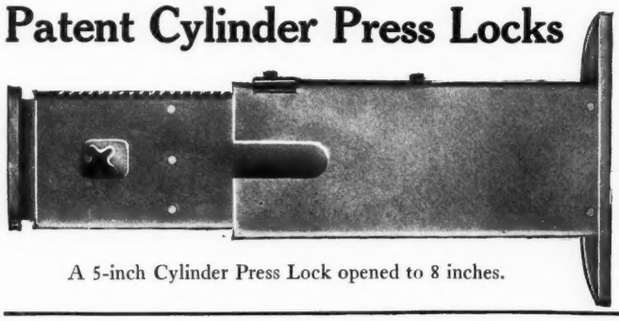
C. W. GIRSCH & CO.
314 West 14th St., NEW YORK CITY.

ALL GOODS SOLD F. O. B. NEW YORK.

One Sample Set, complete, $7.50. Prepaid to any part of the United States.


Peerless
BLACK
THE PEERLESS CARBON BLACK COMPANY
Makes the best half-tone Inks and is especially adapted for ink to be used on fast-running presses. This publication is printed with ink made of Peerless.
The Peerless Carbon Black Co., Ltd., Pittsburgh, Pa.
BINNEY & SMITH CO., *Sole Selling Agents*, 81-83 Fulton St., New York, N.Y.
63 Farringdon Street, London, E. C., England.
90 Rue Amelot, Paris, France.
W. Kohnk, Kaufmannshaus 179, Hamburg, Germany.

Patent Cylinder Press Locks



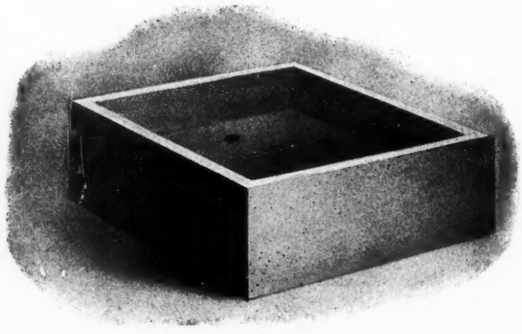
A 5-inch Cylinder Press Lock opened to 8 inches.

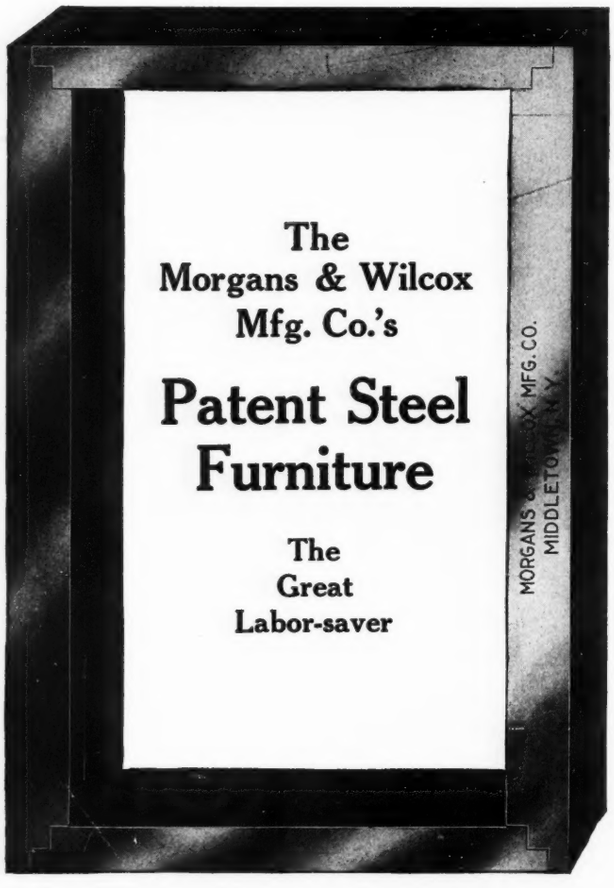
For locking chases on the press.
Dispensing with furniture and quoins.
Quickly adjusted.
Secure lock.
Great time-saver.
Holds chase solid to bed.
Prevents material working up inside.

Floored Iron Furniture



Iron Furniture





We have no hesitation in saying that these four appliances, all originating with us, and all largely bought and highly appreciated, are the best four things in their line that ever went into a printing office.

Iron and Steel Furniture

Will not warp, shrink or swell; can not be squeezed out of shape, nicked or bruised; will not corrode. *The only indestructible furniture made.*

All regular and special sizes.

ALSO

Iron Sectional Press Beds—the most accurate made.

Iron Imposing Surfaces—planed true and smooth; free from sand or blow-holes; strongly ribbed.

Steel Electrotype Bearers

Cast-iron Electrotype Chases

Hand Presses

Paper Cutters

Proof Presses

SEND FOR CIRCULARS AND PRICES

MORGANS & WILCOX MFG. CO., Middletown, N. Y.



There Are Certain Facts

concerning the mechanism of the PEERLESS JOB PRESS that demand the close attention of every printer contemplating a change of presses or the purchase of additional equipment.

One of the most important features of the

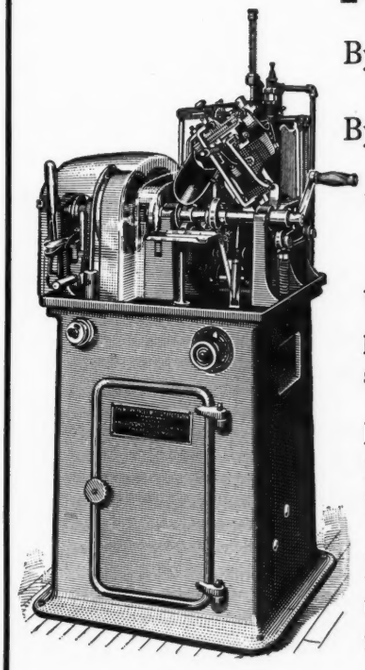
PEERLESS JOB PRESS

is its impression movement, which is entirely *original* and *different* from all others. The combined *toggle* and *cam* movement gives rigid and perfect impression.

These are only a few of the important parts about the PEERLESS JOB PRESS. Our illustrated catalogue will tell you of many interesting, up-to-date features about it, and we ask that you compare the PEERLESS JOB PRESS with any other first-class job press. Better make a study of the PEERLESS now, rather than make a mistake in purchasing a "just as good" press.

PEERLESS PRINTING PRESS CO., THE CRANSTON WORKS, 70 Jackson Street, PALMYRA, N. Y., U. S. A.

"The Type Caster Fad-Cry"



By the Printer?
No!
By the Foundry?
Yes!
Why?
IT HURTS!

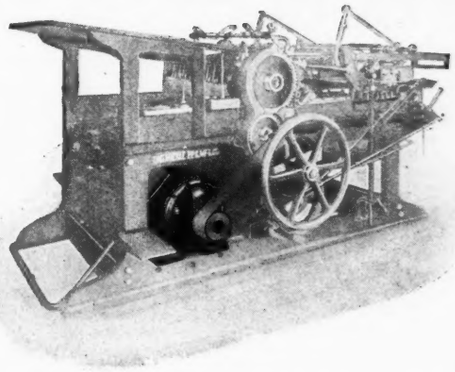
We cast 5 to 48 point solid type, spaces, quads.

Leads, slugs, 2 to 12 point, 13 to 15 ems wide.

Equal to or better than any type foundry.

THE NUERNBERGER-RETTIG, Chicago

Triumph Motors

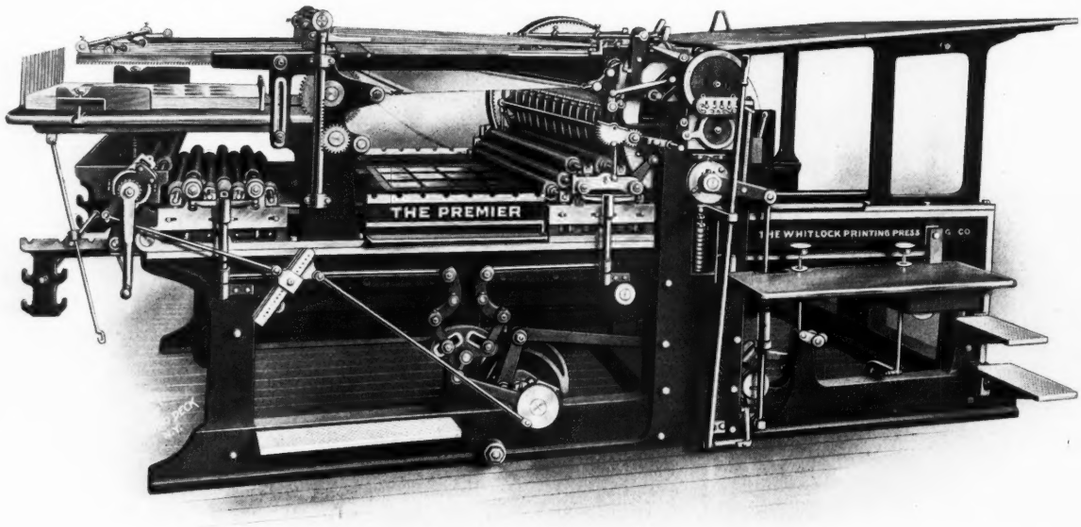


Few electrical companies have had the large and varied experience installing Motors for printing presses that we have had.

No salesmen are better equipped to advise.

The Triumph Electric Co.
CINCINNATI, OHIO

The New Series WHITLOCK Two-Revolution Press



The Premier

OLD in the basic factors that make its surpassing excellence.

NEW in their wonderfully successful comprehension into one unmatchable whole.

All that is best of all other two-revolution presses further improved and simplified, and embodied into the PREMIER.

Let us tell you about it!

AGENCIES COVERING AMERICA AND EUROPE

AMERICAN TYPE FOUNDERS CO. Chicago, St. Louis, Cleveland, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Dallas.

MESSRS. J. H. SCHROETER & BRO., 133 Central Avenue, Atlanta, Ga.

MESSRS. T. W. & C. B. SHERIDAN, 65-9 Mt. Pleasant, London, W. C.

AUSTRALASIAN AGENTS

MESSRS. PARSONS & WHITTEMORE, 174 Fulton St., New York.
CHALLIS HOUSE, Martin Place, Sydney.

The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY
DERBY, CONN.

NEW YORK, 23d Street and Broadway
Fuller (Flatiron) Building

BOSTON, 510 Weld Building, 176 Federal Street

If You Will Investigate

you will be satisfied with all our claims for what our Register Hooks and Bases will do for the discriminating printer.

We have many imitators, but they fall short when it comes to facing legitimate comparison or test.

The Rouse system is the one that has stood the test alongside of all competition where points of quality and requirements of the device or service and economy enter the race.



Climax (Detail).


Champion No. 1.


Climax No. 2.

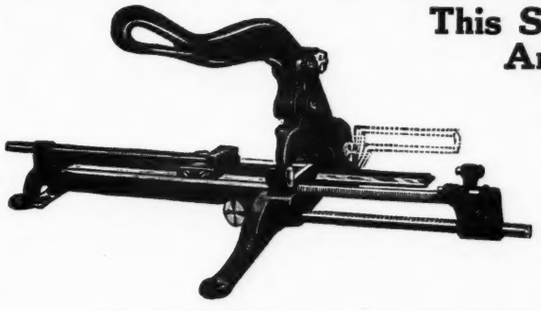


Combination.

We guarantee while others promise to make good.

The fact that printing plants throughout the United States are daily installing our system and sending in duplicate orders is indisputable evidence of the satisfaction given.

Our Rouse system is by no means expensive. Let us submit estimates of what it will cost you to equip your establishment; but, mind you, when once equipped you will have an investment that you will look upon with satisfaction.



This Standard, Reliable and Well-known American Lead and Rule Cutter

needs no introduction, but we call attention to a few of its important features.

This lead and rule cutter received the highest award at both the Paris and Buffalo expositions.

It is considered by those now using, dependable and thoroughly accurate.

Gauges adjust instantly and lock automatically to nonpareils—No. 30 also gauges to points. Permanently accurate. No slipping. No guessing. Quick, Sure and Accurate Results—that's all.

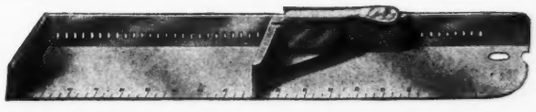
If you want the Best, you *must* get an AMERICAN. Made to both American and European (Didot) Systems.

Sold by reputable dealers throughout the world.

MADE BY
The Pica-stick
H.B. ROUSE & CO. CHICAGO

This Composing-stick embraces all of the twentieth century requirements and will be found in the leading print-shops of the country where compositors demand a thoroughly reliable composing-stick.

Note the prices.



SIZES AND PRICES

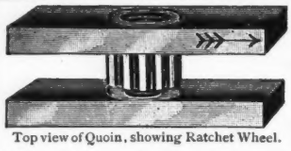
Length	Width			Plating
	2-in.	2¼-in.	2½-in.	
6-inch	$1.25	$1.35	$1.45	25 cts.
8 "	1.50	1.60	1.70	30 "
10 "	1.75	1.85	1.95	35 "
12 "	2.00	2.10	2.20	40 "
15 "	2.50	2.60	Not made	50 "
20 "	3.25	3.35	Not made	50 "

Why not start the New Year with a new composing-stick? Sold by dealers everywhere, but if not conveniently located, mail order and remittance direct and we will ship to you promptly.

MANUFACTURED, PATENTED AND OWNED ONLY BY

H. B. ROUSE & CO.

2214-2216 Ward Street :: :: :: CHICAGO



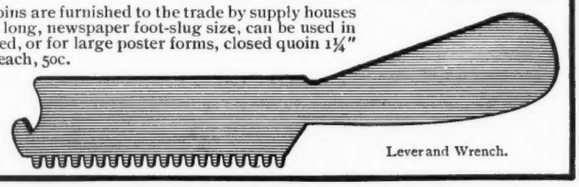
Top view of Quoin, showing Ratchet Wheel.

There Is More Power and Speed in the TALBOT QUOIN than in any other on to-day's market.

Jobbers claim it the best and quickest seller. Printers who use our quoins endorse them as the most dependable and indestructible they have ever used. It's a quoin and foot-slug combined. Its action is a straight-away spread; one stroke of the wrench takes up all slack, then a quarter turn with the hook is sufficient for strongest lock-up—a jack-screw principle, rendering great speed with positive results. Will not slip, no matter how long the run, how hard the jar, or how springy the form.

EVERY PART MACHINE STEEL—RATCHET WHEEL MILLED—RATCHET LEVER MILLED AND HARDENED

Will outwear any quoin now in use. Saves time and unnecessary work. These quoins are furnished to the trade by supply houses throughout the United States. Made in two sizes—note the prices: No. 1, 13 ems long, newspaper foot-slug size, can be used in space ⅝" wide, expands to over 1". Per doz., $2.50. No. 3, for locking chase on bed, or for large poster forms, closed quoin 1¼" wide, expands to 2⅛". Per doz., $4.00. Price of wrench (one size fits all quoins), each, 50c.



Lever and Wrench.

Patented and Manufactured Exclusively by

THE DRAPER & HALL COMPANY
MIDDLETOWN, CONN.

MAKERS, THE "D. & H." RUST-PROOF STANDARD COMPOSING-STICK.

The Best Special Works for Lithographers, Etc.

ARE THE

ALBUM LITHO—26 parts in stock, 20 plates in black and color, **$1.50** each part.

AMERICAN COMMERCIAL SPECIMENS—three series, 24 plates in color, **$3.50** each series.

TREASURE OF GRAPHIC ARTS—24 folio plates in color, **$4.50.**

TREASURE OF LABELS—*the newest of labels*—15 plates in color, **$3.00.**

"FIGURE STUDIES"—by Ferd Wüst—second series, 24 plates, **$3.00.**

AND THE

FREIE KÜNSTE

—SEMI-MONTHLY PUBLICATION—

This Journal is *the best Technical Book for Printers, Lithographers and all Kindred Trades.* Artistic supplements. Yearly subscription, **$3.00,** post free; sample copy, **25 cents.**

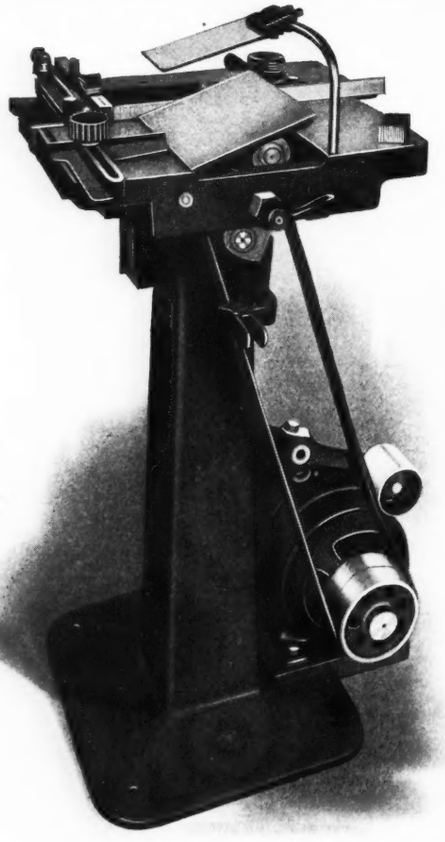
PUBLISHED BY

JOSEF HEIM - - Vienna VI./i Austria

Waltones NONE BETTER

THE INLAND-WALTON ENGRAVING CO.
120-130 SHERMAN STREET
CHICAGO

HEXAGON SAW TRIMMER



A machine for the composing-room that will perform every operation that comes to this department. Your attention, no doubt, has been called many times to loss from this quarter. Hasn't it ever occurred to you that this department, which handles more separate parts than all the rest of your plant put together, is not as efficient as it should be? We have been giving this subject our special attention for years, which resulted in the HEXAGON SAW TRIMMER, a machine that will save you money. It will saw and trim in one operation, jig-saw, drill, bevel and do routing, all to a standard point measure. There is no better machine for this work and the price is within the reach of all printers. Let us send you one for thirty days so you can try it out in your own plant. Please ask us more about it.

HEXAGON TOOL CO.

Office and Factory - - - - - DOVER, N. H.
Showroom - - - - 321 Pearl St., NEW YORK

Western Agency - - THOMAS KNAPP, 1241 State St., CHICAGO, ILL.

Would You Make Your Own Type if We Gave You the Machine and Loaned You the Matrices?

Here Is the Proposition:

Install a Thompson Typecaster and pay us for it out of the profits you make. That's how confident we are that the machine will prove a paying investment.

We'll furnish you any font of matrices, any size or face, from 5 to 48 point, for $2. That's all. No daily rental charges. You'll have more type, better type, and just *what* you want *when* you want it.

You'll save the money you are now spending for type, sorts, distribution, picking of standing forms, make-ready on old type and electrotyping.

Besides this you'll have all the quads, spaces, borders and special or accented characters you want.

It's a great, big proposition for you and we would like to talk it over. Write to-day.

Thompson Type Machine Company

120-130 SHERMAN STREET :: :: :: CHICAGO, ILLINOIS

Set in Cheltenham Family made by the Thompson Typecaster from Linotype and Electrotype Matrices.

Spokane Public Library

Every Printer His Own Type Founder as absurd as Every Business Man His Own Printer

For some months we have been demonstrating to the printer that for the sake of saving $300, or even $500 a year, he cannot afford to *spend twice that amount* in labor and other expenses, and *several times that amount* as a permanent investment in plant, to which he must add hundreds of matrices every year to become his own type founder.

The expenditure of between two and three thousand dollars for a casting machine and matrices, and the sure necessity of spending several hundred dollars *every year thereafter* for matrices and supplies, together with hundreds of dollars for labor and other expense, ought to be so self-evident to every printer as to cause him to turn down such an unnecessary and extravagant investment when his working capital can be used to so much better advantage in his printing business.

The *eloquent machine salesman* will demonstrate that a printer can produce seven or eight hundred dollars' worth of type which he might require during the year—although very few buy that much—and save thereby two or three hundred dollars, but he never figures for the prospective customer the actual cost of the labor, supplies, matrices, gas, interest, depreciation, overhead expenses, etc., and the inadequacy of the few hundred matrices which he at first supplies.

This Company has over four million matrices, and yet it cannot meet the requirements of many of its customers without constantly making new matrices.

As we produced last year over twenty thousand matrices, what will it cost a printer to keep up with the requirements of his business for casting his own type even to a limited extent?

Of course the *eloquent salesman* only figures the cost of metal, and the cost of labor when the machine is fully occupied eight or nine hours a day, and assumes the printer can keep his machine busy 300 days in the year.

When the Cost Committee of the International Cost Congress gets fairly into the minds of printers what overhead expense means, and what idle time means, those printers who have not considered those points will realize that their labor expense, their overhead expense, and all their actual expense of casting type amount to a good deal more every year than their entire annual purchases of type.

Besides, they will be limited to a few faces and a few sizes, whereas a far less expenditure of money will enable them to select at low prices large *weight fonts* from the American Type Founders Company of any of its present faces, and of the new ones continually coming out.

"The man with the casting machine" is handicapped at once in competition with other printers who are selecting faces from our four million matrices and the new designs we are continually originating.

What would a printer think of a suggestion, if made by one of his customers, that he should do his own printing because he has a few thousand letter heads and bill heads to print during the year, and can buy the paper and a press and get the work done at apparently considerable less than the printer charges? The printer would at once call his attention to the big overhead expense and idle time, the necessity for variety of equipment, etc.

It is a fallacy, therefore, for every printer to become his own type founder, just as it is for every business man to become his own printer.

There may be exceptions to such rules. There might be a printer who did an enormous quantity of work with one kind of type, who did not care if the type and typography were inferior and who could use a casting machine continuously for 300 days in a year, just as there are business men who can keep a compositor and a pressman busy all the time.

But, certainly, no first-class printer can afford to *burden himself with debt* and *continued expense* and also *tie himself down* to *limited faces and sizes* and *imperfect results* by being his own type founder.

American Type Founders Company

A NEW FACE NOT SHOWN IN OUR TYPE BOOK

A BEAUTIFUL ITALIC LETTER

THE LATEST MEMBER OF THE COPPERPLATE GOTHIC FAMILY

COPPERPLATE GOTHIC ITALIC

24 Point No. 60 — 6 A $2 50

BRIGHT MIND

24 Point No. 59 — 8 A $2 65

HARD BURDENS

18 Point No. 60 — 9 A $2 00

STRONG NUMBER

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HANDSOME MANSION

12 Point No. 58 — 12 A $1 50

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HONEST MEMBER RETURNING

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GRAND GYMNASTIC PERFORMANCE

12 Point No. 55 — 22 A $1 50

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PROMINENT FINANCIERS DESIRE NOTICE

6 Point No. 54 — 21 A $1 00

MAGNIFICENT RECEPTION TENDERED FOREIGNERS
EUROPEAN DIPLOMATS PRAISE OUR NEW SYSTEM

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IMPORTANT SCIENTIFIC DISCOVERIES RECENTLY ANNOUNCED
SOME REMARKABLE QUESTIONS ANSWERED SATISFACTORILY

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INTERESTING AND INSTRUCTIVE SPECIALTIES MAGNIFICENTLY DISPLAYED
EXHIBITING MANY EXAMPLES OF MODERN WORKMANSHIP AND INGENUITY

6 Point No. 51 — 37 A $1 00

NUMEROUS ASTRONOMICAL OBSERVATIONS SUDDENLY AND MYSTERIOUSLY HINDERED
PROFESSORS GREATLY PERPLEXED UNTIL THE AMAZING CONDITIONS ARE EXPLAINED

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NEMAN & SON
SALEM'S MOST PROGRESSIVE
CLOTHIERS

WISH TO ANNOUNCE TO THE MEN FOLKS OF SALEM THAT THEY HAVE JUST RECEIVED THEIR SPRING AND SUMMER SUPPLY OF READY-TO-WEAR CLOTHING. THESE STYLISH FABRICS ARE GRADED FROM PERFECT BLACKS TO THE MANY PATTERNS IN GREYS AND BROWNS. THERE IS NO OTHER STOCK IN THE TOWN THAT WILL COMPARE WITH THIS EXTENSIVE GATHERING EITHER IN QUALITY, CHOICE OF PATTERNS OR POPULAR SHADES AND HARMONIOUS COLOR EFFECTS. A VISIT TO OUR STORE WILL CONVINCE THE MOST EXACTING THAT THESE SUITS ARE ALL THE ABOVE ASSERTIONS IMPLY

PRICES RANGE FROM
$25 TO $40

NEW STREET AND RUNYON PLACE

HED 1894 — TELEPHONE 139 HUDSON

HARTMAN & MORGAN
MAKERS AND IMPORTERS OF HIGH-GRADE
TOILET SOAPS AND
PERFUMES

E CREAM
D HAIR TONIC

No. 1524 BLAKESON STREET
CHICAGO, ILL.

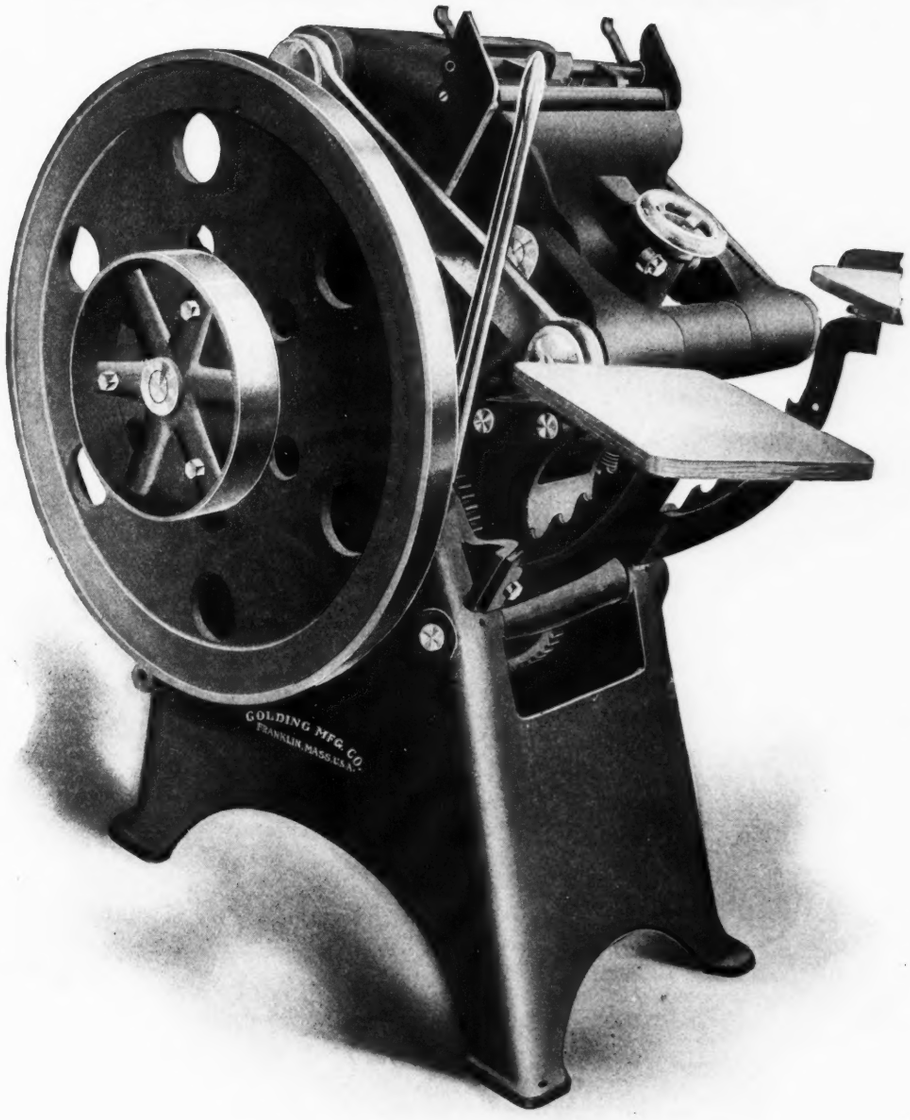
BUY THE POPULAR, MOST USED SIZES IN WEIGHT FONTS AT BODY TYPE PRICES

AMERICAN TYPE FOUNDERS COMPANY

ORIGINATOR OF COPPERPLATE GOTHIC FAMILY

A NEW ONE

GOLDING'S EMBOSSING *and* STAMPING PRESS



THE GOLDING EMBOSSER, No. 1

The Golding Embossing and Stamping Press is made in two styles. No. 1 for hot and cold embossing, cutting, creasing, scoring and stamping; No. 2 is the same in design excepting it has a full length automatic brayer fountain, duplex distributor, four form rollers, and adjustable impression for printing all grades of work to the highest character. It provides for printing and embossing at one operation at a high speed.

SOME FEATURES—Impressional strength, 120,000 pounds; double gears, steel drawbars, clutch throw-off; speed, 2,500 impressions per hour; noiseless, easy running, low priced. Write for particulars.

MANUFACTURED AND FOR SALE BY

GOLDING MANUFACTURING CO., Franklin, Mass.



"OVER SEVEN HUNDRED"

ADVERTISING CUTS in one and two colors for business firms. All shown in the complete set of THE HERRICK CUT BOOKS, and each with a headline to help *you* prepare your own copy. Why pay for special drawings and plates when you're bound to find among these **700** original cuts some adaptable to your advertising at the price of your plates?

YOUR MONEY BACK

These books will cost you ONE DOLLAR if you're a business firm. This dollar will be rebated on any future order for cuts amounting to $5.00 or over. Further: If you think the books are not worth a dollar and more tell us so and we'll send back your money.

If you publish a house organ or other advertising regularly we have a special cut offer that means the saving of a good many dollars. Tell us what you issue — *anything* in the form of advertising — and we'll gladly give full information.

Our brand-new printing plant is ready to give prices on all your work—large or small.

THE HERRICK PRESS
247 Michigan Ave., CHICAGO

Designing
Engraving
Printing

Waltones NONE BETTER

THE INLAND-WALTON ENGRAVING CO.
120-130 SHERMAN STREET
CHICAGO

The BEST and LARGEST GERMAN TRADE JOURNAL for the PRINTING TRADES on the EUROPEAN CONTINENT

Deutscher Buch- und Steindrucker MONTHLY PUBLICATION

Devoted to the interests of Printers, Lithographers and kindred trades, with many artistic supplements. ¶ Yearly Subscription for Foreign Countries, 14s. 9d.— post free. Sample Copy, 1s.

Deutscher Buch- und Steindrucker
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19 DENNEWITZ-STRASSE - - - BERLIN, W. 57, GERMANY

Standard Labor-Saving Iron Furniture is the most economical

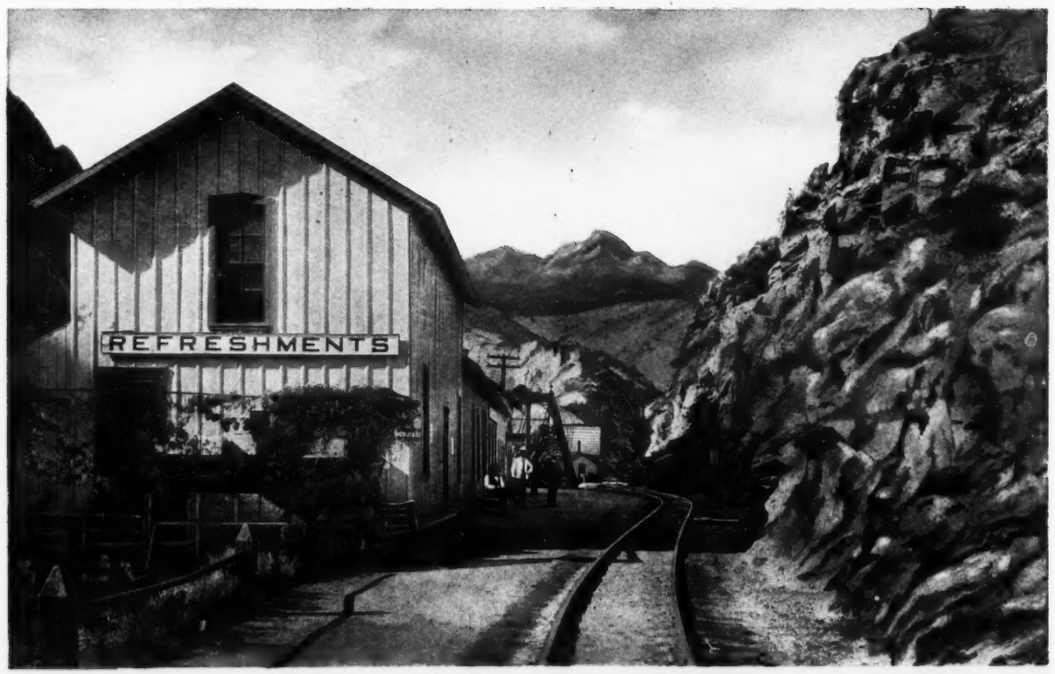
Because It is accurate and will stay accurate. Unlike wood or metal, it will not become nicked and dented, and will not shrink, expand or warp out of shape. It will last a lifetime. It will save time on make-ready.

Write us about it.

Made by INLAND TYPE FOUNDRY

12th & Locust, ST. LOUIS 175 Monroe St., CHICAGO 160 William St., NEW YORK

Set in Alfred and Borders Nos. 360017 and 600017



FORKS OF THE CREEK, CLEAR CREEK CANON, COLO.
Colorado & Southern Ry.

Specimen of
Post Card Printing by
The Williamson-Haffner Engraving Co.
United States Colortype Press
Denver, Colorado

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company
Hic et Ubique

Spokane
Public Library

Help the Pressman–Help Yourself

Poor Rollers are the *basis* of nearly all the pressroom troubles.

We invented the **AUTOMATIC ROLLER RACK**—our method of Roller care is a result. We call it "The Johnson Way" and it stands for "Economy."

READ THIS

DAVIS & WARDE
PRINTING
FIRST AVE. AND ROSS ST.

PITTSBURG, November 3, 1909.

MR. J. FRANK JOHNSON, Battle Creek, Mich.:

Dear Sir,—We thank you for the suggestions embodied in the circulars mailed us.

Very good ones, indeed.

The Johnson Roller Racks which were installed in our plant many years ago are just as good, useful and serviceable as when installed.

We made no mistake when placing them in our plant and with just a little care and attention the floor surrounding the presses "yust looks like de paper on de walls."

Many is the time we have been complimented by the visitor and more especially by that particular individual the insurance inspector for the cleanliness of our surroundings about the presses, all brought about by the use and benefits accruing from the Automatic Roller Rack.

Very truly yours,
DAVIS & WARDE,
CHAS. F. WARDE.

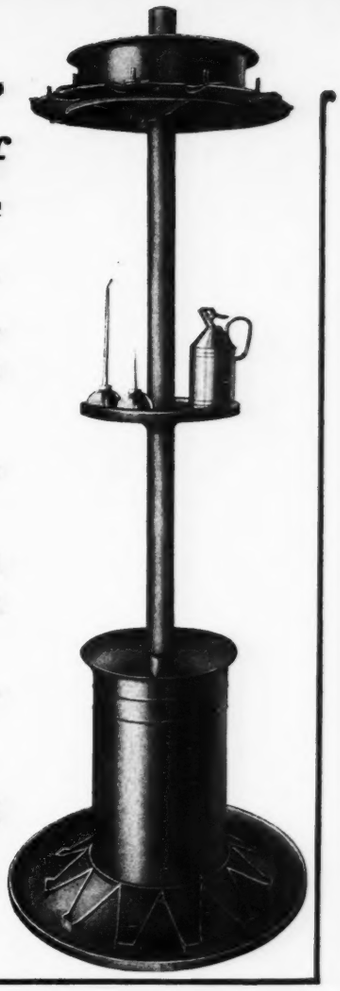
WE HAVE MORE

We sell the Roller Rack; the method is yours for the asking.

Press-time is money; let us send you descriptive circular together with "The Johnson Way."

Johnson Automatic Roller Rack Company

Battle Creek, Michigan



Largest Manufacturers of BOXBOARD in the World

UNITED
REGISTERED TRADE MARK

The use of **United Products** The Only Way

United Boxboard Company

General Offices, 200 Fifth Ave., New York

CLAY COATED LITHOGRAPH BLANKS AND BOXBOARDS
OF EVERY DESCRIPTION
ALSO
THOMSON JUTE, STRAWBOARD, NEWSBOARD, BINDERS' BOARD,
ICE-CREAM AND OYSTER-PAIL BOARDS
LOCKPORT PATENT COATED, TAG AND DOCUMENT MANILAS

EXCLUSIVE SALES OFFICES AND WAREHOUSES

BOSTON STRAWBOARD CO. - - - - 46 Federal St., Boston, Mass.
MANHATTAN STRAWBOARD CO. - 141 Wooster St., New York City
MANUFACTURERS STRAWBOARD CO., - 6 Sherman St., Chicago, Ill.
PHILADELPHIA STRAWBOARD CO., 127 N. Fourth St., Philadelphia, Pa.
QUEEN CITY PAPER CO. - - 420 W. Fourth St., Cincinnati, Ohio
ST. LOUIS BOXBOARD CO. - - - 112 N. Fourth St., St. Louis, Mo.
UNITED BOXBOARD CO., 32 N. St. Paul St., Rochester, N. Y.

$135.00
COMPLETE OUTFIT

Composing-Room Machine *and* Motor

$125.00 with countershaft. Delivered Kansas City.
SOLD ON THIRTY DAYS' TRIAL.



Patent No. 817,263 covers a saw seated on the outside periphery of a boss flush with same. Infringers are duly warned; our rights will be protected.

Built on the Point System.

Saws and trims to exact size anything that comes to the composing-room.

Most perfect and quickest acting slug-holder ever used. Adapted for mortising, cutting rules, cutting leads, and reducing linotype slugs to smallest space. Micrometer gauge, arranged for pica and nonpareil, assures absolute results. We refund all freight paid and pay return charges if not satisfactory.

MURRAY MACHINERY CO.
Manufactures all kinds Stereotype, Electrotype and Etching Machines
Kansas City, Mo. - - - - - U. S. A.

Imitation is the Sincerest Flattery

For Over Twenty-five Years our $1.00 Insurance Policy Ink

has stood at the head of all Job Inks for printing on hard-surface papers, drying quickly with a gloss, and not offsetting. Other houses have tried unsuccessfully to imitate it, but our process of making this Ink makes it unqualifiedly the *Finest Grade of Job Ink* on the market.

On receipt of one dollar we will forward by express, prepaid, one pound to any part of the United States or Canada.

FRED'K H. LEVEY CO.

FRED'K H. LEVEY, *President* CHAS. BISPHAM LEVEY, *Treasurer*
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MANUFACTURERS OF HIGH-GRADE PRINTING INKS

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Chicago
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Buckeye Cover

is the easiest of all cover-stocks to sell because it is the best advertised.

The "Buckeye Suggestions" on business building go to 10,000 representative buyers of printing every month.

We will gladly put you on our list to receive the same suggestions if you will send us your name.

Look for the mark:



THE BECKETT PAPER CO.
Makers of Good Paper
in HAMILTON, OHIO, since 1848
Colors, Weights and List of Jobbers on page 627.

Concerning Last Month's Announcement

In pursuance of our intention, announced last month, we have forwarded to every employing printer in the United States a pamphlet entitled *"The Matter With the Printing Business."*

As this is the most important contribution of the present day which has been made to the commercial literature of the printing industry, it should be in the possession of every person who views the art from a commercial standpoint. And the position of importance which the UNITYPE now takes in the general printing office will merit the closest study of the facts therein set forth.

To those who may not have received a copy of *"The Matter With the Printing Business,"* we shall mail a copy upon receipt of their application.

Wood & Nathan Company

Number 1 Madison Avenue

New York City

Cordova Super Cover

is a Product of

Super-strength, especially desirable for Telephone Directory Covers or any Catalogue Work where good wearing qualities are wanted.

DETROIT FIBRE

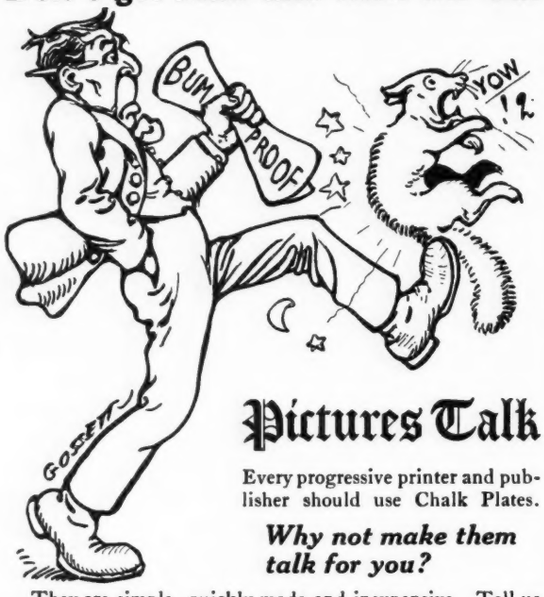
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DETROIT SULPHITE PULP & PAPER CO.

Makers of Papers of Strength

Detroit - Michigan

Don't get mad and kick the Cat



Pictures Talk

Every progressive printer and publisher should use Chalk Plates.

Why not make them talk for you?

They are simple, quickly made and inexpensive. Tell us your needs and WE WILL SHOW YOU HOW to make your own illustrations and stereotype standing matter. Double your forms and save presswork. We guarantee your success. Write us—our experience will be of value to you.

A full line of Tools and Machinery for Engraving and Stereotyping. Complete outfits for rubber-stamp making.

HOKE ENGRAVING PLATE CO., St. Louis, Mo.

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MAGAZINE

NOT A NEWSPAPER

Devoted exclusively to promoting the selling end of the retail stationery business

Inland Stationer

120-130 SHERMAN STREET, CHICAGO

Edited and managed by the same efficient corps of men who control *The Inland Printer*, aided by some of the best and most practical stationers in the country.

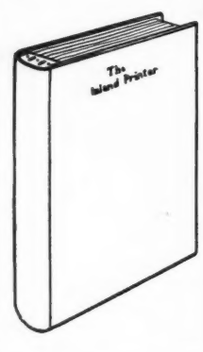
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Artistic :: Simple :: Durable

NO TOOLS, PUNCHING OR STITCHING—YOUR HANDS THE ONLY TOOLS

THE "ARNOLD SECURITY BINDER" is the modern method of keeping your magazines together and in good condition. It has the finished appearance of a bound book and is the ideal magazine cabinet, keeping the magazines fresh and in consecutive order. It can be used as a permanent binding or emptied and refilled as the magazines become out of date. A magazine can be inserted or removed at any time without disturbing the others.

Binder for One Volume, six issues, $1.00 Two Binders, covering full year, $1.80

Address, THE INLAND PRINTER . . . . . 120-130 Sherman Street, CHICAGO

Gunn & Wattson
Printers & Publishers
Great Bend, Kansas
August 26, 1909.

Boston Printing Press & Machinery Co.,
Boston, Mass.

Gentlemen:

The #2 Perfected Prouty shipped to us at the order of the Inland Type Foundry of St. Louis, was received in due time.

We wish to compliment you on having the press which is, in our estimation, the best press of its type manufactured. The first job we put on the press after its installation was a full form job, of 50,000, which we were able to turn out in three days of eight hours each. The press is very easily fed, and won a home with our pressman, who had never seen a Prouty before, before it had been in operation three hours. The adjusting device on the platen overcomes the only bad point this type of press has had heretofore, and the changes from a small form with light impression to a large one with heavy impression are made with surprising quickness.

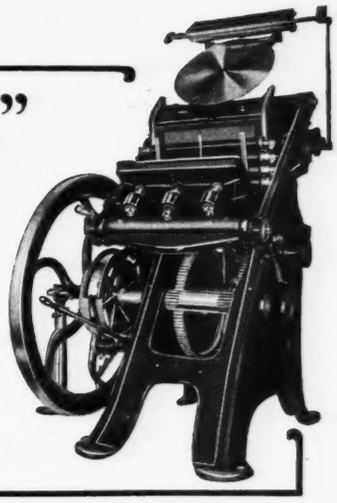
We want your complete catalogue and net price list of printing machinery, as it may be that we will need something more in this line before very long.

Awaiting an early reply, we are

Very truly yours,

GUNN & WATTSON,
By R K Wattson

"Prouty"



Obtainable through any Reliable Dealer.

MANUFACTURED ONLY BY

Boston Printing Press & Machinery Co.

176 FEDERAL ST., BOSTON, MASS.

IF YOU WANT TO BUILD A TRADE WITH THE FRENCH PRINTERS

SEND YOUR CATALOGUES AND TERMS TO THE

FONDERIE CASLON
(PARIS BRANCH)

THE LEADING IMPORTERS OF

AMERICAN MACHINERY

FOR THE FRENCH PRINTING TRADE.

(Shipping Agents: The American Express Company.)

FONDERIE CASLON, 13, Rue Sainte Cecile, PARIS

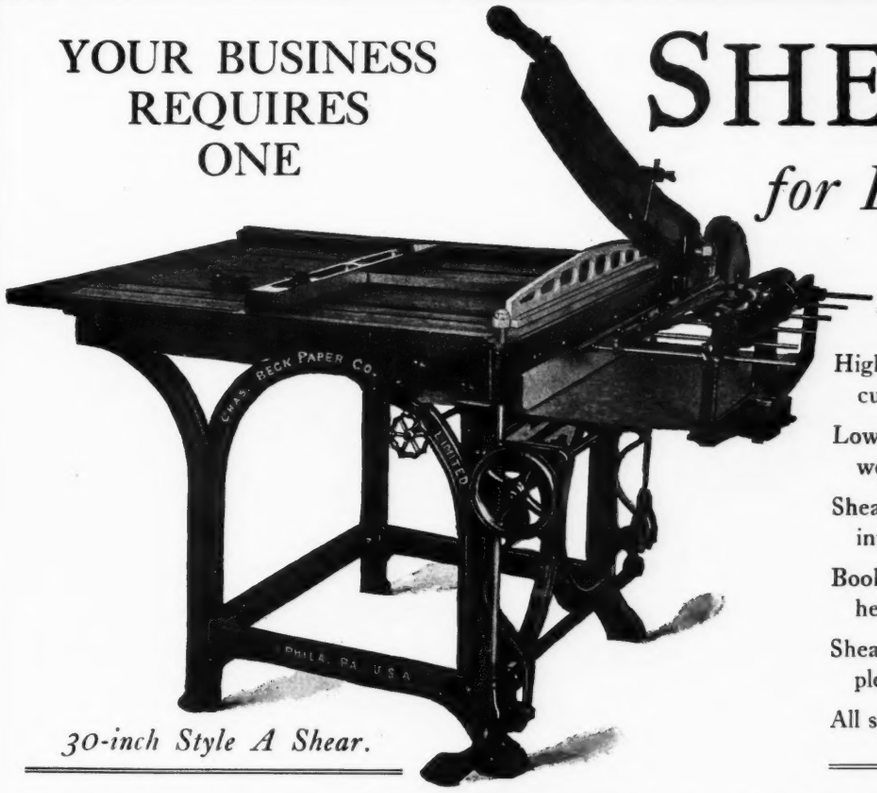
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THE INLAND-WALTON ENGRAVING CO.
120-130 SHERMAN STREET
CHICAGO

YOUR BUSINESS REQUIRES ONE

SHEARS

for Every Purpose



30-inch Style A Shear.

- Highest-class Shears for hand-cut cards and all fine work.
- Lower-priced Shears for regular work.
- Shears for cutting roll stock into sheets.
- Bookbinders' Shears for very heavy boards.
- Shears for cutting cloth samples, fabrics, etc.
- All sizes — 6-inch to 72-inch.

CHAS. BECK COMPANY, *Ltd.*, Philadelphia, Pa.

MEGILL'S PATENT
AUTOMATIC REGISTER GAUGE



$4.80

E. L. MEGILL
MANUFACTURER
60 Duane Street
NEW YORK

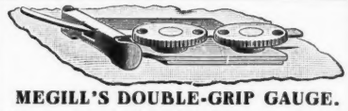
FREE BOOKLETS

POOR REGISTER—SPOILED WORK—
for the want of Megill's Patent Gauges on your Job Presses

In use, the Automatic Register Gauge is placed at the side and a pair of one or another style of Megill's fixed gauges at the bottom. When the press closes, the ordinary gripper on the left operates the "Automatic" which pushes each sheet gently to exact position. As it does not pull or bite the sheet it also produces register at the bottom gauges. Increases your output.



Megill's Patent
SPRING TONGUE GAUGE PIN.
Real thing in a GAUGE PIN. Very handy. **$1.20 per doz., 40c. set of three,** including extra tongues.



MEGILL'S DOUBLE-GRIP GAUGE.
Strongest gauge in the world. No pin-points, no gluing, no patching. Holds for any weight stock and adjustable by easing nuts. Fastens through a vertical slit quickly cut in top sheet. Saves tympan. **$1.25 set of three,** including key and extra tongues.

Founded and Edited by H. SNOWDEN WARD, F. R. P. S.
Established January, 1894.

THE PROCESS ENGRAVER'S MONTHLY
THE PROCESS PHOTOGRAM — ESTABLISHED JAN 1894

Deals only with the Illustration side of Printing, but deals with that side thoroughly. Post free, $2 per annum.

DAWBARN & WARD, LTD., 6 Farringdon Ave., LONDON, E. C.
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$5.00 FOR A LETTER

The manufacturers of the Tympan Gauge Square offer for the best and shortest letter commending it received by them before February 1, 1910, $5.00; for second best, $2.50. One condition only: ***The envelope in which the Square is sold must be enclosed with letter.*** Write plainly and mail to the address found on the envelope.

As Your Business Grows

your plant must be crowded to its utmost and finally extended to make the printing and binding end keep pace.

The necessity of the rearrangement or the addition of machines will not be a burden to you when they are equipped with

Hawthorn
TRADE MARK
Motors



"Hawthorn" D. C. Motor.

Your machines when so equipped can be located and relocated without any thought whatever being given to your power supply.

The particular arrangement which allows of the best sequence of printing operations can be obtained on short notice as these varying conditions make the changes necessary.

Unlike belts and shafts, wires can be run anywhere: around corners, through floors or across alleys without hindering any other work.

Built in all sizes for all circuits, "Hawthorn" Motors give satisfaction.

Write our nearest house for booklet No. 2249.

Western Electric
COMPANY

DYNAMOS-MOTORS WESTERN ELECTRIC COMPANY CABLE-TELEPHONES-SUPPLIES

New York, Philadelphia, Boston, Pittsburg, Atlanta, Chicago, Indianapolis, Cincinnati, Minneapolis, St. Louis, Kansas City, Denver, Dallas, Omaha, San Francisco, Los Angeles, Seattle, Salt Lake City.

MONTREAL, WINNIPEG AND VANCOUVER
Northern Electric and Manufacturing Co., Ltd.

BERLIN
Telephon Apparat Fabrik E. Zweitusch & Co.

PARIS
Societe de Materiel Telephonique.

ANTWERP
Bell Telephone Manufacturing Co.

LONDON
Western Electric Company

Stick Close to the Dealer

who recommends the WETTER — **he knows.** We don't expect a Printer, who is not a machinist, to **know much** about the internal construction of a Type-high Numbering Machine —and not one in a thousand **does know**—but the one that does, buys the Wetter every time. Some of the concerns who make Numbering Machines **don't know**— so the Printer can be excused for **not knowing.** When you **don't know,** buy a machine that has a reputation for lasting qualities, and a name to back it—one that is built of the right material and constructed to stand hard work, and one that can be depended upon when needed.

Carried in Stock By All Dealers.

A "just as good" machine is not made; insist on having the **WETTER**

Model 130



Five-wheel machine to automatically number from 1 to 99999.

№ 12345

WETTER NUMBERING MACHINE COMPANY
331-341 Classon Ave., Brooklyn, N.Y., U.S.A.

Read by British and Colonial Printers the World over.

The British Printer

Every issue contains information on trade matters by specialists. Reproductions in colors and monochrome showing modern methods of illustrating. All about New Machinery and Appliances. Trade notes form reliable guides to printers and allied traders. Specimens of jobwork form original designs for "lifting."

PUBLISHED BI-MONTHLY.

$2 per Annum, post free. **Specimen Copy sent on receipt of 35 Cents.**

PUBLISHED BY

RAITHBY, LAWRENCE & CO., Ltd.
LEICESTER and LONDON

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THE RELIANCE CUTTER

Manufactured by

Paul Shniedewend & Co.
CHICAGO



on account of its interchangeability of parts, is a machine of

Simplicity,
Accuracy and
Great Strength

features that mean everything that a printer desires in a paper cutter.

For Sale by All Dealers.

A BARGAIN—A Harris Automatic Single Color Press, used less than two years, will be sold cheap; replaced by Potter Rotary Offset Press. POTTER PRINTING PRESS CO., Plainfield, N. J.; D. H. Champlin, Western Sales Manager, Rand McNally Bldg., Chicago.



Waltones NONE BETTER

THE INLAND-WALTON ENGRAVING CO.
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THE ROBERT DICK MAILER

Combines the **three** great essentials to the publisher: **SPEED—SIMPLICITY—DURABILITY.** ¶ Experts address with our machines 8,556 papers in one hour. ¶ SO SIMPLE a month's practice will enable ANY operator to address 3,000 an hour. ¶ Manufactured in inch and half inch sizes from two to five inches.

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Electrotypes
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Commercial Advertising

can be made attractive by the use of high-grade blotting papers—not the cheap, soft or common-appearing grade, but the quality that responds to artistic color and printing. The local printer can use our line of blotters in a thousand ways, as an examination of our complete line of samples will convince you. We give special attention to **ABSORPTIVE PAPERS** for manufacturing purposes. Let us send you a full line of the following samples:

VIENNA MOIRE Blotting (in colors), and Plate Finish WORLD, HOLLYWOOD and RELIANCE.

Have you seen the latest absorbing novelty? The most exquisite pattern, "Directoire" Blotting.

THE ALBEMARLE PAPER MANUFACTURING CO.
Makers of Blotting :: RICHMOND, VIRGINIA

EDWARDS, DUNLOP & Co., Ltd. . . . . Sydney and Brisbane
Sole Agents for Australia.





Solid Gold Matrix Stick-pin

Machinists and Operators who have pride in their calling are buying and wearing it.
Employers can make no more suitable or pleasing present to their employees.

Sent postpaid on receipt of $2.00

THE INLAND PRINTER CO.
120-130 Sherman St., Chicago

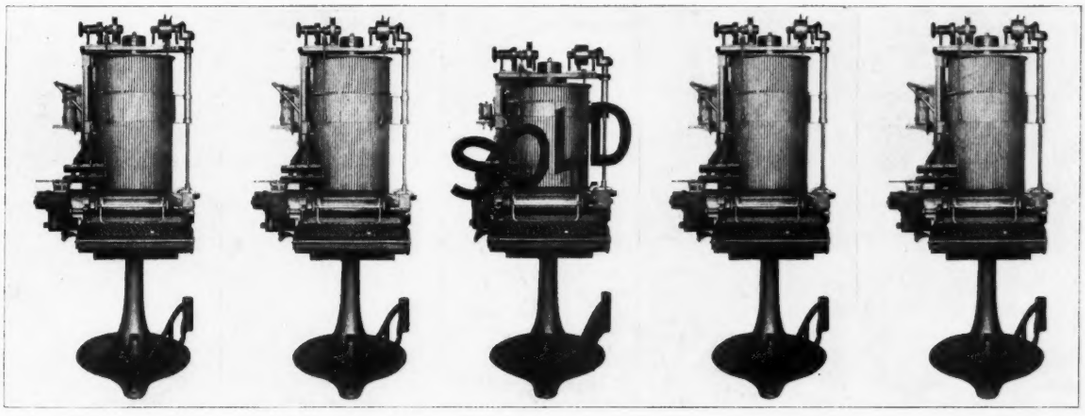


EMBOSSING IS EASY

If you use STEWART'S EMBOSSING BOARD.
Simple, economical, durable.
Sheets, 6 x 9 inches. $1.00 a Dozen, postpaid.

THE INLAND PRINTER CO., - - 130 Sherman St., Chicago.

Used Simplex Machines For Sale



8-point Adjustable	10-point Adjustable	8-point, 13 ems	10-point Adjustable	12-point Adjustable
Factory No. 1177	Factory No. 1509	Factory No. 943	Factory No. 1385	Factory No. 1495
$200	$200	$150	$200	$200

The above Simplex Typesetting Machines have been used, but are in good order. They are practically the same kind of machines (except the shape of the base) that are now advertised as UNITYPES.

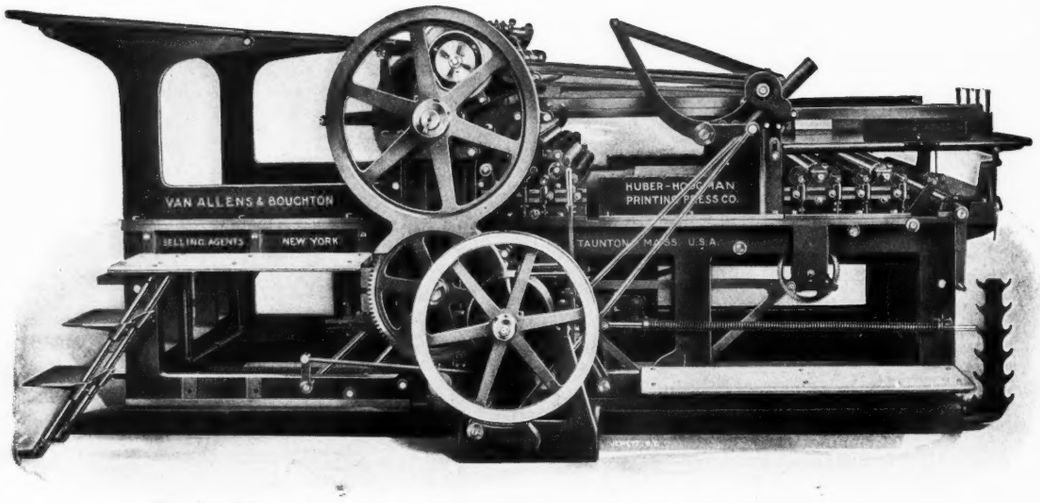
Please note factory number and price under each cut. No type with these machines. First come, first served.

GUTENBERG MACHINE COMPANY

WILL S. MENAMIN, Pres. and Gen. Manager.

545, 547, 549 Wabash Ave., CHICAGO, ILL.

THE HUBER-HODGMAN PRINTING PRESS



PRINT-SIDE-UP DELIVERY IN OPERATION

WE would be pleased to impress upon your mind the fact that the Huber-Hodgman is the smoothest running and requires less power to operate than any two-revolution press built. It is built very rigid, does not vibrate. The reversing block does not cut the shoe, but keeps it smooth, and does away with the noise.

We call your especial attention to the Pony *de luxe*. This press has four rollers, combination delivery. Has no shoes or heavy rock hangers, and has speed to the limit of the feeder. It can not be raised off its bearers by the form. Will not gutter. It is the most perfect printing machine made. Has automatic springs, self-adjusting to any speed, and positive register. It is suitable for the finest three-color processwork. You only have to see it to appreciate the Perfect Printing Press. Are you in the market? A postal card will bring our representative.

VAN ALLENS & BOUGHTON

17 to 23 Rose St. and 135 William St., New York.

FACTORY—TAUNTON, MASS.

AGENTS, PACIFIC COAST, KEYSTONE TYPE FOUNDRY,
638-640 Mission Street, San Francisco, Cal.

AGENT, ENGLAND, P. LAWRENCE PTG. MACHINERY CO., Ltd.
57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street,
H. W. THORNTON, *Manager*,
Telephone, Harrison 801. CHICAGO

Buckeye Cover

—is made in these colors:

White	Primose	Shell Pink
Azure	India	Light Green
French Gray	Buff	Light Gray
Dark Gray	Dark Green	Brown
Black		

—and these finishes:

Antique **Plate** **Crash**

—and these weights:

20x25—50, 65, 80 lb.
22x28½—60, 80, 100 lbs.

—and is stocked by these jobbers:

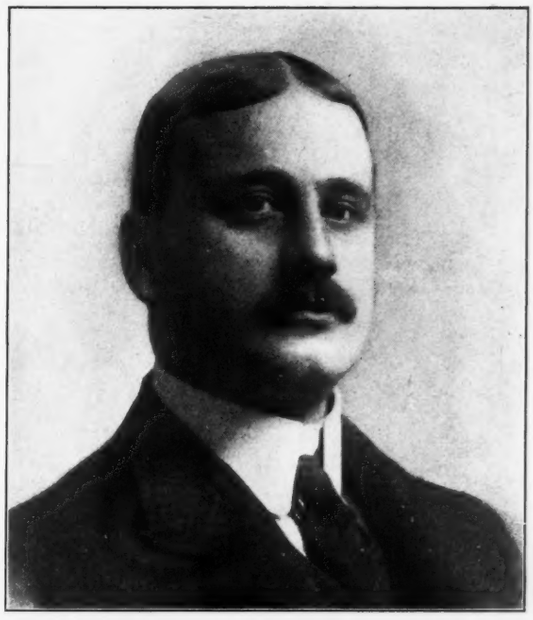
BUFFALO, N. Y.	The Alling & Cory Co.
CHICAGO, ILL.	James White Paper Co. (Ulster Cover*)
CINCINNATI, OHIO.	The Chatfield & Woods Co. The Diem & Wing Paper Co. The Whitaker Paper Co. (Highland Cover*) The Cincinnati Cordage & Paper Co. (Psyche Cover*)
CLEVELAND, OHIO.	The Union Paper & Twine Co.
COLUMBUS, OHIO.	The Central Ohio Paper Co. (Montrose Cover*)
DAYTON, OHIO.	The Keogh & Rike Paper Co.
DETROIT, MICH.	The Union Paper & Twine Co.
DES MOINES, IOWA.	The Carpenter Paper Co. (Cairo*)
DENVER, COLO.	The Peters Paper Co. (Dundee Cover*)
INDIANAPOLIS, IND.	C. P. Lesh Paper Co. Indiana Paper Co.
KANSAS CITY, MO.	Graham Paper Co. (Nokomis Cover*)
MIDDLETOWN, OHIO.	The Sabin Robbins Co.
MINNEAPOLIS, MINN.	McClellan Paper Co. (Haviland Cover*)
NASHVILLE, TENN.	The Whitaker Paper Co. (Highland Cover*) Graham Paper Co. (Peerless Cover*)
NEW ORLEANS, LA.	E. C. Palmer & Co. (Napoleonic Cover*)
NEW YORK, N. Y.	Henry Lindenmeyr & Sons.
PHILADELPHIA, PA.	Garret Buchanan Co.
PITTSBURG, PA.	The Alling & Cory Co.
ROCHESTER, N. Y.	The Alling & Cory Co.
ST. LOUIS, MO.	Graham Paper Co. (Peerless Cover*)
ST. PAUL, MINN.	Wright, Barrett & Stilwell Co. (Ottawa Cover*)

*** Private Brand Name.**



THE BECKETT PAPER COMPANY

Makers of Good Paper
in HAMILTON, OHIO, since 1848



The Intelligent Printer has a great future in the Advertising Business—

The POWELL SYSTEM gives actual experience in practical ad. writing, including arrangement, illustrative ideas, display, text, etc.

It drills the student in every essential, and gives what ordinarily can be acquired only by years of efficient business contact—if at all.

If you are interested in the great field of advertising, and wish to know what the largest and best advertising course on earth can do for you in doubling and quadrupling your income, first read this potent testimony:

Houston, Texas, November 8, 1909.

Mr. George H. Powell, New York City:

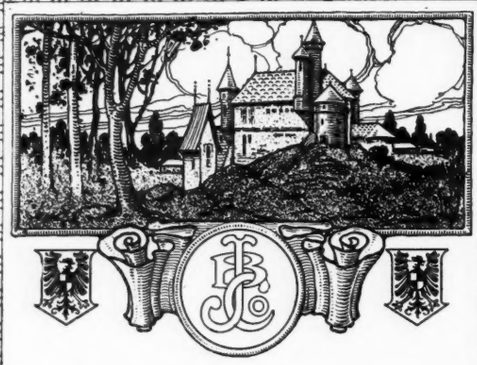
My Dear Mr. Powell,— I am writing to let you know that I haven't forgotten my first friend in the ad. game, and never will. It may prove interesting to hear of some of my experiences. Returning from California, I went to work for Foley Bros., this city, at $10 per week, worked a week and jumped into your advertised $25 a week class, and "Here I be" six months later at $2,000 per — the advertising manager of Mistrot Munn Co., Inc., one of the biggest department stores in the South. This is my past year's record unfolded in a nutshell. I enclose two of my Sunday ads. for criticism if you can spare the time. Give it to me hard; your comments are always very helpful. Appreciating this and past favors of a similar nature, I am as ever, Your student friend,

George Harrison Libby.

Now send for my two free books—elegant Prospectus and "Net Results"—and read about the success of famous ad. men and women who owe their start to my personal instruction.

George H. Powell

1406 Metropolitan Annex **NEW YORK**



Juergens Bro's. Co.

Designers and Engravers

Electro Stero and Nickle-Typers.
167 Adams St.
Chicago.

Telephone Franklin 460
Private Exchange All Depts.

The only Engravers and Electrotypers within the loop.

The Noblest "Roman" of Them All!

PERFECTION No. 12

Manufactured by

THE J. L. MORRISON CO.

(Incorporated)

143 WORTH STREET - - - NEW YORK, U. S. A.

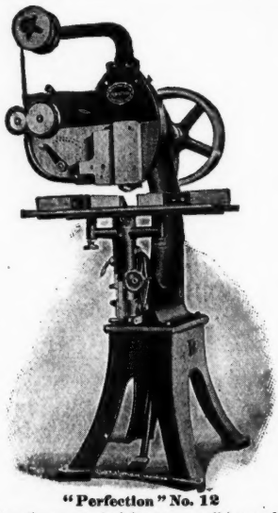
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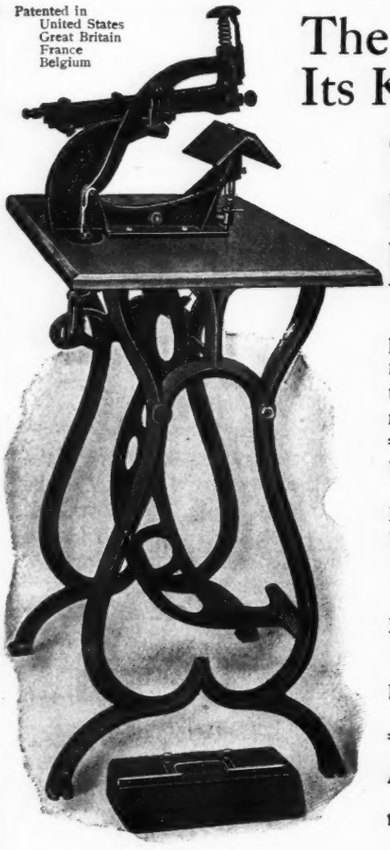
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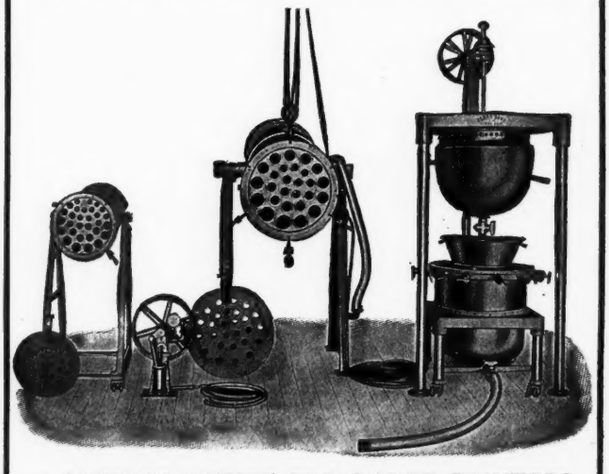
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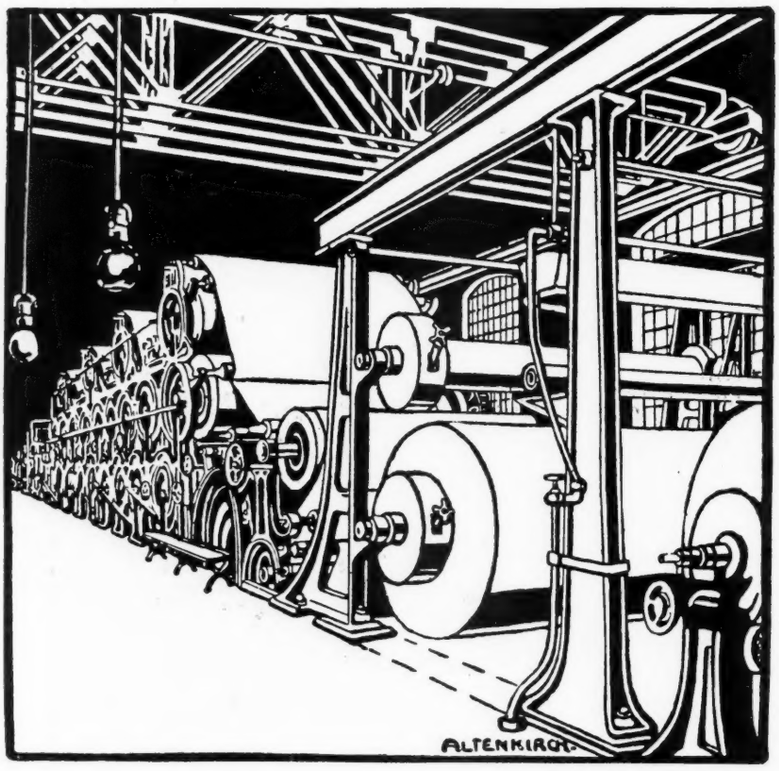
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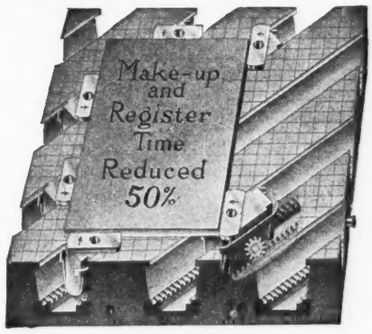
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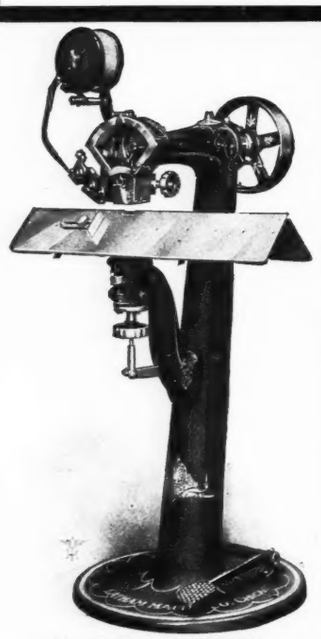
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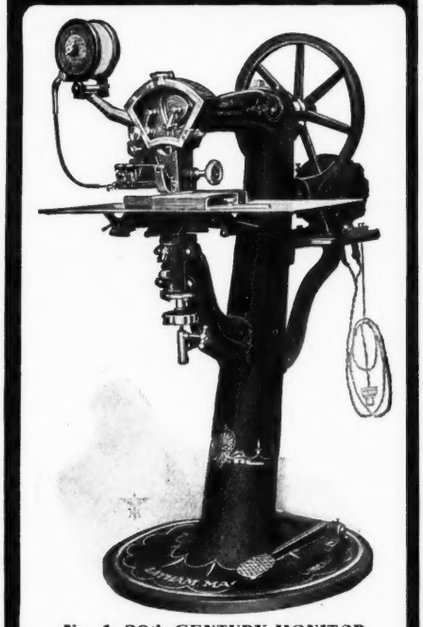
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"	0	" "	$\frac{3}{8}$	*inch*	"	$1\frac{3}{8}$	"
"	1	" "	2	*sheets*	"	$\frac{7}{8}$	*inch.*
"	$1\frac{1}{2}$	" "	2	"	"	$\frac{5}{8}$	"
"	$1\frac{3}{4}$	" "	2	"	"	$1\frac{1}{2}$	"
"	2	" "	2	"	"	$\frac{3}{8}$	"
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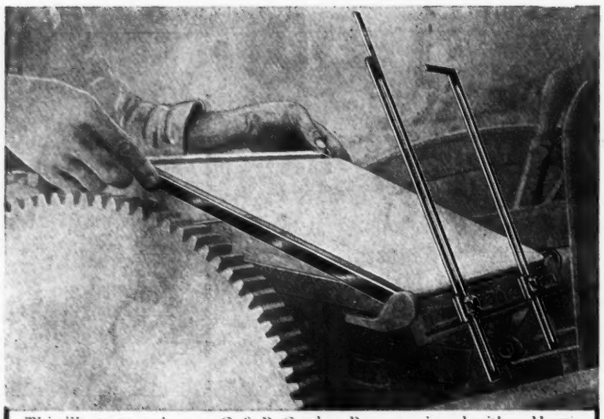
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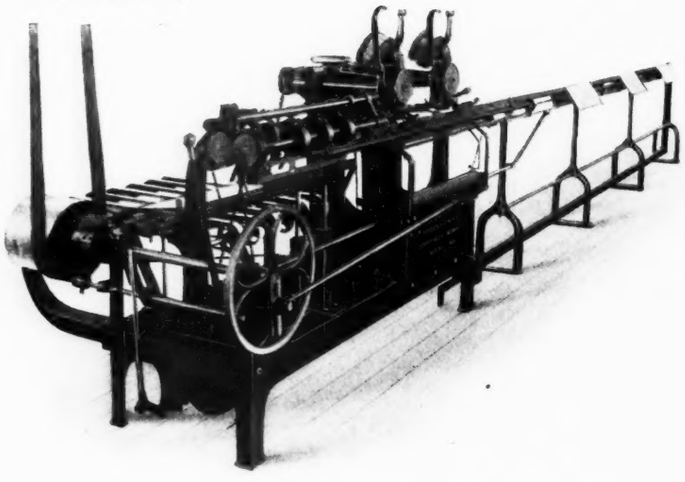
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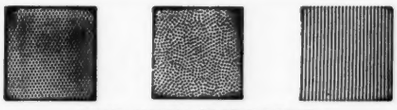
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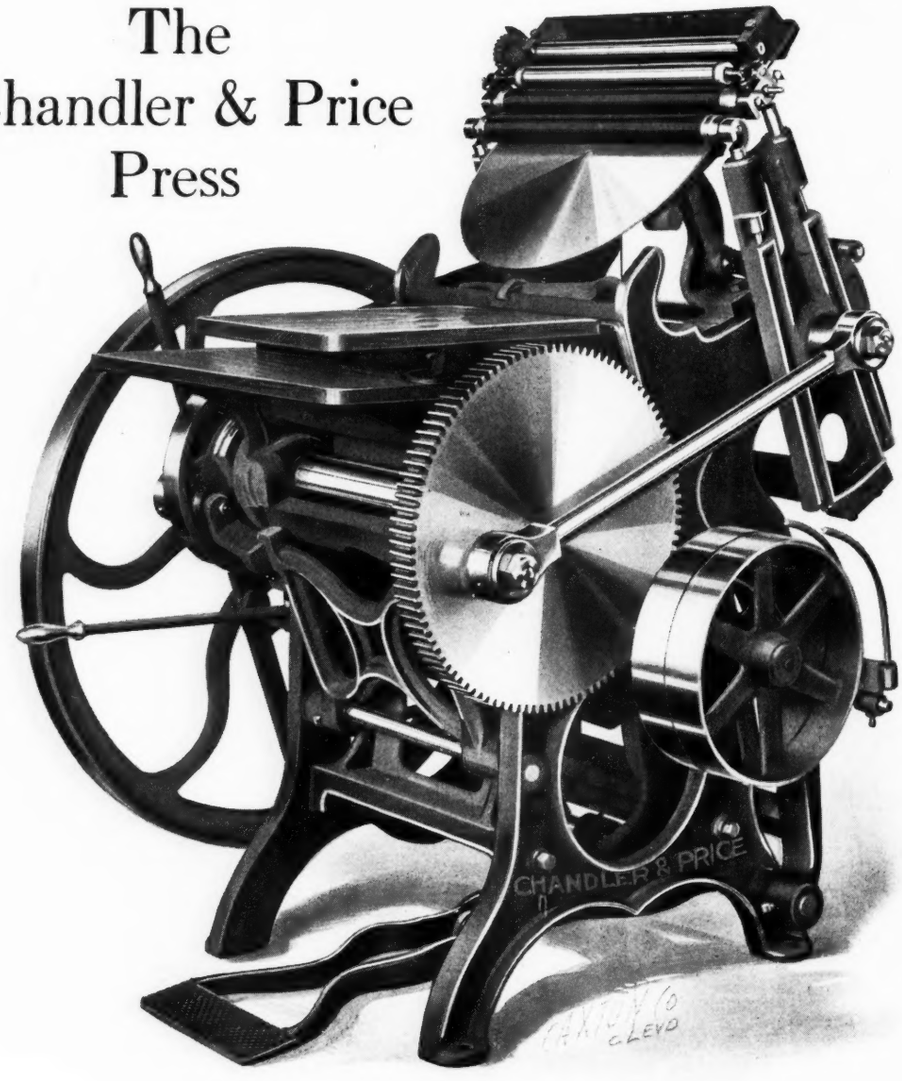
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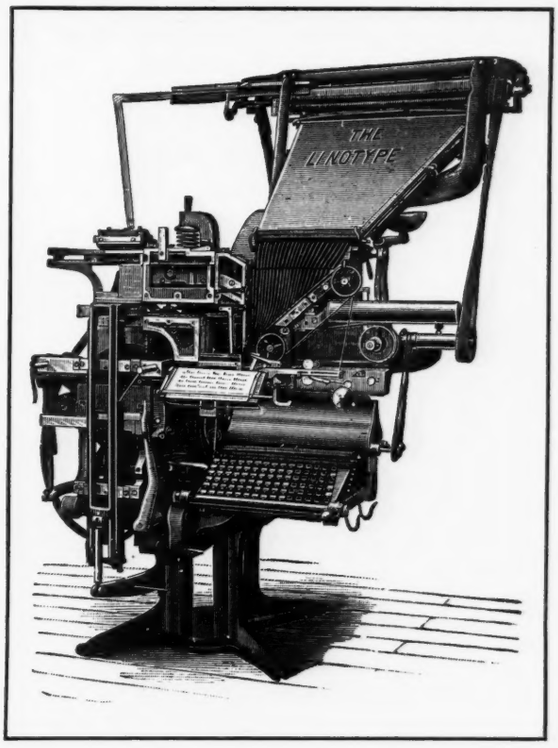
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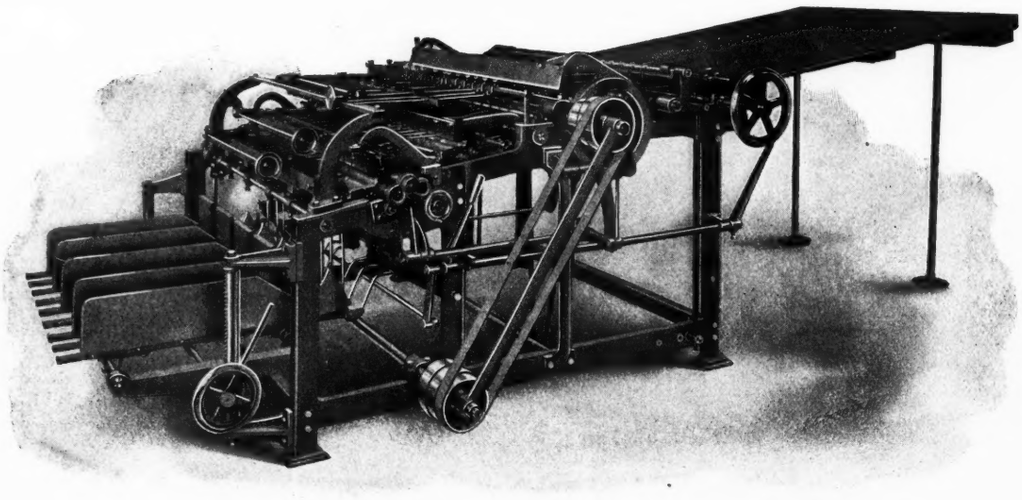
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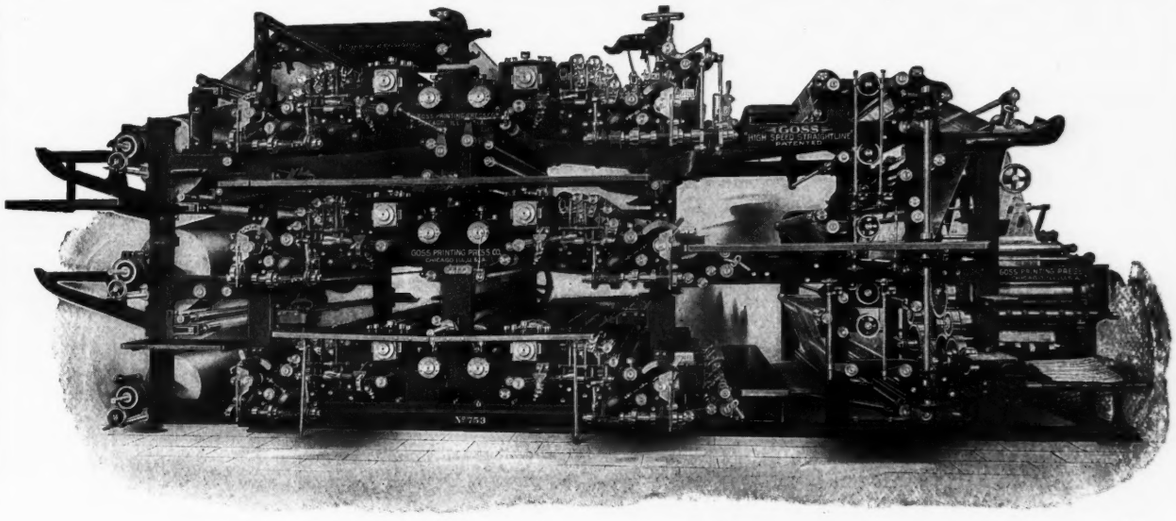
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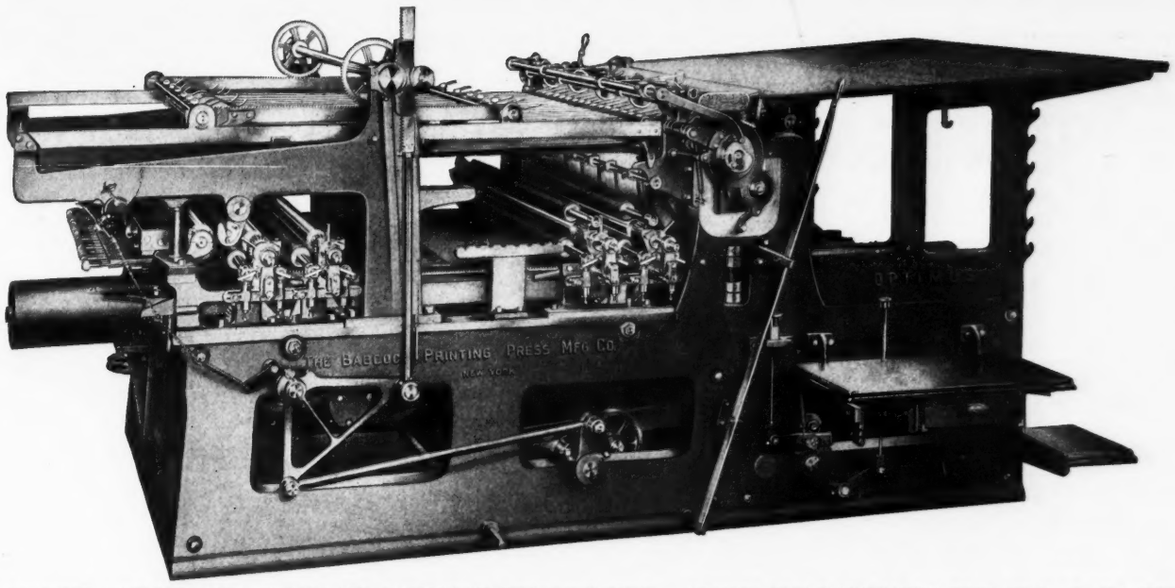
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The Babcock Optimus

"I personally do not think a cylinder press is good for fifteen years. After ten years I think it ought to go to the junk heap, and a new press go in," was said by a prominent printer at the recent International Printers Cost Congress.

That's his experience. He has not now, nor has he ever had, an Optimus press in his place; but he has a lot of others.

Printers even larger than he, and many smaller, are now operating Optimus presses that are more than ten years old, and are successfully competing in both quality and quantity. And these Optimus presses are good for years to come.

There is not an Optimus owner who will not say that a depreciation that eliminates the press in fifteen years is liberal, even if users of the others insist that ten years is their absolute limit. It is not difficult to determine which has the greater depreciation and the higher cost. The machine tells the story.

Have you noticed that we often direct attention to our old presses? No matter how old, they are still profitable and giving a good account of themselves. It is with these old presses that our competitors always compare their new machines. They don't tell you that these old presses may be twenty years in use, nor point out that our old still compete with their new. Neither do they tell you how much better are our new than our old. How often do they take you to look at their own old machines—if they have any? A year or so ago we were shown over a large plant in Milwaukee, and ran across an Optimus so old that we did not recognize it. "We can crush rock on that," said the superintendent. "It is the only press in the house fit for our heaviest work, and no one here knows it's age. We got it second-hand years ago." It is twenty-odd years old. We have never furnished a repair for it.

The Babcock Optimus

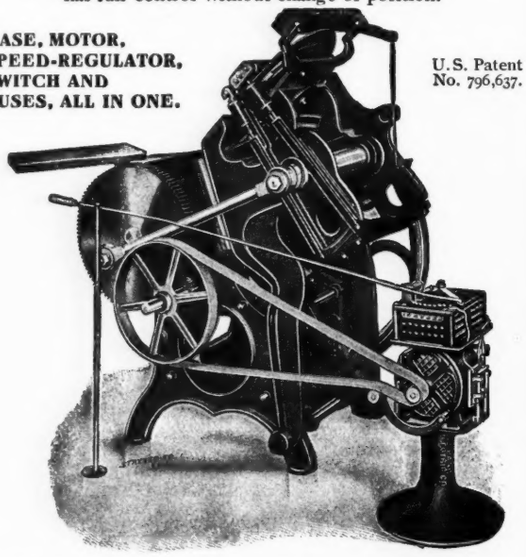
SET IN AUTHORS ROMAN

The BARR Combination Motor Equipment

Simple in construction and easy to install. Any gradation of speed from zero to highest may be obtained. Operator has full control without change of position.

BASE, MOTOR, SPEED-REGULATOR, SWITCH AND FUSES, ALL IN ONE.

U.S. Patent No. 796,637.



Made in ¼, ½, 1 H. P., 110, 220, 500 Volts, D. C.; and ¼, ⅓, ½ H P., 25 or 60 Cycle, 110, 220 Volts, A. C.

ROBINSON-SIDLEY COMPANY
12 SHERMAN STREET, CHICAGO

TATUM PIN-HOLE Perforator

Can be furnished with **Top Feed Table, Adjustable Feed Gauge** and **Automatic Sheet Delivery** with inclinable rear table.



THE TATUM 28-INCH PERFORATOR
Foot, Belt or Electric Drive.

We manufacture twenty styles of **Paper Punches.**
Send for our Catalogue.

THE SAM'L C. TATUM CO.
Manufacturers of Paper Punches and Perforators
Main Office and Factory, 3320 Colerain Ave., CINCINNATI, OHIO
NEW YORK OFFICE, 199 Fulton Street

Electros from Halftones

IF your experience has been such as to lead you to believe it impossible to obtain electros from halftones with a printing quality equal to the cuts—we want you to know that we are making electros from halftones—every day—that are just as sharp and deep as the cuts, and that—the particular appliance that makes our quality of work possible was evolved by us. There is not another like it in the world.

One order will satisfy you that our electros are fully equal in sharpness, depth and printing quality to the forms or cuts sent us. Let us show you that the best electrotypes the world has ever seen are made by the

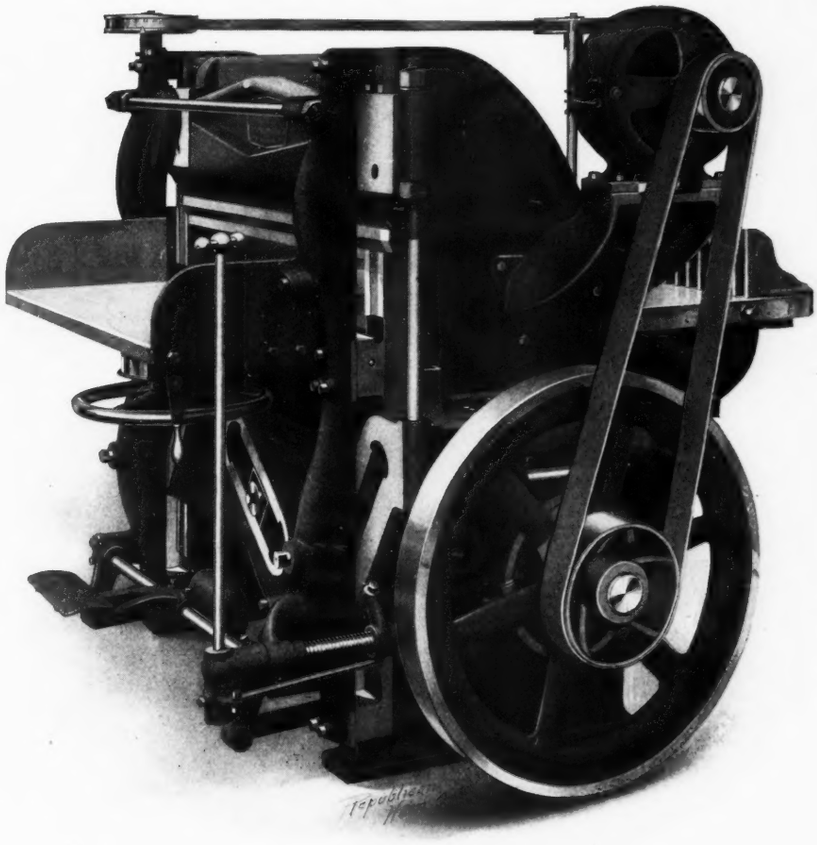
GLOBE ENGRAVING & ELECTROTYPE COMPANY

407-427 Dearborn St. **CHICAGO**

The Evidence is Yours for the Asking

We also make designs, drawings, halftones, zinc etchings, wood and wax engravings, but—we do no printing.

The Seybold 20th Century Cutter



Protected by Seybold Patents

ILLUSTRATION OF 38", 44" AND 50", WITH MOTOR ATTACHED
(CAN BE FURNISHED WITH OR WITHOUT MOTOR)

Exceptional weight and rigidity enables this machine to successfully resist the strain of extremely heavy cutting.

The 20th Century Cutter is a *long-lived, rapid-operating, high-grade* machine that will meet your requirements *accurately, efficiently* and *economically*.

It has the *Seybold Patented Safety Device* which *positively* locks the knife bar at its highest point, so that it is impossible for the knife to descend except when the clutch is thrown in. No such device can be found on cutting machines of other makes.

WRITE FOR CIRCULARS AND PRICES

THE SEYBOLD MACHINE CO.

Main Office and Factory, DAYTON, OHIO

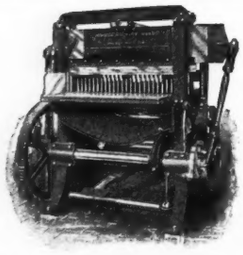
BRANCHES: NEW YORK, 70 Duane Street; CHICAGO, 310 Dearborn Street; SAN FRANCISCO, 1876 Mission Street.
AGENCIES: J. H. SCHROETER & BRO., Atlanta, Ga.; J. L. MORRISON CO., Toronto, Ont.; TORONTO TYPE FOUNDRY CO., LTD., Winnipeg, Man.

OSWEGO MACHINE WORKS
ON THE
OSWEGO RIVER
IN
OSWEGO COUNTY
MAKES
OSWEGO CUTTERS EXCLUSIVELY
AT
OSWEGO CITY
IN
NEW YORK STATE

BRANCH STORES

NEW YORK, 150 Nassau Street **CHICAGO, 347 Dearborn Street**

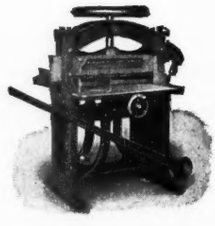
A NEW BOOK, No. 8, containing valuable suggestions derived from over a third of a century's experience making CUTTING MACHINES exclusively, is mailed on request.



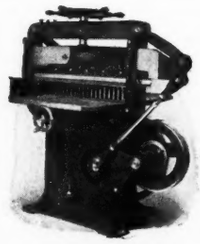
B. & C. AUTOMATIC CLAMP
A Tripler of Production.
Nine Sizes, 34 to 84 inch.
Four Styles for Each Size.



OSWEGO BENCH
With New, Easy-balanced Lever.
Two Sizes, 16 and 19 inch
and 19 inch on Stand.



OSWEGO LEVER
Rigidly Constructed and Easily Worked.
Four Sizes, 23, 26, 30 and 32 inch.



OSWEGO POWER
Lively Running and Accurate,
27 Cuts a Minute.
High Speed. Three Styles.

THE NINETY BEST CUTTING MACHINES

C. B. Cottrell & Sons Co.

Creators and Designers of Advanced Methods
in Printing Presses for

The Broad, Brainy, Successful American Printer

If you are in that class,

If you do business by Twentieth Century methods,

If you are ready to grab a good thing that will make you more money,

If you have the courage to win success by the bold adoption of the newest and best methods,

In short, if you are *our kind,* we have something to say that is worth your while.

Write, wire, 'phone, call—but somehow find out what good things we have to meet your printing problems,

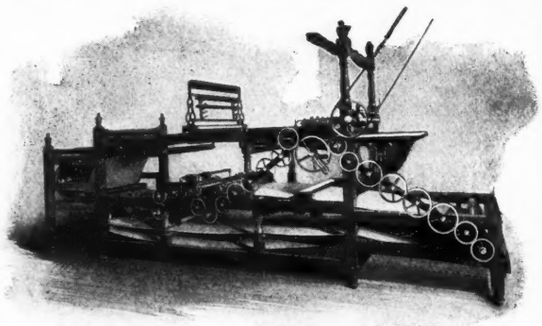
And don't—for goodness' sake, don't put the matter off till competition compels you to come in at the tail of the procession.

C. B. Cottrell & Sons Co.

41 Park Row
New York

Works:
Westerly, R. I.

279 Dearborn St.
Chicago, Ill.



Style "C"—Double-deck Ruling Machine

HICKOK
Paper-Ruling Machines
AND Ruling Pens
Bookbinders' Machinery

The W. O. HICKOK MFG. CO.
HARRISBURG, PA., U. S. A.
ESTABLISHED 1844 INCORPORATED 1886

The American Pressman

A MONTHLY TECHNICAL TRADE JOURNAL WITH 20,000 SUBSCRIBERS

Best medium for direct communication with the user and purchaser of Pressroom Machinery and Materials

ONE DOLLAR PER YEAR

Second National Bank Building, CINCINNATI, OHIO

James White Paper Co.



TRADE-MARK
REGISTERED U. S. PATENT OFFICE.

COVER AND BOOK PAPERS

210 MONROE STREET - - - CHICAGO

THALMANN PRINTING INK CO. ST. LOUIS, MO. MANUFACTURERS OF PRINTING AND LITHOGRAPHIC INKS

The Trade-Mark of Quality in

INKS

Thalmann Printing Ink Co.

Main Office and Factory, ST. LOUIS

DEPOTS

415 Dearborn Street, . . . CHICAGO, ILL. 1509 Jackson Street, ... OMAHA, NEB.
400 Broadway, ... KANSAS CITY, MO. 222 North Second Street, . NASHVILLE, TENN.
535 Magazine Street, NEW ORLEANS, LA.

Building a Town in 35 Days

"PRESTISSIMO"—a new town. The world's record for town-building is held by the new corporation of Kingsley, Sask., Canada. On October 5, 1909, there was nothing to mark the site of Kingsley. * * * On November 10 Kingsley had 400 people and 135 buildings. Kingsley was built and came to the status of 400 people all housed and fairly comfortable, with five lumber yards, a huge three-story hotel and other modern conveniences, in just thirty-five days after the first citizen set foot on the site.—*From the Canadian Courier.*

"SUCH is the story of progress in the Canadian West, where they draw a few lines on a paper, scratch off a document or two, and before the ink is dry begin to build a town that draws a wagon over the trails as a magnet draws iron filings." Such is the development which built up a Winnipeg from a population of 48,411 in 1902 to 135,000 to-day. Or a Vancouver, where instead of the 40,000 of 1904 we have 100,000 to-day. Such growth and prosperity mean more business for the present printers and more printers for the increased population. More business and more printers mean *more type, more ink, more machinery, more paper, more everything* a printer needs. This spells "opportunity" for you.

There is one recognized way of reaching the printers and publishers of Canada. This is through

The Printer and Publisher of Canada

which is the only Canadian printing trades journal — the "home paper" of the Canadian printer.

For rates and other information address the Advertising Department, 10 Front Street East, Toronto, Canada.

SUPREMACY

has never been more clearly demonstrated than in the case of the

Acme Electrotypes and Nickeltypes

¶ It is the expressed opinion, not only of a majority, but of practically all the users of ***Acme Electrotypes and Nickeltypes,*** that they are superior to all others, and equal to the original half-tone.

We can Prove this to your entire satisfaction on your own work

Acme Electrotype Co., 341-351 Dearborn St., Chicago.



Inland Printer Technical School

MACHINE COMPOSITION
DEPARTMENT

No educational feature in connection with the printing trades has surpassed the success which has attended this venture. More than 1,100 graduates.

MECHANISM AND FINGERING TAUGHT

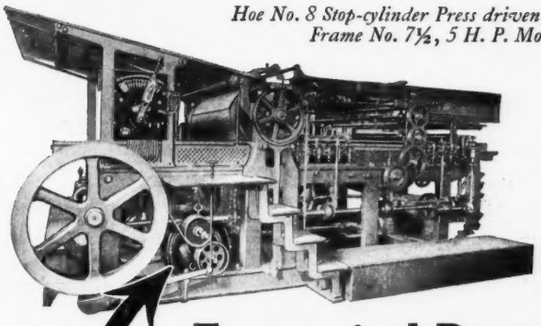
and so thoroughly that many experienced operators have taken the course after working with graduates.

The compositor who wants to look in at the money-making end of his trade should send postal for booklet "MACHINE COMPOSITION" and learn all about the course and what students say of it. Manipulation of THE JUNIOR LINOTYPE and THOMPSON TYPECASTER taught without extra charge.

Inland Printer Technical School

120-130 SHERMAN STREET
CHICAGO

Hoe No. 8 Stop-cylinder Press driven by Frame No. 7½, 5 H. P. Motor



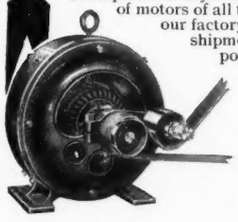
Economical Power

Motors directly connected to the machines are the most economical and the most efficient form of power. You pay for just the power you use. When the machine is idle you do not have a system of shafts and belts eating up your profit. Our policy of specialization has made the

Robbins & Myers "STANDARD" Motors

(Direct Current, All Purposes, 1/30 to 15 H. P.)

far superior to any other small motor on the market. We have a supply of motors of all types, for printing shops, on hand all the time at our factory and at the branch offices, ready for immediate shipment. We have a consulting department for your power problems. Service free. Write us.



THE ROBBINS & MYERS CO.
1325-1425 Lagonda Avenue, Springfield, Ohio.

BRANCHES IN

NEW YORK, 145 Chambers St.; PHILADELPHIA, 1109 Arch St.; CHICAGO, 501-515 W. Jackson Blvd.; BOSTON, 176 Federal St.; CLEVELAND, 1408 West Third St., N. W.; NEW ORLEANS, 312 Carondelet St.; ST. LOUIS, Locust and Eleventh Sts.; KANSAS CITY, 120 West Thirteenth St.



FACSIMILE OF LABEL

No. 635 "LISBON BOND"

Light, Tough and Snappy.
The perfect paper for the business man.
Finish suitable for printing or lithography.

Taking a Good Impression,
It Makes a Good Impression.

WRITE FOR SAMPLES AND PRICES

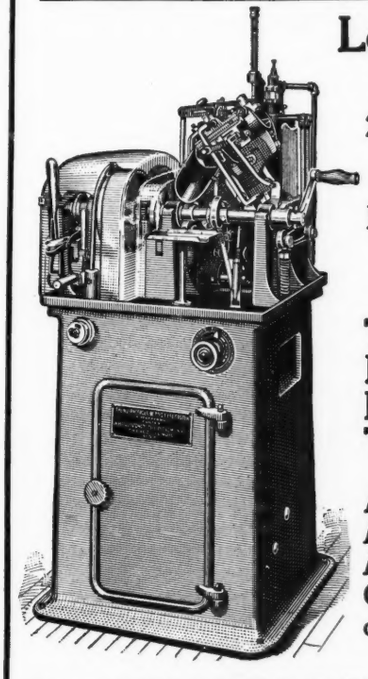
PARSONS TRADING COMPANY
20 Vesey Street . . . . . NEW YORK

London, Sydney, Melbourne, Wellington, Havana, Mexico, D. F., Buenos Aires, Bombay, Cape Town.

Cable Address for all Offices—"PARTRACOM."

Type–Spaces–Quads

Five to Forty-eight Point



Leads and **Slugs**

2 to 12 point.
13 to 15 ems wide.
More perfect than foundry.

CAST ON

The Nuernberger-Rettig Typecaster

Eight Tons of Foundry Type Recast by one Chicago firm on one machine.

THE NUERNBERGER-RETTIG, Chicago

The Best

cuts and electrotypes can't show good results without the use of really good

Printers' Inks

which fasten the cuts to the paper and are more important than the harness which connects horse and wagon.

HUBER'S

are the best, best working and best looking printing inks. Made from HUBER'S celebrated colors and HUBER'S own best varnishes, scientifically and harmoniously combined, they will permit the printer to turn out the most and the best work that the press is capable of doing. Ask for catalogue.

MANUFACTURER OF

J. M. Huber Dry Colors, Pulp Colors Varnishes and **Printing Inks**

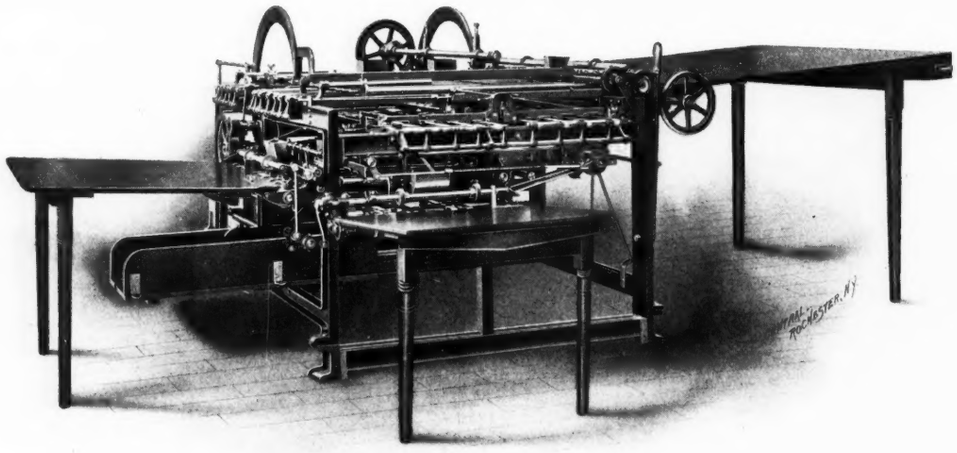
350 Dearborn Street - - CHICAGO

JOHN MIEHLE, Jr., Manager

BOSTON 133 Pearl Street | PHILADELPHIA 206 South Fifth Street | ST. LOUIS 113-115 Vine Street

150 Worth Street and 3, 4, 5, 6 Mission Place, NEW YORK

HUBER'S Colors in use since 1780



All Around Periodical Folder

8, 16, 20, 24, 28, 32 and 36 pages

No! We do not employ a corps of 32 nurses to sell, erect and *correct* our product. It is not necessary.

No! We do not keep parts that can be assembled like a hay rake or mowing machine. Our machines are built complete and *tested before shipping*. All parts are interchangeable.

No! We are not imitators. We are original. We were first in the field *28 years ago*. Our machines are guaranteed.

Brown Folding Machine Company

Erie, Pennsylvania



Strathmore Talks

[No. 6]

¶ Many people think they don't have to issue anything especially good for their own advertising literature "because, of course, everybody is interested in my goods, but that other fellow, Jones, well, it's different with him; he's got to."

¶ When it comes to advertising literature, we are all the "other fellow" and the more "different" we think we are the better, for it takes good, impressive advertising to attract attention either to you or "Jones."

¶ The "STRATHMORE QUALITY" brands of Book and Cover Papers make literature that will be looked at, and the quality and appearance of the paper is bound to reflect upon the goods advertised.

Strathmore Japan	Old Stratford Parchment Covers
Alexandra Japan	Old Cloister Covers
Strathmore Deckle Edge	Rhododendron Covers
Old Stratford Book	Rhododendron Folding Bristols

and Strathmore Parchment for your Stationery.

¶ Of course, we have the "STRATHMORE QUALITY" Sample Books for Master Printers.

MITTINEAGUE PAPER COMPANY

The "STRATHMORE QUALITY" Mills

MITTINEAGUE, MASS., U.S.A.

TRADE DIRECTORY FOR MACHINERY AND SUPPLIES
PRINTERS, LITHOGRAPHERS, METAL DECORATORS

BRONZE POWDERS
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

BRONZE SIEVES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

BRONZING MACHINES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

COATING MACHINES FOR METAL
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

COLORTYPE INKS
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

DUSTING MACHINES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

EMBOSSING MACHINES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

ENGRAVERS' PROVING INK
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

GOLD INK
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

GRAINING MACHINES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

INK MILLS
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

INKS
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

LACQUERING MACHINES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

LICHTDRUCK INK
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

LITHOGRAPHIC HAND PRESSES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

LITHOGRAPHIC INKS
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

LITHOGRAPHIC RULING MACHINES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

LITHOGRAPHIC STONE
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

LITHOGRAPHIC SUPPLIES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

METAL DECORATING PRESSES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

METAL DUSTING MACHINES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

OFFSET BLANKETS, SUPPLIES AND INK
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

OFFSET PRESSES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

PRINTERS' VARNISHES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

PRINTING INKS
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

ROUGHING MACHINES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

RUBBER BLANKETS
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

RUBBER TRANSFER CYLINDER HAND PRESSES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

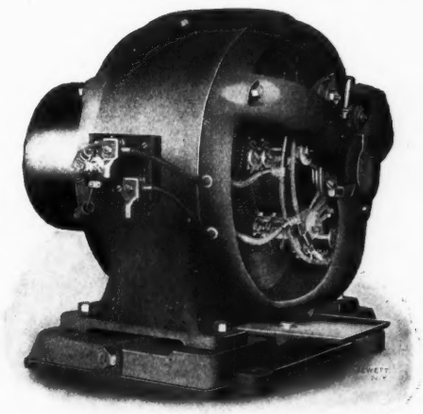
SPECIAL MACHINERY
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

STIPPLING MACHINES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

TIN LITHO PRESSES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

SPRAGUE ELECTRIC MOTORS

THE MOTORS THAT PRINTERS USE



TYPE D SIX-POLE MOTOR—Frames 20 to 90

to save expense and to increase their output. These motors are designed especially for the printing and allied trades and are used extensively throughout this country and abroad, in both large and small establishments.

They reduce power expense and are safe, reliable, economical and easy to operate.

We make motors from 1/20 h.p. up to 500 h.p. and are able to give correct specifications to prospective users, and to furnish the most practical and modern electric drive for all classes and sizes of machines from the smallest in the bindery to the largest newspaper presses.

The general appearance of the motors is very attractive, and the excellent finish and graceful design are well in keeping with their many other details of superiority.

MOTORS CAN BE SHIPPED IMMEDIATELY FROM STOCK

Our Handsome Descriptive Bulletin No. 2294 will be sent upon request

SPRAGUE ELECTRIC COMPANY

General Offices—527-531 West Thirty-fourth Street, City of New York

Branch Offices—CHICAGO, MILWAUKEE, ST. LOUIS, BOSTON, BALTIMORE, PHILADELPHIA, PITTSBURG, ATLANTA, NEW ORLEANS, SAN FRANCISCO, SEATTLE

Every Good Quality you seek in Printing Inks is found in

Jaenecke's
Incomparable
Printing Inks

The quality is always right. *The price is right.*

THE JAENECKE PRINTING INK CO.

Main Office and Works, NEWARK, N. J. **CHICAGO OFFICE, 351 Dearborn Street**

NEW YORK **PHILADELPHIA** **ST. LOUIS**

Swederope Platine Tympan

is a Product of

DETROIT FIBRE

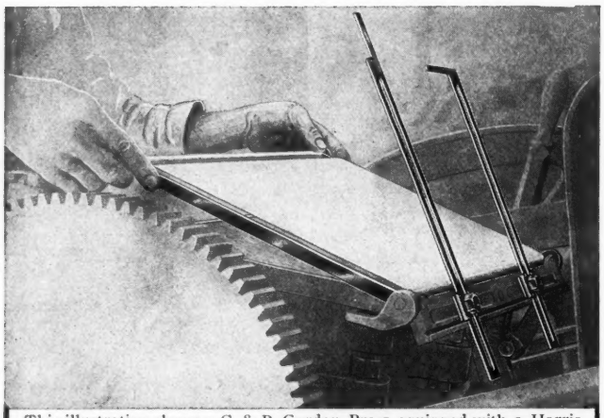
Super-strength, especially prepared for Printers' use on Cylinder Presses where good wearing qualities are wanted.

ASK US FOR SAMPLE-BOOK.

DETROIT SULPHITE PULP & PAPER CO.

Makers of Papers of Strength

Detroit - Michigan



This illustration shows a C. & P. Gordon Press equipped with a Harris Adjustable Tympan Frame and a set of Harris Adjustable Grippers.

The HARRIS "TWINS"

TIME-SAVERS *for* JOB PRESSES

HARRIS ADJUSTABLE JOB PRESS TYMPAN FRAME

(*Patented*)

FITS down snugly over the platen. Holds all the tympan sheets. Can be lifted at any time to take press proofs or run rush jobs without affecting the register. Particularly useful in striking up colors.

HARRIS ADJUSTABLE JOB PRESS GRIPPERS

(*Patented*)

LONGITUDINAL and lateral adjustments may be made simultaneously. Simple in operation, durable in construction, reasonable in cost. They stand to-day the pink of perfection in Gripper construction.

MANUFACTURED BY

HARRIS GRIPPER & MANUFACTURING CO., *Inc.*

RICHMOND, VA., U. S. A.

SOLD BY DEALERS EVERYWHERE

The Mechanical Chalk Relief Overlay

(U. S. and Foreign Patents)

Is not made of metal
Does not require dragon's-blood
Is not etched with nitric acid

But is produced on an

Etchable cardboard
Printed on front and back
Only a resist ink used
Etched in a non-poisonous solution

resulting in a perfect overlay, with a relief on both sides of the sheet, containing each and every possible shade of the half-tone cut. Some *nine hundred printing plants* in all parts of the world have installed the process. Among which are numbered many of the most prominent printing plants of the United States. Their recommendations prove superiority.

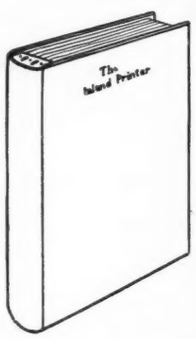
For additional information, samples, etc., address

WATZELHAN & SPEYER

General Representatives

183 William Street . . . . NEW YORK, N. Y.

(Telephone, 4768 Beekman)



Bind your Inland Printers at Home with an ARNOLD SECURITY BINDER

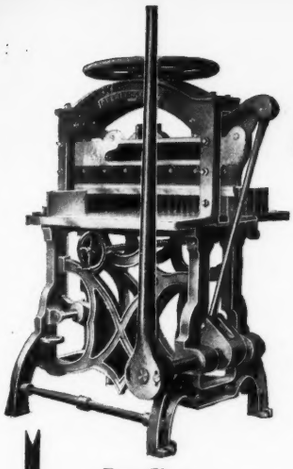
Artistic :: Simple :: Durable

NO TOOLS, PUNCHING OR STITCHING—YOUR HANDS THE ONLY TOOLS

THE "ARNOLD SECURITY BINDER" is the modern method of keeping your magazines together and in good condition. It has the finished appearance of a bound book and is the ideal magazine cabinet, keeping the magazines fresh and in consecutive order. It can be used as a permanent binding or emptied and refilled as the magazines become out of date. A magazine can be inserted or removed at any time without disturbing the others.

Binder for One Volume, six issues, $1.00 Two Binders, covering full year, $1.80

Address, THE INLAND PRINTER . . . . . 120-130 Sherman Street, CHICAGO



Four Sizes

Look for Quality and Service—Not Price.

To the printer whose mind runs toward economy of operating expense—there are some facts that you should know *more* about concerning the

Peerless-Gem Lever Paper Cutter

A good workman must have a good tool, and to the printer requiring full quality for the price, the "PEERLESS-GEM" CUTTER and its "Cutter Stability" means a satisfactory cutter and a safe investment.

There's Nothing "Skimped" or Spared

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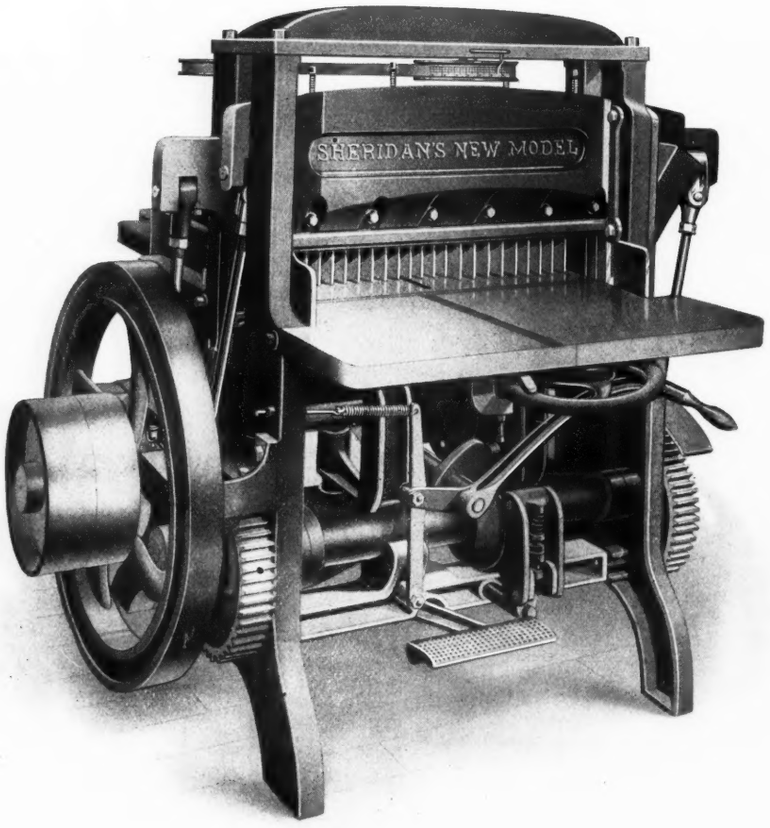
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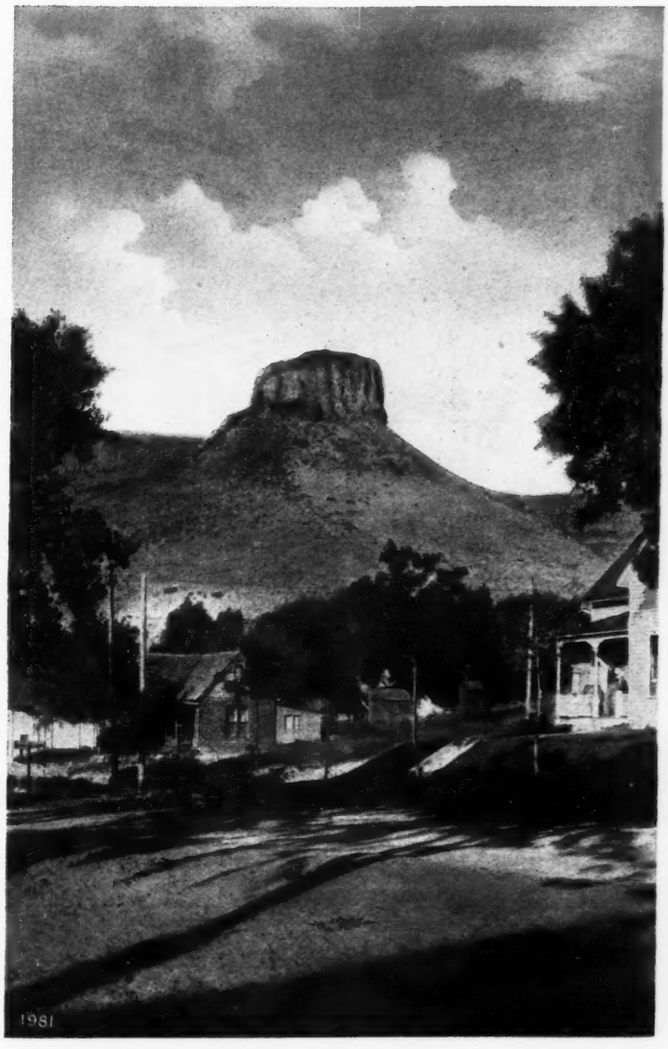
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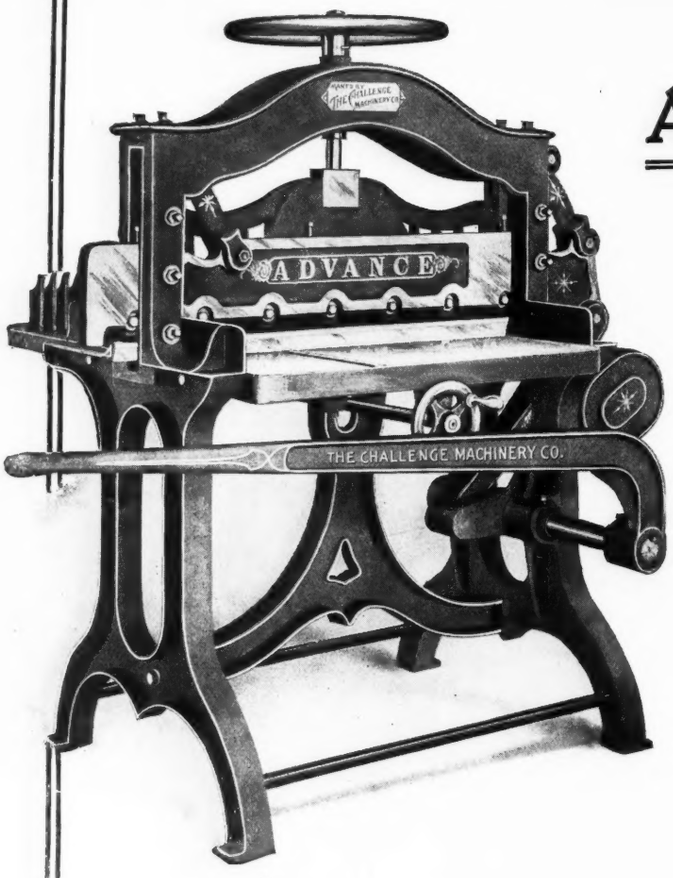
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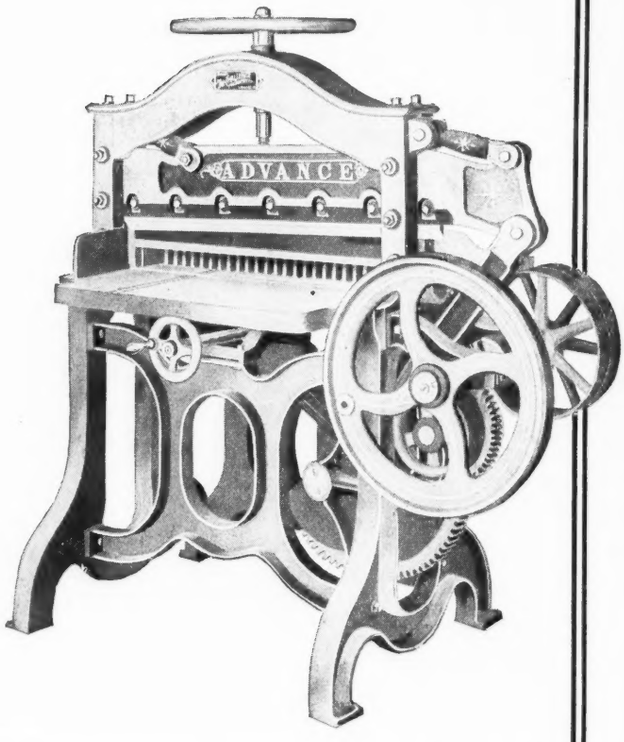


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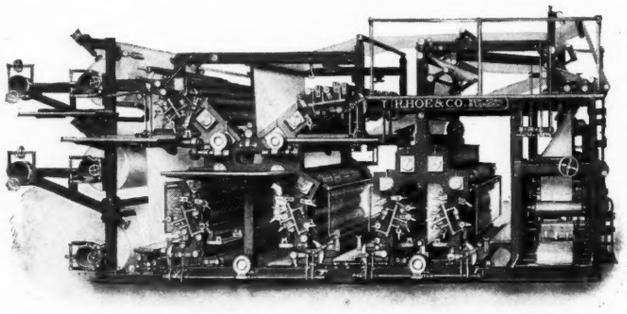
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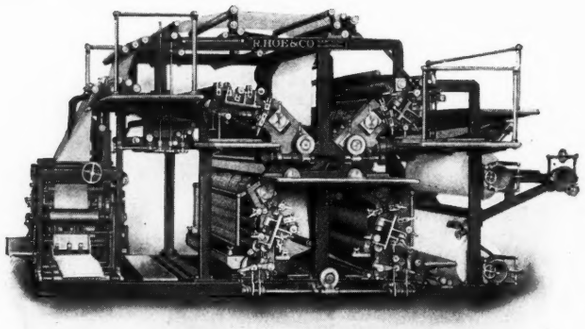
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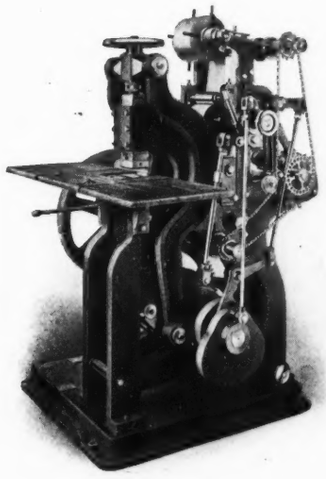
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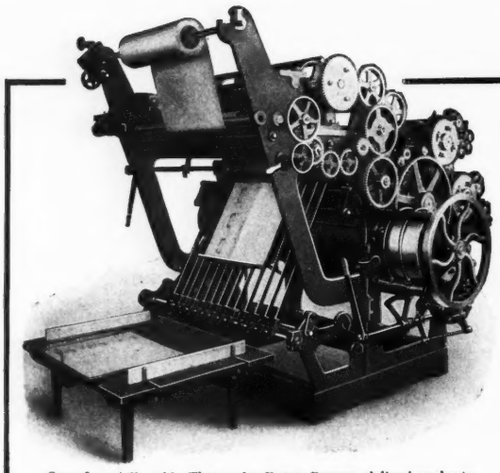
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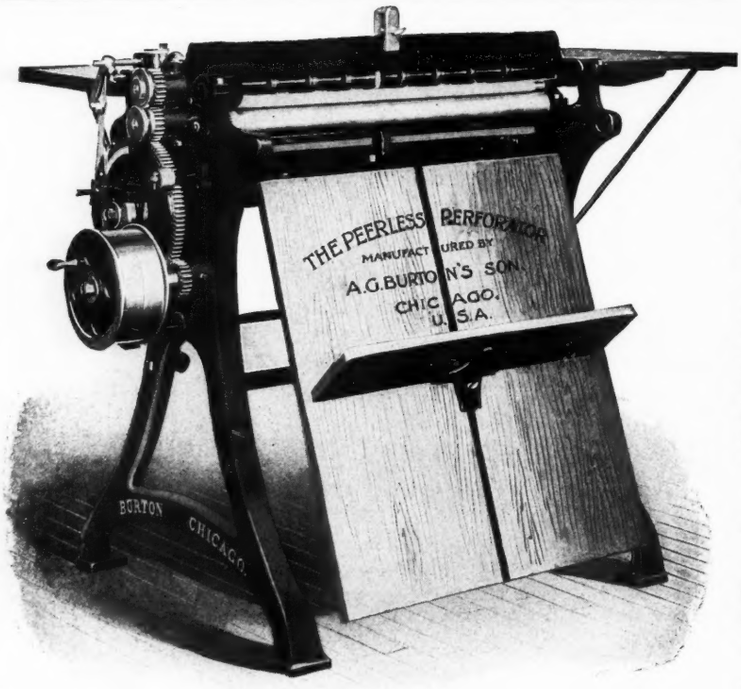
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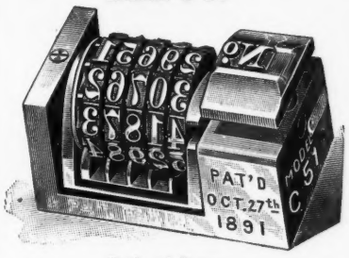
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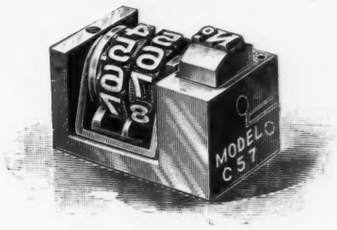
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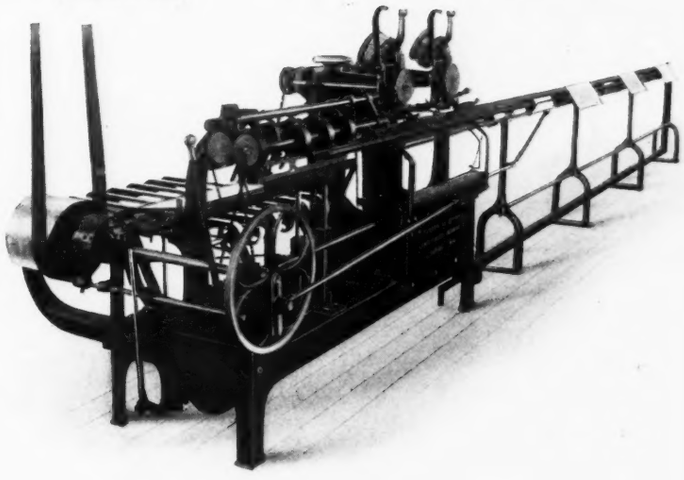
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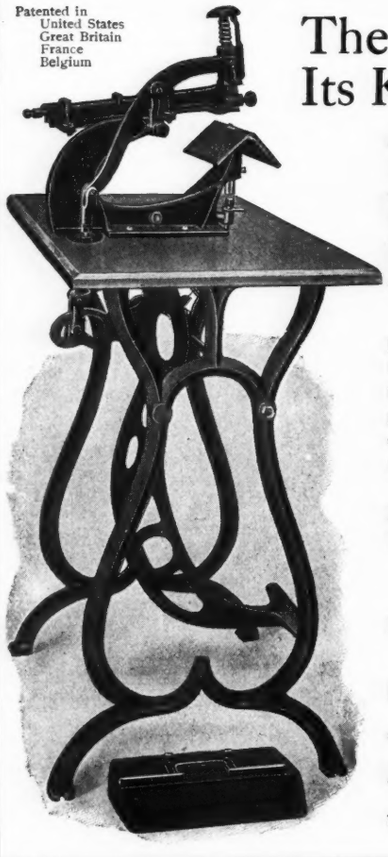
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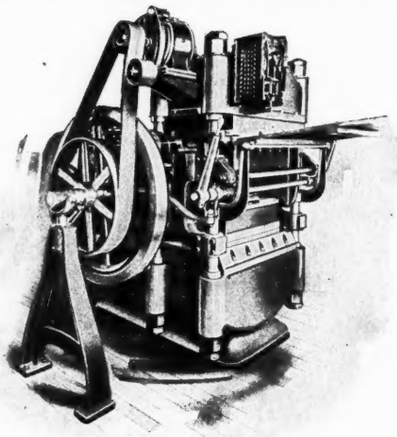
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THE BECKETT PAPER COMPANY

Makers of Good Paper
in HAMILTON, OHIO, since 1848

Buckeye Cover

is to-day a *recognized advertising medium* which no progressive printer can afford to ignore.

The demand for "Buckeye" booklets, Catalogues, Circulars, Folders and Novelty Mailing Pieces is constantly increasing. Our "Buckeye Suggestions" are going each month to more than ten thousand representative merchants and manufacturers. They are demonstrating the superior effectiveness and economy of such advertisements when printed on "Buckeye" Cover—and creating a lot of new non-competitive business of which you can easily get your share.

We've been telling you for many months now, that "Buckeye" is *the biggest cover value* ever offered to the trade. Convince yourself of this to-day by examining a line of samples and the price at the same time; then write for our new book of suggestions and learn how to convert this "big value" cover-stock into money-making advertisements for yourself and your customers.

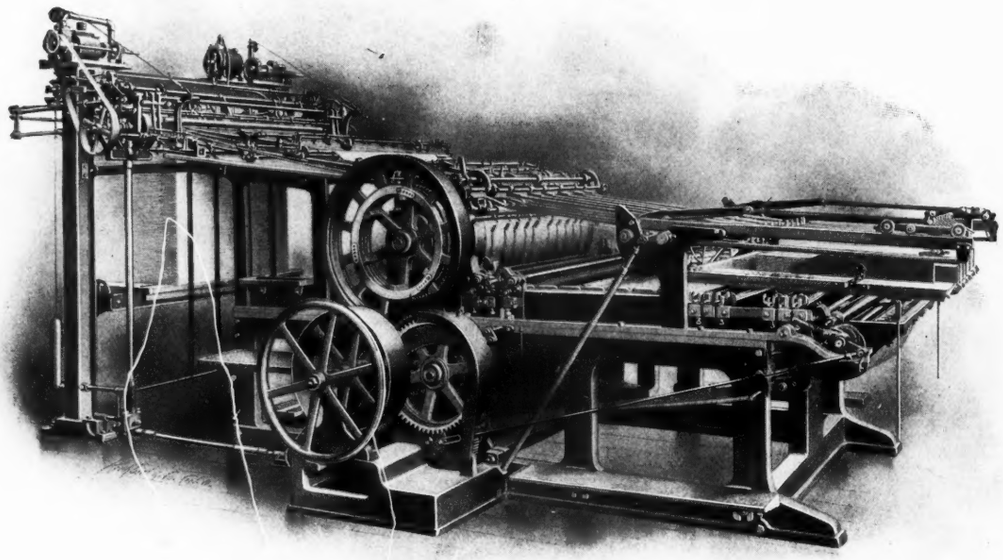
Look for the mark:



THE BECKETT PAPER COMPANY

Makers of Good Paper
in HAMILTON, OHIO, since 1848

Fuller Folders and Feeders

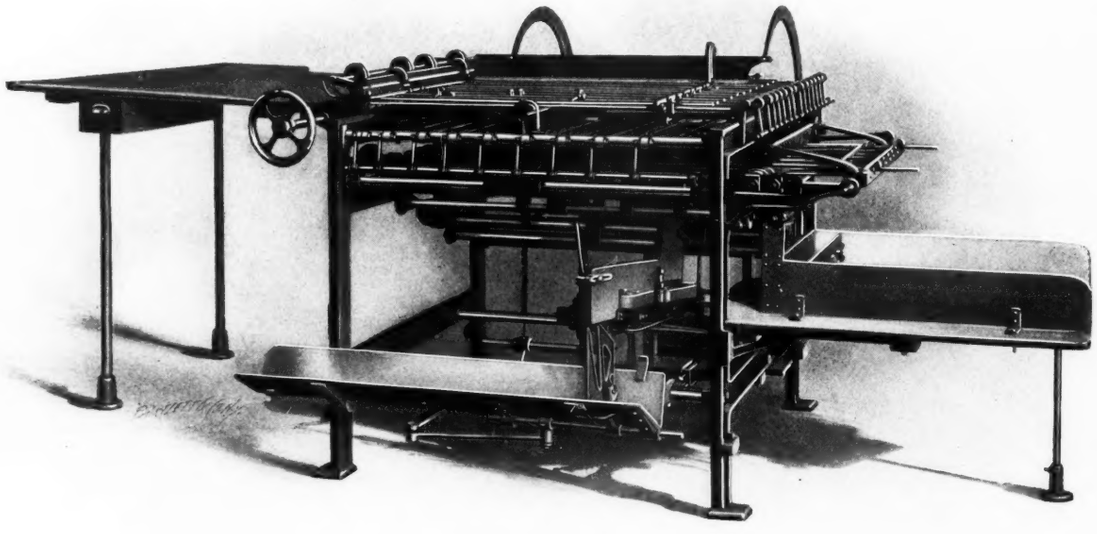


FULLER AUTOMATIC FEEDER FOR PRINTING PRESS

We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

THOUSANDS IN SUCCESSFUL OPERATION.



FULLER COMBINATION JOBBING FOLDER

Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

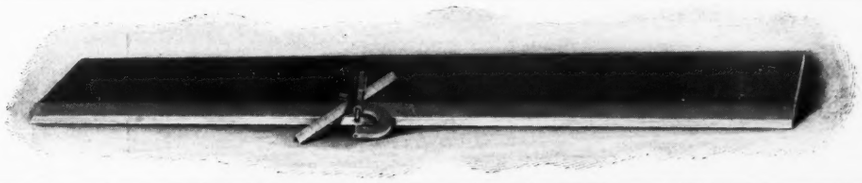
E. C. FULLER COMPANY

Fisher Building
CHICAGO

28 READE STREET
NEW YORK

WORKS
NEW HAVEN, CONN.

ESTABLISHED 1830



To the Trade:

We beg to announce a NEW

Coes · MICRO-GROUND · Knife

which we are selling as our "New Process" Knife. We have been supplying this knife in its improved form for over a year to our largest customers with the best results.

It is sold on our regular list *at no advance* in price.

Following our established habit of *raising quality* to the customer at no extra expense to him.

Same package. Same warrant. Ask us.

LORING COES & CO., Inc.
DEPARTMENT COES WRENCH CO.
WORCESTER, MASSACHUSETTS.

NEW YORK OFFICE — G. V. ALLEN, 21 Murray Street
Phone, 6366 Barclay

COES RECORDS

First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, *any kind*	1830 to 1905

COES is Always Best!

THE PAY-ROLL PAYS FOR

The Falcon Automatic Platen Press

Will automatically feed, print and deliver any weight of stock from onion-skin to cardboard.

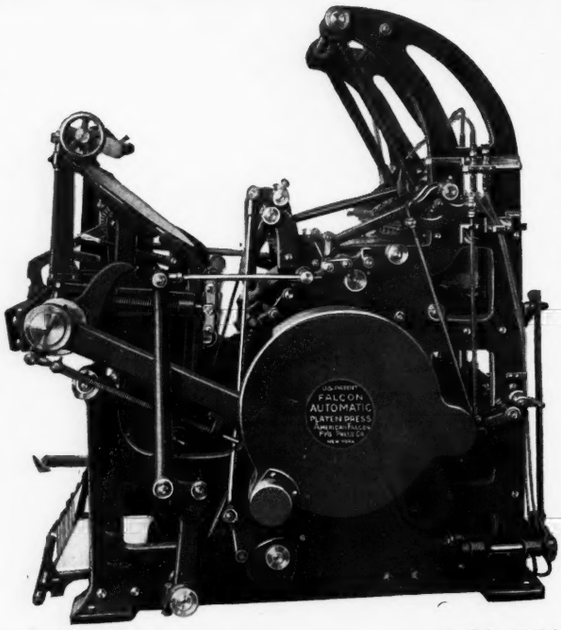
Feeds from the top of the pile.

Speed, 3,500 per hour.

Prints from flat forms.

No expert required.

Absolute register.



Some of the Users

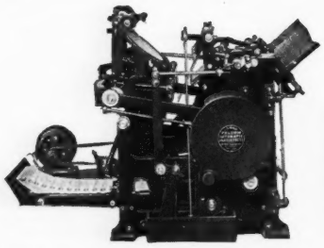
ASHBY PRINTING CO. . . Erie, Pa.
WILBERT GARRISON CO., New York
BRACELAND BROS. . . Philadelphia
BAKER-VAWTER CO., Benton Harbor
LONGAKER, PRENTICE CO., Philadelphia
CHAMBERLAIN MEDICINE CO., Des Moines
UNITED DRUG CO. . . . . Boston
E. RUGG & CO. . . . . Winnipeg
GEO. RICE & SONS . Los Angeles
KINGSLEY, MOLES & COLLINS CO., Los Angeles
SPEAKER-HINES PRINTING CO., Detroit
FRANK PICKUP . . . . . New York
G. W. ENGLER . . Mount Vernon

Size, inside chase, ... 18¾ x 12½ inches.

The Express Falcon Platen Press

This press with Automatic Envelope Feed and Delivery is the fastest and most economical press for printing envelopes that has yet been produced. Speed, 4,500 envelopes per hour. The Automatic Envelope Feed Attachment can be removed and the Hand-feed Board substituted in five minutes, when flat sheets can be fed at the speed of 3,000 to 3,500 per hour.

Size, inside chase, ... 10⅝ x 7⅝ inches.

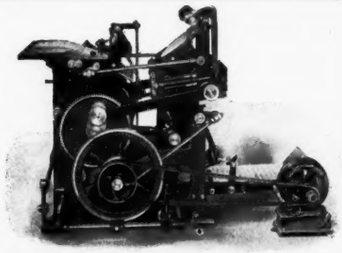


WITH AUTOMATIC FEED AND DELIVERY FOR ENVELOPES

COLLIERS
THE NATIONAL WEEKLY
416 West 13th Street
NEW YORK

Gentlemen,—We have had your Express Falcon Press in our place now about six months, and so far it has been entirely satisfactory to us. We are running envelopes from 3,500 to 5,000 per hour on it and getting very satisfactory results, and also find that it can be hand fed at least 3,000 per hour. The press is particularly adaptable to this sort of work as it has all the advantage of high speed and forms may still be changed on it as quickly as on an ordinary job press. So far we are very much pleased with its work.

(Signed) FLOYD E. WILDER,
Ass't Sup't.



WITH HAND FEED AND AUTOMATIC DELIVERY FOR FLAT STOCK

FURTHER PARTICULARS ON APPLICATION TO

Auto Falcon & Waite Die Press Company, Limited

(*Successors to* AMERICAN FALCON PRINTING PRESS COMPANY)

OFFICES AND SHOWROOMS

Rand-McNally Building, 160 Adams Street, Chicago

FACTORY—DOVER, N. H.

PACIFIC COAST SELLING AGENTS—GEO. RICE & SONS, 350 Los Angeles Street, LOS ANGELES, CALIFORNIA.
EASTERN AGENT—S. P. PALMER, 346 Broadway, NEW YORK CITY.

The Waite Die and Plate Press

THE SAVING

The "Waite" saves the cost of WIPING PAPER as it only requires 40-lb. paper. No other die press uses less than 60-lb. paper, just 50% heavier.

The "Waite" saves the cost of INK, as it will wipe a thinner coating than is possible on ordinary die presses.

The "Waite" saves the DIE or PLATE by reducing the wear to a minimum.

THE REASON

THE WIPER on the "WAITE" IS ABSOLUTELY PERFECT. It has a curved surface and rocks while passing over the die, or plate, wiping with an efficiency similar to, and only equaled by, the hand-work of the expert plate-printer.

The "Waite" gives hair-line register at full speed.

A NEW ONE—Size 6x10 inches

This press is immensely superior in strength to all other die presses. It will print in the middle of an 18-inch sheet. It embodies all the refinements of the smaller "Waites," including the absolutely perfect wiper, and has additional advantages making the press one which will fulfil every requirement of the most exacting die and plate press printer.

WRITE US FOR FULL PARTICULARS

Auto Falcon & Waite Die Press Company, Ltd.

(Successors to American Falcon Printing Press Co.)

OFFICES AND SHOWROOMS

Rand-McNally Building, 160 Adams Street, Chicago

Factory at Dover, N. H.

PACIFIC COAST SELLING AGENTS—Geo. Rice & Sons, 350 Los Angeles Street, Los Angeles, California.
EASTERN AGENT—S. P. Palmer, 346 Broadway, New York City.

St. Valentine



There is a passion of reverence, almost of pity, mingling with the love of an honest man for a pure girl, which makes it the most exquisite, perhaps, of all human sentiments

L. Malet

Designed and lettered by
F. J. Trezise,
Instructor Inland Printer Technical School and
I. T. U. Course in Printing.

Printed by
The Henry O. Shepard Company,
Printers and Binders,
130 Sherman street, Chicago.

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The Inland Printer

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VOL. XLIV. No. 5. **FEBRUARY, 1910.** TERMS { $3.00 per year, in advance. Foreign, $3.85 per year. Canada, $3.60 per year.

HAND-SET REMINISCENCES.

NO. I.— BY JERRY B. GRAHAM.

AN all-around printer and a good one, early in 1866 I was a new arrival at Savannah, Georgia, from New York city. Savannah then had three dailies — the *Republican, News* and *Advertiser*. I began subbing on the *News*, and had in several strings when a committee from the *Republican* chapel called on me. A serious business requiring immediate adjustment had arisen between the chapel and proprietor, and trouble was feared. New body-type had been put on, alleged to be minion, but it was four lines to the thousand less than minion and way under the scale. The boys were home-made (Georgia "crackers"), and, it being just after the war, knew more about filling "Yanks" with old type-metal than firing type at a galley; but it needed no wise guy from New York to tell them they were being handed something awful. What they wanted to know was what to do, as in such cases made and provided. They having passed it up to me, after careful measurements I suggested that if they would make up a scale nonpareil one way and minion the other it would be about the thing. This plan worked, to the disgust of an old spav. in the front office, who had been allowed to order the new dress upon representing to the proprietor that he could save him some money. The proprietor was not a practical printer, or he would have known better.

Foreman Henry Middleton was in tribulation that day. The Johnny who held the ship-news case had thrown up his job, saying it was "too hard," and for the same reason no one around the office would have it. Plain reprint-pounders were those early-day "crackers." Mr. Middleton put me on the cases for that night, but next day told me to keep them, and told me to use my own judgment as to style, so the department would be reasonably fat. Thenceforth twelve thousand was an average string for the undersigned.

The *Republican* was owned by John E. Hayes, no doubt remembered by relics of the last generation as the intrepid war correspondent of the New York *Tribune*. At the front he was a tireless worker, and a wonder as a reporter, giving the most brilliant, complete and accurate accounts of battles, skirmishes and army movements, and, by sending them North by the first courier leaving headquarters with dispatches, he enabled the *Tribune* to scoop all competitors. People wondered how the *Tribune* managed to print the news one day ahead. Hayes was solid with the generals and corps commanders, because he drew the line on strategical movements and they could trust him. This virtue made him a great favorite with General Sherman, with whom he marched through Georgia and whose tent he is said to have often shared. When Savannah capitulated he was one of the first to enter its lines, and in a few weeks was handing to its unrepentant citizens a first-class, red-hot Republican daily. This was made possible by his finding and the confiscation of a complete rebel newspaper plant that had been stored away early in the war, when news-print ran short. General Sherman turned the plant over to Hayes, who went North and succeeded in digging

up a prominent politician with money and an eye on a Georgia senatorship or something like that. While most of the people were still sullen, rebellious at heart, and not in need of Yankee papers, the city's business interests, stimulated by Northern capital, were rapidly reviving, and afforded commercial patronage that went far toward paying the *Republican's* expenses.

Mr. Hayes, being an irrepressible secession-hater, lost no opportunity to pump hot newspaper shot into the older rebels who were instrumental in forcing Georgia into the fight. One time he got more than he sent, as the sequel will show. Just before hostilities began there were $40,000 of Government funds in the Savannah postoffice, and the postmaster, Solomon by name, was relieved of the cash by a band of guerrillas. Solomon was one of the most prominent and respected of Savannah's citizens, but the *Republican* got after him, alleging that he had connived to turn the trust over to the Confederacy. Hayes was sued for criminal libel. In the suit that followed it was proved that Solomon had repeatedly warned the authorities at Washington that the funds were in peril, and asked to be relieved of the responsibility. The verdict was a fine of $1,000 or six months' imprisonment. Hayes argued that the $1,000 would be easy money and took the six months, writing his editorials from the county jail.

One night he sent in a "must" that made a column. It related that Professor Alexis, a noted far-eastern traveler, was a passenger on the English barque Hindu, reported in the shipping lists as arriving that day with a cargo of silks from Calcutta, India; that the professor had just spent several years in the interior of India and Tibet, during which he had by close investigation gained an insight into mysteries and occult wonders practiced by the mahatmas and fakirs; that among those of which the professor had practical knowledge was power to suspend the effect of flames and heat, by which, like Shadrach, Meshach and Abednego of old, a possessor of this strange secret was enabled to pass through the fiercest flames unharmed; that the professor, being a former college chum and intimate friend of the editor, had been induced by Mr. Hayes to postpone his intended immediate departure for Washington, and at 10 o'clock on the following day would give a free exhibition of this miraculous power in the city park.

Next morning, in the center of the park, where ground had just been broken for the site of a public building, were piled five kerosene barrels. I have a vivid recollection of this fact, for, with the entire *Republican* gang, I wanted to be shown, and, when "the jig was up," instead of going to bed, I had staid up to see the sight. We marched to the park together and had an excellent view of the barrels. Many people had arrived, and by 10 o'clock nearly every inhabitant except the halt and the blind was leaning on the fence or reclining on the green sward. Overlooking the park was the county jail, and the editor's cell window. Seated at a table, he was apparently preparing copy, occasionally glancing at the crowd in an abstracted manner. The crowd viewed the formidable display of barrels in silence, no doubt awed by thoughts of the wonder about to happen. Darkies in droves looked on wild-eyed and open-mouthed, with a rabbit's foot in each hand. But as 10 o'clock went by, and minute after minute elapsed with no sign of the professor, the crowd began to be restless. At about 10:30, a lank-looking Johnny slouched over to the center of attraction and gave one of the casks a kick. It was empty!

For a minute everybody stopped breathing. Then the Johnny mounted the barrel and shouted: "Mr. Mayor, sah, I reckon this heah crowd has been fooled good and plenty. This bein' the first of April, when we-all can stand a little fun, I move you, sah, that we give three cheers for John E. Hayes." And say, those cheers were given with a hearty good will and a tiger.

The incident proved a capital advertisement for the *Republican.* From that day the editor had the passive good will at least of many natives to the manor born who before had hated him. Upon his release he went North for a respite, and incidentally to mend his finances.

Knowing that Mr. Hayes was hard pushed, and that his employees held him in high regard, as the holidays came on the *Republican* manager suggested that, unknown to the editor, we get up a Christmas edition (newspapers were not published then on holidays), and turn the net proceeds over to him, as an expression of our good will. The scheme started in like a charm, and, so far as patronage was concerned, columns and columns of juicy advertising were secured in a day. Then we all worked overtime, and, at the end of a week, on Christmas Eve, had all but the last pages printed of an edition good at least for the price of the editor's fine. Then there came a crash. The last forms were being sent down, when, just as they were put into the slide, the hoist rope broke and the next instant they were in the basement, a fearful mass of pi. The situation was hopeless. The pied matter included the front page and most of the solid reading. With copy destroyed and everybody "all in," the pages could not be reproduced.

On Christmas Day there was a discovery that would make good stuff for "the denouement" of a novel. The slide-rope being a new one, Mr. Mid-

dleton was at a loss to conceive how it could possibly have parted. Curiosity led him to examine the supposed broken ends, and the mystery was solved. The rope had been nearly severed with a sharp knife.

The old spav. in the front office had opposed this enterprise from the beginning, and done everything he could to throw it. He was a dyed-in-the-wool "secesh," and hated Mr. Hayes. Also, as it proved, he was a past master in making a get-away, for after that dreadful Christmas he was never seen in Savannah again.

Written for THE INLAND PRINTER.

EXPRESSION IN SCULPTURE.

BY ANNA M. DENNISTON.

WHEN humanity is called upon, from time to time, to stand at twilight under the evening star and listen to the receding echoes of some clear call that has beckoned a strong man across the border of the world, there is first a sense of loss, and then a silence — the stillness that holds the promise of yet some good that must emerge to bless. With the passing of a bark across "the bar," the incoming wave, through which it cut, has broken with a flood of inspiration for those standing upon the shore. Through the opportunities of study presented by the large and varied collections of the sculpture of Augustus St. Gaudens, shown east and west, since his hand dropped the chisel, new knowledge of the perfectibility and adaptability of this art has come to many who before gave it but little thought. Illustration is here given of the various uses of sculpture, its low and high relief forms — adapted to pictorial uses — and its realistic handling in the round, applicable to the decoration of stairways, rotundas, arches, public squares, building exteriors and so forth.

A fine illustration of the first mentioned form (low relief) is a panel picturing the children of Jacob A. Schiff, a boy and girl so full of breath, life, refinement and charm that the loss of color to make them seem real and human is scarcely felt.

The "Shaw Memorial," an example of the possibilities of high relief, presents the modern man of war leading a motley group to battle. A brooding figure swings above in the air and suggests the thought of the sacrifice and reward of the soldier's life.

"The Sherman Monument" shows the grandeur and success of the round in sculpture as applied to public monumental use. The great soldier is preceded by a glorious "Victory," vital and strong, stretching her arms toward the sky, thus identifying the hero and his characteristics and associating them by rich symbolism with heroic deeds.

When, however, we would steal away from the world and find a secluded nook, sacred to the memory of some one who has gone to "rest beside the road," marble speaks still a word that awaits interpretation. The seated figure over the tomb of Mrs. Henry Adams, in Rock Creek cemetery, is a "Marble Silence," an eternal "Patience," a love too deep for words, a thing that by the force of its



MONUMENT — U. S. STRATTON,
Stratton Park, Colorado Springs.
By Miss Nellie Walker.

restrained struggle at last forgets the mortal to find immortality. This is called by some the greatest existing result of effort to express the deepest in human thought by symbolic representation.

Thus we find that, although the general idea of sculpture is that it is most abstract and far removed from the practical and active world, it does in fact come constantly into the lives of busy people, and although in our day it seems enough that any one individual should gain sufficient poise in the midst of the hurry to do one thing well, the past has brought forth men who not only wrought in marble, but builded, painted, and sung in immortal verse. They, however, belonged to "the good old times." In this, our new world, there rises against the sky, here and there, a gaunt black frame. A covering creeps up and hides its ugliness, and soon it becomes a part of the great mass and contour which represents a city. To many this is but a sign of commercial activity and prosperity, but to others it means so much more opportunity for the placing of works of art of various kinds. All enlargement, building, parkmaking and the like, provide new avenues through which the art of the time may find expression, and thus for an increase of a general esthetic culture, promising much to the future.

While the public is absorbed in the interest growing out of a completed life story — illustrative of the scope of achievement afforded by a subject and compassed by an individual — the busy workers of the hour are plying their chisels and bringing forth life and beauty where before were only cubic feet and inches of marble.

An eminent sculptor has been quoted as saying that every artist should step aside from the practical work of life occasionally and do some independent thing, "without hope of reward or fear of punishment." However enjoyable a line of work may appear to the uninitiated outsider, an "ideal" is forever ahead for the artist himself. The "commissions," the things the world "orders," are very satisfactory — at least, let it be hoped, to the "world" — but there is always an angel instead of a skeleton in the closet of an artist.

"This that I do now," he says, "is a commission — my practical work — which I execute as requested."

"Good!" says the "mere man"; "so you are prosperous, are you? What more do you want?"

"I want at least that," replies the artist — in this case a sculptress — as she turns and places another bit of clay upon the curve of a neck; "but when I have a few months away from the commissions I am filling, I shall work out some of the ideas that I have in mind."

So, the thought disentangled and free before the task in hand, is the one which produces really great and feeling works of art. In one of these free hours the statue called "Her Son" was produced by Miss Nellie Walker. It is a two-figure group, the distinctive quality of which has scarcely been paralleled in subject and treatment. The boundless hope of the youth of the world is transfiguringly expressed, and so also the selfless wonder and unrestraining love of motherhood. It seems natural to call this "universal motherhood" and "universal childhood," so broad is its conception. Under the mellow glow of a sky-light in a large studio building this artist spends her days. Her attitude is that of the simple concentrated worker, about whom linger none of the signs of temperamental impulse. Here is the type of mind which creates but a day at a time in the repose of the moment. It has been said that there is "nothing new under the sun," but it would seem that there is. A sculptress, one who shapes the plaster with a touch as soft as that with which a mother brushes her baby's cheek, and who forms the curve of a neck or the lines of a brooding face as lovingly as she might lay an infant to sleep, astonishes the seeker after special sources of her inspiration as an artist, by the denial of any great motive or influence, and makes the laughing statement that she began to work in marble as a girl to "get rid of washing dishes." This is new "under the sun" — safe to say — but it is also great, exactly what the art of the time requires; not only the spell of vision which makes seers of men and women, but the calm of an ordinary and unaffected process as an atmosphere for its development. The age calls for minds that work by steps with natural simplicity. The work of this woman, while but just begun, has its message and shows the combination of a painter's and a sculptor's skill in one.

HATS OFF TO THIS MAN.

In every newspaper we pick up we're sure to find a lot of gush about the man behind the counter and the man behind the gun; the man behind the buzz saw and the man behind the son; the man behind the times and the man behind his rents; the man behind the plowshare and the man behind the fence; the man behind the whistle and the man behind the cars; the man behind the kodak and the man behind the bars; the man behind his whiskers and the man behind his fists; and everything behind has entered on the list. But they've skipped another fellow of whom nothing has been said — the fellow who is even, or a little way ahead; who always pays for what he gets, whose bills are always signed — he's a blamed sight more important than the man who is behind. All we editors and merchants, and the whole commercial clan are indebted for existence to this honest fellow man. He keeps us all in business and his town is never dead; and so we take our hats off to the man who is ahead.— *"Exchange," we read, but we suspect it is a copyrighted jingle by Walt Mason.*



HER SON.

By Miss Nellie Walker.

Written for THE INLAND PRINTER.

BUILDING AND ADVERTISING A PRINTING BUSINESS.

NO. II.— BY HERBERT H. STALKER.

SPECIALIZE. Let your equipment dictate your business. Don't let your business dictate your equipment. Typefounders and printing-press manufacturers are getting rich. How many of you printers are? Whence this cry, "There's no money in the printing business"? Here is the reason. In the mad struggle for existence, you are straining every nerve to get this job and that one. You take anything you can get, and turn the shop upside down to get it out. Sorts are ordered from the typefounder and bigger presses from the press manufacturer. Away go your profits in equipment, while you wear last year's suit and your wife buys a $5 hat instead of the $20 one she wanted. I know, for I've been right through it.

Take a half day off and calmly size up the situation. What kind of work is your present equipment best adapted for? How much of it can you produce in a week's time? What is the approximate profit on the amount? How much work of this nature is there in your city, and how much can you reasonably expect to get? What are the chances for development of more of this kind of work? Under a proper system, how much more of it could you handle at a fair profit with the equipment you already have? What kind of work do you take most pleasure in producing?

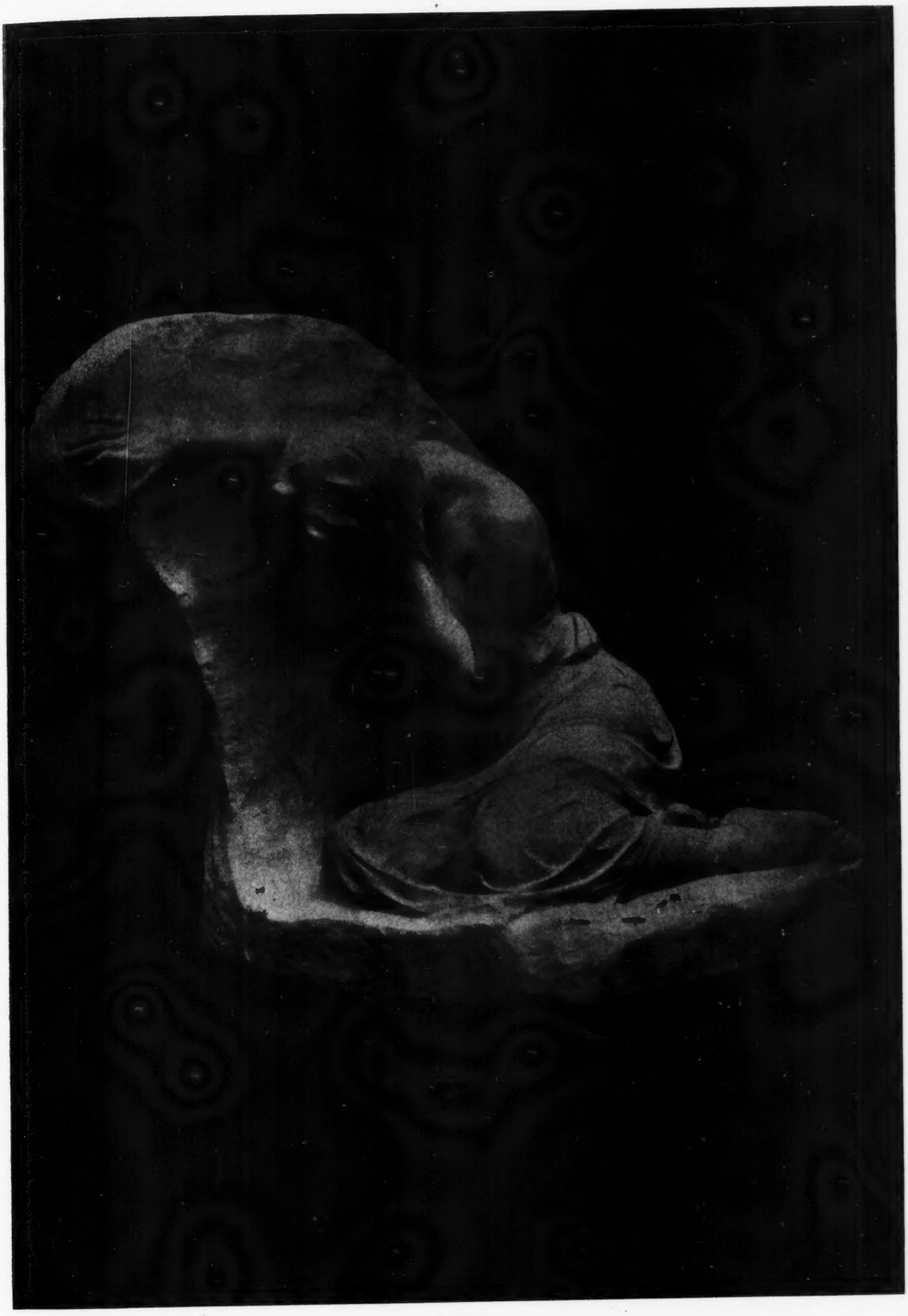
These are all questions you ought to face and solve. When you have settled them, adopted a policy, selected a specialty, get down to work and bend every energy in that direction. Specialize. Let people know you specialize. Excel in your specialty. Do your special kind of work so well that the other fellow won't have a "look in." Add new type when the old is worn out, but add the kind best suited for your specialty. Yes, add presses, too, but you'll find that under a system, a set policy rigidly adhered to, that you'll buy sorts less often, and proper management will cut down the necessity for throwing all your profits into new equipment. Don't try to do cylinder-press jobs on 14 by 22 Gordons. You will lose money, strain your press and get nothing for your trouble but a reputation for medium or poor work. The best platen pressman living can't compete with ordinary cylinder work. Yes, I know you need the money, and it's hard to turn them down, but grit your teeth and do it. You will only be the better able to handle the fat-profit job that will come in to-morrow.

Once, a number of years ago, I printed an eight-page church paper, each page 6 by 9, on a 12 by 18 Gordon. I never got it out on time, used corks and strings galore to stop slurring, and never did a really creditable job, although my reputation for good work was A1. When I finally lost it, it most broke my heart, but I came to regard it later on as a blessing, and it was. For it started me thinking, and I stuck to small work ever after. And I'll say right here, that if you can keep five or six Gordons humping nine hours a day and get any kind of a price for your work, the $20 hat for wife will be easy, and a new suit won't reduce your bank account perceptibly.

And then, let me suggest something else. Nine out of ten employing printers in small and medium sized shops (and I'm writing principally to this class) are nearly always found in the back room doing the work of a $12 to $18 printer. Saving the price of a man? Not much. You are wasting opportunity. If you were only good for a job at the case you wouldn't be in business for yourself. You are in business because you are above the average. You have ambition — talent for bigger things. Why waste your energy on something you can hire done at a price half of that you are worth in the front office, or on the outside? You are only worth a good journeyman's pay at the case or on the press. You are worth from $30 to $100 on the creative end — the selling end of your business. How in the world are you going to plan ahead — how are you going to lay plans for a larger business when you are tied down to detail?

Break away! You will never regret it. Throw the burden of detail on the shoulders of a good foreman. You get busy with your thinker. Plan ahead. Think of new ideas. See your customers. Keep in touch with them. Have time to devote to them. Have time to watch your collections. Have time to think up good advertisements. Take time to study how to get more profit out of your plant — how to make it produce more on the same expenditure. In these things you will find plenty to employ your time profitably, and results will more than warrant the expense of the man who takes your place in back.

This is not theory, brother. It's fact. And it's nothing new. It's only what other good business men do. It pays or they wouldn't do it. There is no reason in the world why you should not conduct your business along lines followed by those in other branches of trade. No reason in the world why you shouldn't have time to mingle with your fellows, in clubs, boards of trade, lodgerooms, etc. No reason why you should not rank high with the prominent and public-spirited citizens of your community. While these things take time,



GRIEF.

Graceland Cemetery, Chicago.

By Miss Nellie Walker.

they all combine to give you a standing and a prestige worth much more to you than the hours devoted to them. Don't misunderstand me. I have nothing but contempt for the man who does these things for profit or personal aggrandizement. Do



SENATOR JAMES S. HARLAN,
Statuary Hall, Washington, D. C.
By Miss Nellie Walker.

them for the love and good will you bear your brother man; do them for the good you can do in building up your locality; do them for their broadening influence upon your character and life. If you do them with these worthy ideals in mind, the reward will come of itself, without your seeking it.

And so, I conclude, think it over. Sit down some night after the power is off and the boys have gone home, and go over the matter. Wander back among the cases and the presses. Let your mind have full play. Think of what you would like to accomplish. You have been so full of present duties for so long, that you have sort of lost track of the ambition that once possessed you. Get it back. Just go at it and figure out a plan. Determine upon the policy you will follow. Then, with all your power—all your ability—all your soul and enthusiasm "go to it." And success will attend.

(To be continued.)

PROFESSOR GOLDWIN SMITH.

The retirement of an independent journalist, the relinquishment of his chosen task on the part of Professor Goldwin Smith, has attracted an amount of attention that would have been highly flattering to a man susceptible to flattery. No publicist's pen has ever earned a better right to honored repose than that of this sturdy octogenarian citizen of the world. Characteristic indeed was the inscription he chose for that handsome seat of polished stone which in the early days of Cornell University he, the former regius professor of history at Oxford, and at that time the honorary professor of history at Cornell, caused to be built under a wide-spreading tree on the campus. "Above all nations is humanity" ran the legend on its back. The humanist who devised, or selected, that inscription also gave to the infant library of the young college his own collection of ten thousand volumes, sending back to England for the books when he discovered the sore need of Cornell. But the publicity given to the act by the American press disgusted him, and he complained that he was being made ridiculous in the eyes of England, where it would be held as utterly absurd to speak of his modest collection as a "library." Like all men with the gift of penetration and a command of language, he has made his enemies; but one strongly suspects that he prefers the anathemas of the unintelligent to their commendation. It is greatly to be hoped that cessation from routine work on Professor Smith's part will not mean a total suspension of writing activity.— *The Dial.*

THE NEW ENGLAND LANGUAGE.

A writer in the New York *Times*, in search of information, asks these questions: "Why, even in Boston itself, is it common to ridicule the cockney habit of prefixing a false 'h' to words beginning with a vowel and of decapitating those beginning with an 'h,' while, from Beacon street to Bangor, the parallel custom is universal of treating all words ending in a vowel sound to an unearned 'r' and of curtailing all words ending in 'r'? From lecture platform and pulpit it is usual to bear, throughout New England, of villers, pillers, sofers, lor schools and ror eggs, while the same people speak of taking a cah to the station to buy a ticket to Bah Hahbah. One intelligent young stranger, for example, was much surprised to learn that the university which specializes upon pedagogy in Worcester, Massachusetts, the principal building of which bears a prominent clock tower, was in reality not 'Clock University,' as it is universally called there, but Clark University."



Photograph composition by Helen Ashley.

REST.

Written for THE INLAND PRINTER.

LANGUAGE WHIMS AND FALLACIES.

NO. II.— BY F. HORACE TEALL.

THE notions here considered as whims, and the reasoning treated as fallacious, are not merely such as will be recognized by everybody as whimsical or false. Everybody has some thoughts and performs some actions that are peculiar, and some that are merely odd or strange as judged by other persons. This is true in regard to all human affairs, and no less true as to language than in any other connection. And a most important lesson has still to be learned by most of us, though a few have already learned it pretty thoroughly. It is that of toleration and charitable respect for other persons' opinions and methods of reasoning.

At the moment of writing this an incident has been heard of that illustrates the need of learning this lesson. Two men are said to have disagreed about the use of two names for the same thing, one averring that one of the names is incorrect, and the other insisting that it is not, the dispute finally ending in a physical encounter in which one contestant at least received a black eye. Now some men will fight over almost any trivial disagreement, but a mere difference of understanding about words is the silliest cause for fighting imaginable. And yet, from the beginning no other cause has been more provocative of acrimonious expression, often with no real basis beyond the mere fact that different persons gather different impressions from the same circumstances, and each insists that his impression is the only right one.

But the writer does not intend to preach, nor to prescribe any particular practice. He has no right to do so. He merely has an idea that he has thought of his subject in a way that may be interesting to others, and helpful to some, through an attempt at elucidation in detail. Whim and fallacy are things to be avoided whenever possible, yet they have been, and probably always will be, potent factors in the making of language and the establishing of conventional language uses.

Some of the notions about language that are most likely to work harm, through communicating false impressions, are promulgated by the men who are rightly esteemed as highest authorities. The average man simply must depend on some authoritative source of information about matters that require special study or research. He had better accept and adopt unreservedly what his chosen authority says about such things, at least until some one shows him conclusively that the authority for something different is more credible, as through knowledge of later development, or discovery, or even merely clearer statement of the same facts. But many questions of language usage, such as spelling, may better be decided by reason regardless of mere authority, or rather by acceptance of the form chosen by a lesser authority as against that of one generally considered as higher.

The preceding paragraph contains an expression that has been subjected to severe criticism, which is persistently repeated. It is the phrase "had better." Some time ago some one conceived an idea that this is not grammatical, and insisted that it must be "corrected" to "would better." The change appealed to some others, and the insistence upon its adoption was echoed and reëchoed, and recently one of the would-be reformers wrote to a newspaper, telling how much surprised he was at finding that even now "had better" appeared occasionally in print. He had thought that by this time every one had learned that it was not good. If he had taken the trouble to ascertain what the best grammarians say he would have learned that he was wrong. No better authority can be found on such questions than Greenough and Kittredge, who, in "Words and their Ways in English Speech," say: "In the case of idioms like 'I had better,' one frequently hears the objection that 'had' will not parse. As a matter of fact, it will parse, easily enough, if one knows how to parse it. But the objection would have no validity even if the phrases were grammatically inexplicable. The grammarian has no business to object to an established idiom, for idioms are superior to paradigms and analytical diagrams. Grammar was made (pretty imperfectly) from language, not language from grammar." They say just before this, "Thus, 'I would better go' is positively ungrammatical." The whim, or fallacy (it is both whim and fallacy), that this good old idiom is not good, has caused a great deal of useless worry.

An assertion is made above that means that we can not always comfortably accept every dictum of an authority. It is not a new assertion. We learn from the Century Dictionary that Sir Thomas Browne said, more than two centuries ago: "The mortallest enemy unto knowledge, and that which has done the greatest execution upon truth, hath been a peremptory adhesion unto Authority, and especially the establishing of our belief upon the dictates of Antiquities." It is the reversion to antiquity that has caused recent lexicographers to prefer the spelling rime rather than rhyme. Rime was the original spelling, but rhyme has been used so long that a vast majority of English-speakers even think that rime is only an ignorantism. Those who spell rime are certainly not in error,

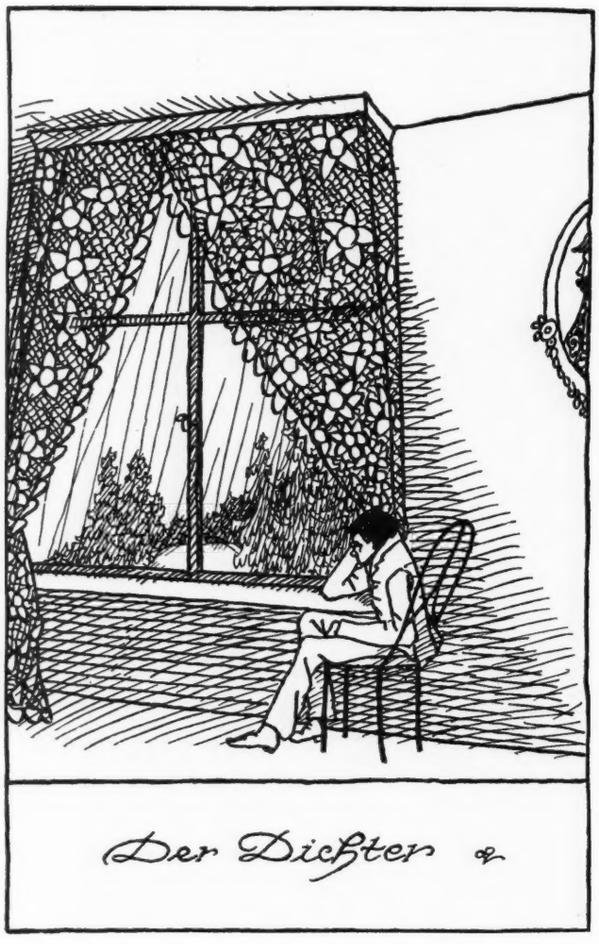
but the writer is one of many that will stick to rhyme. He is also one of many who do not believe in spelling defense and offense unless we also adopt fense, and who would not revert to iland instead of island unless we have dout instead of doubt, dum instead of dumb, and drop out all the letters that have been similarly introduced into words that originally did not have them. And the same principle carried out logically would make us say a napron instead of an apron, an ewt (or as would now be proper, a ewt) instead of a newt, and to make many other similar changes. All of which really means that the writer had rather keep them all as they are.



SCULPTURE — "AGONY."
By Auguste Rodin, Paris.

On the contrary, most lexicographic authority favors bastile as English over bastille, and yet bastille is the better spelling, as it is simply the French word taken into our language without change in sound, or at least with only such change in the vowel of the second syllable as to give a still stronger reason for the original spelling. Similar etymological reasons favor guerrilla, not guerilla, and some other forms not always chosen by our lexicographic authorities.

Our subject is suggestive of thronging details that will not submit to circumscribed generalization, and we hope to present some of these details interestingly in following articles.



THE POET.

From *Deutsche Kunst und Dekoration.*

TYPE-HIGH BLOCKS.— The *British Printer*, in a recent number, remarks: "The average plate is apt to be sent out pinned to an oak or mahogany block which has little pretension to accuracy, and frequently in the plate itself there is almost as great a variation." This may be true in England, but the printers on this side of the Atlantic may congratulate themselves that it is a condition foreign to American foundries, where great care is taken in this matter.

Written for THE INLAND PRINTER.

THE GORDON PRESS AND TRADE GETTING.

BY A. COSTELLO.

THE usual "compliments of" on any kind of printed matter, unless the matter is really meritorious, is only a waste of ink, time and energy. Meritorious printing is seldom, if ever, found in ash-barrels and kindred receptacles. Good thought brought out with good printing gains too many friends to suffer neglect. Good thought may be originated or it may be selected from the literature of the past and present. The printer's ability to create a demand for his work is displayed in the way he dresses thought typographically. Holiday ideas set out with fine taste make trade. The sentiment of Christmas is all pervasive. Every one responds to it and every one desires to give expression to its spirit. A neat folder issued by the printer, in colors, with a list of the festivities of the season; Christmas services, by whom and where; New Year celebrations and similar matter pertaining to the locality is appreciated, or should be, and cherished. It is idle to think that a printer in a town of from 1,500 to 2,500 will not get paid manifold for the enterprise he shows in this way by anticipating the wants of the community. This is meritorious matter, and merit wins in the long run.

There will be days of feasts and fasts, all of which the churchman or churchwoman will find in church literature, but such at times is not handy —and here is where the printer's enterprise comes into requisition. The butcher, the grocer, the dry-goods man may see fit to take a thousand or so, with his compliments subjoined. The printer's line appears, of course, and he is advertising himself, making business for the customer, and in this way obtaining a profitable influence. There are many ways of making the Gordon press back up imagination and business instinct, and these few suggestions should stimulate printers, now that the Christmas season is past and the new year is well started, to reflect on the things they might have done. Take time by the forelock, set down on a sheet of paper all the seasons and anniversaries or events that are celebrated in your community and plan your printing campaign in advance. You will find it a fine mental tonic, and it will put ginger into your business.

To get the best out of your Gordon press you must be in love with it, or your pressman must be. Just as the engineer with his engine, the sailor with his ship. There is a responsiveness in material things.



"COQUETRY."

By Arthur T. Williamson, Chicago.

Written for THE INLAND PRINTER.

OLD BILL TAKES PART IN A "SESSION."

BY A. J. CLARKE.

"HE was nutty in nine different ways, and lazy," said Old Bill. "I don't blame him for bein' nutty, because that's somethin' that none of us can help, and we all got it one way or another, but a lazy man is close kin to a barnacle and in the same class as a dead one, except that he takes up a lot more room and is not near as productive." This during a session of the Backcappers' Association, which meets any old place, and always has a working quorum whenever two or more of the printing fraternity meet.

They had just conferred a degree on some absent brother, the degree of laziness and incompetency. Laziness isn't generally considered a sin by the profession (until they become employers), but the man who is "incom*pe*tent," as Bill puts it, is a pariah among his fellows.

"I don't think," Bill continued, "that in any other profession so many human freaks develop and come to flower. The printin' business seems to exert a influence over the guys that go into it that makes them in many ways interestin', like strange bugs and artic explorers and things.

"Jake, the binder, who blew into our shop a while back, for instance, and who insisted on havin' the prefix 'Mr.' attached to his cognomen. He takes the job with a noise like a circus is comin' to town, and we're goin' to have such a bindery as never was before. He orders a new marbling outfit, although our other binders considered marblin' out of date, and a lot of other stuff that's absolutely necessary before he can turn a wheel. The ruling-pens and apparatus that his predecessors had found ample, were just junk to him, so he orders an entire new outfit (the boss bein' easy). He's goin' to do this and he's goin' to do that; all the benches must be moved, the ruling machine turned around to get the proper light, and the blanket washed.

"He don't see, for the life of him, how anybody ever got out any work under old conditions, and we're expectin' marvelous doin's out of the bindery; but what happens? When he gets things topsy-turved the way he wants them, and all the new stuff in, he's tired out, gets cold feet and blows away to put some other shop on the bum.

"I says to him one day when I was in a hurry, 'Here, Mister Man, is that headin' you wanted,' and he drops everything, swells up like a frog and says, 'Mr. Collier, if you please. They's a dignity,' he says, 'about my profession that I'm goin' to preserve inviolate, and the courtesy that one man owes to another, that of addressin' him by his proper name, I'm goin' to demand always from my coworkers,' he says, like that, earnest like, and red in the face, and what few jobs he does while he lingered with us he spoiled. He must have got his trainin' in a ladies' seminary.

"Everybody in our shop is 'Bill' to everybody else, and the smarter he is the less he cares what he's called. Jake Rafferty here, for instance, everybody calls him 'Gus' or 'Happy,' and he's probably the brainiest mug in the shop, accordin' to his own autobiography, and he don't care what appellation he sails under, especially if there's a noise like a drink in the wind."

"I guess I buy as much drinks as anybody," said Rafferty, with heat.

"Sure you do," said Bill, "but you seem to have had a paraletic stroke in your buyin' arm this evening."



"I guess I buy as much drinks as anybody!"

"The queerest specimen I ever met up with," said Sykes, whittling off a chew for himself, as there didn't seem to be any drink in sight, "was a printer who worked in Chicago a long time ago. He had dead feet, and they were sure dead, without any chance of resurrection—can't nobody work in the same alley with him.

"Of course, we're delicate about tellin' him of it, and, besides, he's a great big husky guy, so we suffer in silence, until our delivery comes in an

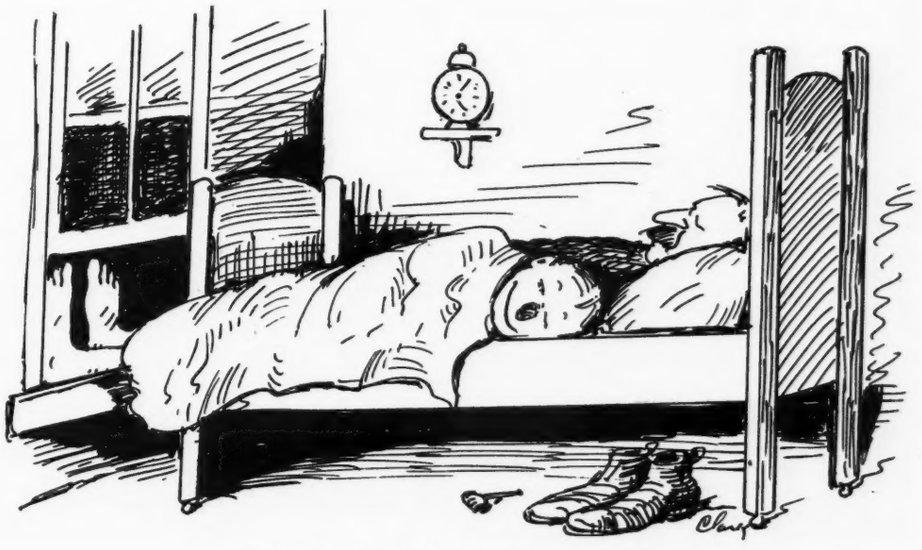
unexpected way. He has a room-mate, who insists on him sleeping with his feet out of a window, for sanitary reasons, I suppose, and one cold night the mug's feet freeze, so he can't work no more. I tell you it was a big relief to us when he failed to show up."

"How did he discover that they were froze?" asked Bill, a little incredulous.

"I dunno," answered Sykes, "but I believe his toes fell off when he was pulling on his sox."

"You ought to be an artic explorer, Sykes," said Rafferty, "and I, for one, don't believe you are always absolutely truthful. Anyhow, I'd rather hear Bill lie. Go ahead, Bill, you were tellin' about the binder."

"That's all about the binder," said Bill, "and my last remarks were not about no bookbinder, but were a vigorous appeal to any generous instinct that might still lurk in that fat head of yours. I hinted that your buyin' hand was gettin' ossified, or something like that."



"Insists on him sleepin' with his feet out of a window."

But Rafferty was obdurate, and Rafferty was the only one who had the price, so Bill continued:

"There's lots of other freaks I could mention (present company excepted). There's the foreman you find in many shops who spends a life of continual worry for fear the pressman will get too much impression on his jobs. First thing, when you show him a proof, he turns it over to see if the impression shows through, and often forgets his own business, which is to look for typographical errors, and passes a job with a mistake in it while he worries about the pressman's business.

"In some shops, to save this kind of a guy much heartache, the pressmen stretch their proofs over the wheel of the press before submitting them, and there's never any sock on the O. K. sheet.

"And then there's the mug who nurses his type as though the art of castin' new type was lost. You'll find him mostly in small towns, but often he's bearin' all the burdens of a big shop for twenty-five plunks a week. He knows every character of every font in the shop, how much it's worn, and what characters have any imperfection. If there's a letter broke when the pressman shows a proof, he swears that the pressman must have beat it with an ax. He keeps the script in cotton, saves all the good type for some future special job that never comes in, and has fits whenever a letter gets smashed. The saddest minute of his life is when he is compelled to put anything in the hell-box.

"This is the same fellow who used to, when he was a journeyman, carry special sorts in his pocket, so he could beat his brothers to them. Generally, he wears boots and don't smoke nor drink, nor have any of the failings that make printers human and likable.

"There's another boy who deserves mention—the religious guy, who looks for moral tone in his help and expects them to work overtime for nothing. He paints word pictures of the glory of honest toil and pushes them to the limit so they'll get lots of glory.

"I worked for one of them a long time ago, when I was a kid, and it's the only job I ever got fired from. He was an old guy with a wig, and whiskers like a goat, and *stingy*.

"He used to get to the shop at seven in the morning, and rubber all day to see that no one killed any time. So, his help labored a lot to beat him at the game, and they had good success, too. I don't know any shop that had so many 'eye-workers.'

"How I got fired was like this: I'm just a crazy kid, handy at caricature, and one day when business is slack and I'm killin' time behind a press where the old man can't see me, I make some poetry and pictures of the old man like this," and Bill rapidly sketched the following libel on the old man:



THERE WAS AN OLD FOGY NAMED DEAN,
AND HE WAS INFERNALLY MEAN.



HE LIVED ON 'HAM SANDS' AND THE LIKE,
AND AT THE FEEDERS DID WOEFULLY PIKE.



BUT ONE DAY HE DIED AND NOBODY CRIED,
AND THE DEVIL STUCK HIM ON TO A SPIKE.

HIS OFFENSE.

"That's about how it looked, but the original was highly colored, and the old man probably kept it for a souvenir. After gloating over it for a while, I puts it in a drawer in the cylinder press and forgets it.

"There was a bookbinder working in the shop who didn't care a lot for me, because I had swiped his best girl away from him (me havin' winnin' ways with the girls), and somehow he gets this dope and packs it to the old man, and one fine day I'm called down to the office, expectin' to get a raise or something like that, and there sits the old man with his wig all mussed up, and the whitest mad look on his face I ever see.

"My poetical effort was propped up on his desk so the sun shines on it, and he points a skinny finger at it and says, 'Did you make that?' I see there's no way to lie out of it, so I do the George Washington stunt and says, 'Sure, I did, but the thing wasn't intended to go to you; and it's funny from my standpoint. Anyhow, a little thing like that hadn't ought to eat on a grown man, and it seems to me,' I says, 'that the defendant in this case ought to be the mug who packed it to you.'

"Well, there wasn't no Washington in the old man. He grits his teeth together and says, 'I've about concluded that your talents fit you for some more exalted position than we shall ever be able to offer you, and, for your own good as well as any small satisfaction I can get out of it, I have accepted your resignation, to take effect immediately.'

"And so I was fired. I wouldn't have cared so much, except that I see the binder mug buyin' himself a drink and celebratin' the event, as I went home that night, wiser and sadder."

"I was hoping that you were about to confess that you had been fired some time for incompetency, Bill, or I wouldn't have so patiently listened to the sad story of your life," said Rafferty. "Don't you ever go against any dopy pressmen during your vast perigrinations? Looks like you give the ink-puddlers a shade the best of it, when your backcapping apparatus is working. I see you shoot it into the machine man and the typesticker frequent, but you never open your yap about your own craft, except to exalt their numerous virtues. Don't they never fall down on nothing?"

"Sure, they do," said Bill, "but always when you sift it down they's somebody else to blame. You can't never trace nothin' to no pressman. If a job smuts or offsets, the ink or the paper is rotten; if a lift is turned wrong, it's the feeder's fault. If type pulls out, it's a faulty lock-up, and if a job is short, they been spoiled in the bindery, because it's well known that the press-counter can't lie; and when a press breaks, it's always due to an old flaw, as any good pressman can easily demonstrate.

"I never see a pressman fall down but once, and that was when a capable fellow I knew was sent out to erect a cylinder press for the first time. He worked on it for two weeks, and then sent back word that it was evident from the strange-looking

stuff he had left over that they had mixed a flying machine with the press when they shipped it.

"But then, erectin' presses ain't a pressman's business, and there are plenty of good men who never had occasion to take one down or put it up. Generally, though, a pressman is a good all-around mechanic, and he takes a whirl at a news press or jobwork with equal facility."

"I don't know, fer the life of me," said Sykes, "how any of them are contented to stay in the business, instead of attaining some higher eminence, where their exceeding brilliance could properly illuminate the world. They're versatile, no doubt, but so are printers—a large majority of them take a shot at any old kind of printing.

"But mostly out of the country comes the guy who can do a little of everything, and he's of no use nowadays. When he blows into a modern shop, if he ain't a machine man or a job man or a stone man he ain't got a look in.

"And maybe the specialist ain't against it when he hits the country. I'm working one time in Redlands, California, in one of those dinky shops where they get out a weekly and do jobwork, and a hobo blows in looking for work. He's out there because he's afraid to stay any longer in a town where they sell booze.

"Well, the old man and myself were hurried to beat the band, getting out the paper, and the old man says to the hobo, 'Get off your coat and go to work. There's a card to be printed this afternoon, and you can set it up, put it on the Gordon and run it off.'

"'Hell,' says the hobo, 'I ain't no pressman, and I don't think I can set the card so you'd like it. I ain't no job printer. I'm a straight compositor.'

"'For God's sake,' says the old man, 'where did you come from?' 'I blows in from Los Angeles,' said the hobo. 'Well,' says the old man, 'get to hell back there again. I got an errand boy who can *print*, and he'll be back in time to print the card.'

"Now this man, probably, was a good straight typesticker, but out of the book or newspaper shop of absolutely no use. The straight compositor is about to follow the Indian and the buffalo."

"We'll all be in the Indian and buffalo class soon," said Bill. "Accordin' to the dope our union is sendin' out, we're all about to be victims of tuberculosis. They're goin' to build a sanitarium, with lots of ground around it, where us old stiffs, after we have shot ourselves incapable with booze, can lead the pastoral life, hoe spuds, and herd the lowin' kine. The only thing I don't like about the proposition is that we have to pay for it ourselves. We have to be consumptive to get in, and we must be without family or friends to care to get in. I never knew any pressman who had consumption, but I've known plenty of booze-fighters who were worse off than if they had it. A consumptive can't lick his wife, and he's only in his own way, but the victim of strong drink he most often musses up the happiness of every one he does business with; he licks his wife, neglects his children and beats the groceryman."

Rafferty here sees a good chance to take a slap at Bill, and breaks out: "What your union needs, Bill, is a Keeley institution instead of a sanitarium for lungers, and, incidentally, they ought to raise a fund to buy decent workrooms for the many unfortunate newspapers, who, through poverty, compel their men to work in cellars that are dark and insanitary. There don't seem to be any reason why a pressroom should be like the roasting-room in a gasworks, but it often is."

This summing up of the pressmen's needs seemed to fully satisfy Bill, and, contrary to custom, he made no retort. "I'm seein'," said he, "a bunch of lunger pressmen herdin' sheep with an ink-knife, and makin' this sanitarium joint self-sustainin'."

"Let's change the subject," said Rafferty. "Did you fellows ever hear the story of the Cousin Jack and the grasshopper?"

"No," said Bill, "and we don't want to hear it. I been leanin' agin this post chewin' the rag for a hour now, and I was dry when I located. Let's go into Harmon's, and, if Rafferty buys, we'll let him tell the Cousin Jack story. If he don't maybe I can stand off George."

And so the bunch blew away and the session was at an end.

MISUNDERSTOOD.

A little reflection, and even a superficial knowledge of conditions, would enable any man to realize that organized labor, as such, is a necessary force in the industrial development of the country. Employers recognize this fact, and not only freely admit it as individuals, but write their approval in the principles of their various associations. As the New York *Commercial* says, editorially: "The President would have to go a long way in these United States and search long and diligently before he could lay his hand on any employer of prominence and standing in any community who does not share his own belief that the primary purposes of labor unions are good — that such organization is wise and commendable in every way; it is only when the unions resort to vicious practices that employers condemn them." Last month, in commenting on the President's Chicago speech, we ventured the hope that he had been misquoted — now, with a more mature view of the situation, we are inclined to believe that President Taft's advisors on this particular question inadvertently used the term "organization" instead of "leaders of organized labor," an entirely different thing. A misplaced comma can alter the fate of a nation — a wrong word may lead to the downfall of even a presidential ambition.—*American Industries.*



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A STORMY SESSION — THE RADICAL.

Drawn for THE INLAND PRINTER by J. T. Nolf, ex-printer.

The Inland Printer

A. H. McQUILKIN, EDITOR.

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Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

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Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

W. H. BEERS, 40 St. John street, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

THE joys of looking forward to leafy June are not enhanced by the reminder that your Uncle Samuel is thinking of collecting his corporation tax about that time. Old-fashioned folk who have been content to remain as mere firms or copartnerships can watch the struggle between the Government and the corporations with equanimity.

THE price-cutter who thinks his specialty is a form of business talent, has his mental eyes on the ground. If he would look up and around he would see that when he wishes to shake the habit his customers and the general public will prove obstacles. The patron of the price-cutter seldom reforms — because he is not that sort of a man.

THE printing trades are menaced by the proposal to raise the rates on second-class mail matter. The periodical publishers are gathering data to assail the assertions of the authorities. Every person connected with the allied crafts should get busy. He should attend meetings called to discuss this issue, and, above all, write his congressman and the senators from his State protesting against the change. Write the letter of protest now.

OUR friends the union pressmen seem to be disposed to indulge in a time-honored practice. Recently the membership voted in favor of establishing a tuberculosis sanatorium, and now the official organ is printing communications from members protesting against going ahead with the work. The reasons are various and perhaps correct, but this is a poor time to speak. If the opposition makes any progress in its crusade against the home we shall probably see a lively squabble in this union — which won't be especially novel, either.

THOSE who have investigated the subject from that particular angle, say that type pressmen succeed better on offset presses than do lithographic pressmen. The reason for this is said to be that the first-mentioned have acquired a greater knowledge of mechanics, which they can apply to the long-hoped-for rapid press. So convinced is the educational commission of the pressmen's union of this, that it is urging its members to bestir themselves in proving their aptness to qualify as offset pressmen. We are pleased to record this item, which speaks so eloquently of human progress. When Walter set up the first steam press, we are told the work was done secretly for fear the hand pressmen would demolish the new machine. Mr. Walter may have been unduly alarmed or over-

Spokane Public Library

cautious, but we may be sure he would not have taken such extraordinary precautions had there been any of the spirit among the pressmen of 1814 that is manifest to-day.

THE person who is charged with the responsibility of purchasing supplies should read the advertising pages with both eyes. He may not be immediately in need of machinery or supplies, but an advertisement may have the hint that will solve a problem that worries. While an immediate want is being thus satisfied, the germs of ideas are being absorbed that will fructify in good season. THE INLAND PRINTER'S advertising pages surpass any printing exhibition held here or elsewhere. That portion of the magazine constitutes the graphic arts man's market place. The wise man looketh through it, much as he would parade through a bazar, to see what is doing.

THE action of the typographical union at Providence, Rhode Island, in indorsing the Red Cross in defiance of the State Federation of Labor, is deserving of commendation. When the federation refused to pass the resolution offered by the typographical union it declared to the public that, no matter how worthy the cause, aid could not be given it if thereby the policies of the federation were affected. On the other hand, the printers, who were, according to union theory, direct losers on account of the absence of the union label upon the Red Cross stamp, were unanimous in offering to sacrifice their interest to the larger one — that of aiding in checking the ravages of the white plague among their fellow citizens. It was one of those cases of "rising to an occasion." And the printers rose.

NOW AND then we hear of some employer having trouble with his employees when introducing a cost system. Such a change in method presages many surprises, but if the employer will take a sensible view of it he should have no difficulty. We believe that, ultimately, cost systems will inure to the benefit of the employees — that is, if they have the gumption to market their labor properly. That aside, the employer should on introducing new methods explain to affected employees exactly what he wants to do. If he does not, how can he reasonably expect the best results, even if his reticence does not provoke suspicion, which in turn breeds obstinacy? To merely inform a compositor, say, that hereafter he shall put down the time consumed on each job, is analogous to telling him to set a few lines in a certain series without giving him an inkling whether it is for a card or a title-page. Men as intelligent as the general run of printing-office employees are entitled to more consideration. They are human beings, and remembrance of that always pays. The heart and soul of them should be touched. When they are, confidence is established and distrust vanished, and, in ninety-nine cases out of a hundred, the employee will do with a will what he is engaged to do — help make his employer's business profitable. As the returns come in there will be need for more confidence. The superintendent will be amazed at the time it takes to do jobs, but not more so than the artisan whose name appears on the ticket. The employer will be tempted to aviate when he compares the time actually consumed with what the office has been in the practice of charging. He should remember, however, that his experience is similar to that of other employers. The employees are neither jockeying nor making other trouble. Scientific methods are superseding guesswork, with the usual result — conclusive proof that there are few good guessers. If employers will take employees into their confidence about cost systems and await the resultant shock of their introduction with equanimity, the money-making will start all the sooner and with better spirit.

PRESIDENT TAFT and Postmaster General Hitchcock are itching to raise the postal rates on second-class matter, alleging that there is a deficit in handling it. The basic theory for all this is that the postal department should pay. It is the one governmental department that comes in close contact with and serves all the people. There is no talk in the same quarters of making the army, navy or justice departments self-supporting. Almost every cent spent in their maintenance comes out of the pockets of persons whom these departments serve but remotely. Why should there be this discrimination against the popular department? It is the duty of the postoffice to serve the people — get from the sender to recipient any written or printed matter which it pleases one to send the other. And it should do so with the smallest expenditure of time and money. If there is a deficit — and the postoffice drafts on the public purse are slight as compared with the drafts of other departments — it should be recouped from the general funds. The clamor about postoffice deficits has emanated from bureaucrats and interested persons with sinister purposes to serve rather than from the public at large. Officials with pet theories, and publishers already established in business desirous of putting obstacles in the way of prospective competitors, have been prominent in the demand for a profitmaking postoffice and procuring it through regulations that

limit the service. From the standpoint of good government it is always a dangerous proceeding when a public function is looked at in the light of private interest and not the public weal. The tendency is all wrong when service to the public is feeder. If the President is concerned about wiping out the deficit, why does he not probe the alleged scandalous rates paid some railroads for transporting the mails? THE INLAND PRINTER will not be so acrid as to say that the President's action



ADVERTISING — "GRAPHIC DESIGN."
By O. E. Hake, Chicago.

subordinated to any other interest — be the cause of trouble a comparatively small deficit or a flood of printed matter. But we find President Taft doing it, and not making a very good case, from his point of view. Second-class matter is the parent of a mass of profitable mail and in any business organization would be regarded as a good is prompted by advisers who desire to punish monthly publications, which are alone in their attacks on "the system" and its myrmidons. We are more inclined to the view of the Boston *Globe*, which says that in American public life there are few men who have studied government as a science, and thus the ship of state is steered without much

regard for principle. Publishers who have favored the narrower view may now see the error of their way. As for the printing and related industries, any change in the regulations in reference to second-class matter is of vital interest. Increases in rates tend to decrease the volume of printing, which means less work and opportunity for the crafts. Here is a case where self-interest and intelligent citizenship are in harmony — where selfishness and patriotism mix. No time should be lost in letting the legislators at Washington know that to give effect to the suggestions of President Taft would greatly injure the printing industry.

THE workers' organizations in the printing trades are protesting against the free entry of printed matter under the copyright law. That permits libraries and educational institutions to import two copies. Under the guise of this innocent-looking provision and tariff schedules devised in the interests of education, from "four to six millions of art books" have been brought into the United States either partly or entirely free of duty. The conference board of the allied trades says these books are secured by "wealthy elements imbued with an Anglophobic germ which has created in their minds the idea there is not sufficient skill among the mechanics of the printing trades of North America to satisfy the esthetic tastes of these rich faddists." Attention is directed to the fact that European wages are about one-third those paid here, and provision is made for a campaign that has for its purpose the prohibition of such importations. Rarely has the trade been so concerned about the tariff as in the last year or so. The effort of a British printer to take work from America would indicate that it has seldom been so poorly treated. Whether this interest rises from and is part of the general agitation now disturbing the trade or is another sign of the stress placed on it by competition, we are not prepared to say. There is a possibility, however, of the tariff question being reopened in the near future. If that should happen, these hindsight complaints can be attended to. It is apposite to repeat what we have said before on several occasions: The second condition will be worse than the first, if the craft's views are voiced by factions. Even with congressional committeemen disposed to be fair, that method of presentation confuses the statesmen. If tariff schedules affect the trade sufficiently to make watching them worth while, the various interests should first determine what they want and then present their case to the arbiters. While the United Typothetæ opposes a proposal mainly because it is advanced by the unions, or vice versa, the trade is bound to be a sufferer when the committee's report sees the light of day. We are not laboring under the delusion that it is an easy matter to effect changes in schedules — the titanic struggle of the Publishers' Association would dispel any such idea. But, be it ever so difficult or ever so easy, approximate justice will never be done till the trade knows what it wants, and calls for it with one voice.

THAT a number of large corporations recently have adopted a system looking to a more equitable adjustment of wages paid their employees is a confession that the methods in vogue since the modernization of our industrial institutions have not produced satisfactory results. Whether this belated action on the part of large employers is the outcome of more attention given the subject of human interest as related to human endeavor, or is merely an experiment born of a desire for research, is not necessary to consider here. The important thing is, that some employers finally have recognized the defects in a system which tends largely to eliminate the individual worker from a proper consideration of his actual worth. In the printing trades, probably to a greater degree than in any other, it is the part of intelligent management to individualize the workmen. The compositor who can be relied upon to do a given piece of work without the fear that it will be necessary, first, to have the proofroom make innumerable alterations, and, second, to order practically a resetting of the whole job, is a valuable adjunct to a printing establishment. To retain men of this character it is necessary to recognize their ability by an equitable return for service rendered. And the management that interferes with a foreman who is using his best endeavors to build a capable force through this recognition of merit, is making a serious mistake, and one which will become apparent sooner or later. The experience of the large corporations referred to, since the adoption of the new system, points with unmistakable clearness to the wisdom of substantial efforts to encourage meritorious work. One of the chief executives of the Atchison, Topeka & Santa Fe Railroad Company, in whose construction shops the new system of paying employees is in effect, says: "After a long and varied experience in manufacturing plants, I can say decidedly that no improvement ever made in plants or equipment, or in the management at any one point, has ever shown such fine results as we have secured from individualizing the men." And this statement is supported by most interesting figures. The shop output was increased thirty-seven per cent, and the average increase in the pay was fifteen per cent. Forty per cent of the men earned twenty-five per cent

above their previous wages. A number went still higher, and one made an increase of sixty per cent. A like condition has been reported by other companies that have tested the new scheme, and it is expected that the marvelous results obtained will create nothing short of a revolution in the methods heretofore in effect.

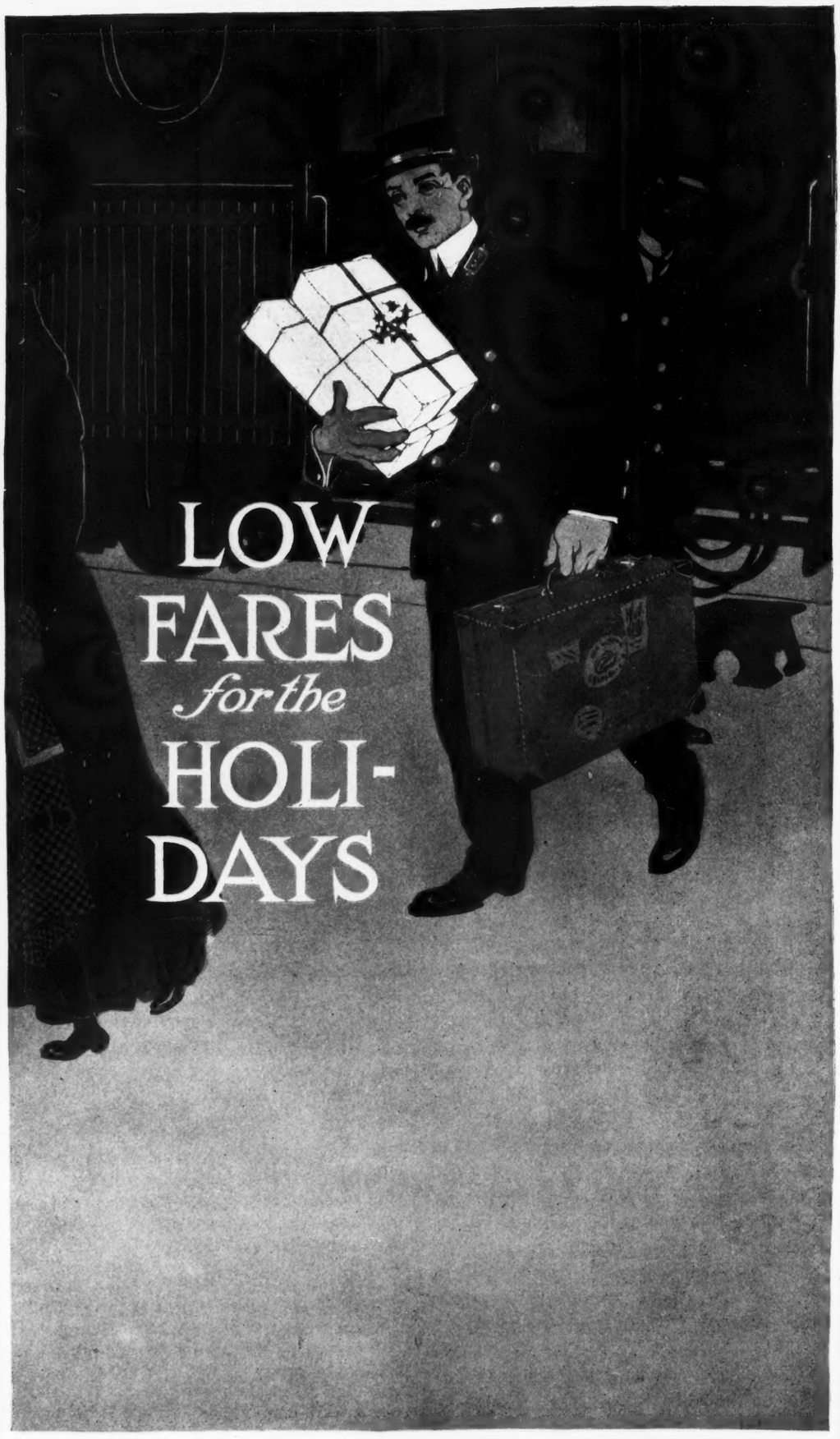
THE spirit of organization permeates all professions and walks of life. There is no more significant evidence of the universal trend than that furnished by journalists. Heretofore they have called themselves professional men, but have failed to protect their guild as some other professional men do. They are, however, breaking away from old traditions. In Great Britain one organization discusses subjects and adopts resolutions that have a decided trade-union flavor; another British association is providing out-of-work benefits, which is surely a wage-earner's proposition. American newspaper men are showing symptoms of going along the same route. Recently many working journalists retired from the old-established Press Club, at Chicago, alleging that it was dominated by persons who had little in common with the reportorial and editorial forces of the daily press. The New York Press Club, which lately opened its new home, displays something of the same class spirit. It boasts there is no "sustaining membership," composed of people who pay high dues in the hope of securing favors from newspaper men. But that does not gratify the aspirations of all the members. Being a club under the domination of wage-earners, it is not unnatural, though it may be unusual, to hear something about the moral obligations resting on all to support an institution designed for the common weal. Like all wage-earner efforts, the club has to deal with large numbers, and logically coercive measures are hinted at as a means of sustaining it. A prominent member of the club — Stephen Fiske — suggests a sort of closed-shop idea for the club. "I would apply to journalism the same rule as to actors and the Actors' Fund," says this artistic critic. "No journalist should be employed unless he is a member of the Press Club or can give a good reason for neglecting this duty. The professions are at everybody's mercy, because the members do not get together and establish a standard by which their proficiency may be judged." Those acquainted with the mechanical side of publishing know that the enforcement of such a rule will make the club a close corporation. The action of the British journalists and the New York suggestion show that even the "professionals" in the industry are inclined to follow the methods of mechanics and laborers when confronted with similar conditions. Mr. Fiske knows the club has numbers to deal with, and so he proposes a stringent rule — in effect, the harshest rule of the most militant trade unions.



"FEAR."
Etching by Eduard Stiefel, Zurich.

AMERICAN EXPOSITION AT BERLIN.

In June, July and August of this year America is to have a comprehensive and representative exposition at Berlin, Germany. Manufacturers of printing-industry products undoubtedly will enter into the spirit of the enterprise and join hands with all other promoters of American trade in foreign countries. Berlin has been chosen as the seat for this exposition, because of the fact that Germany receives nearly one-fourth of our exports to Europe, and the impress a representative display will make upon the minds of our German friends is expected to create an impetus in the demand for American-made goods. Herman Ridder, the New York publisher, and Melville E. Stone, general manager of the Associated Press, are members of the Advisory Committee.



HOLIDAY POSTER DESIGN FOR CHICAGO & ALTON RAILWAY.
By O. E. Hake, Chicago.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

OFFSET PRESS INVENTION PRIORITY.

To the Editor: ST. LOUIS, MO., Jan. 8, 1910.

Printers are rather lax in the practice of figuring (especially in estimating on jobs — read the "Cost Department" for further particulars), so I am not surprised very greatly that Mr. Charles Shumway, who had a letter in this department in your January issue, did not indulge in a little stunt at mathematics before he penned his wail at the "Dutch." (Here I will say, parenthetically, that I am in some degree astonished that you admitted his disrespectful epithet respecting the Germans, to whom so much is due in the arts graphical, from the days of that grand old Teuton, Gutenberg, down to the present. It was, no doubt, a *lapsus redactionis*, and you are, therefore, forgivable.)

Now, as I was going to say, if friend Shumway had stirred up the figures in his think-box just a wee little bit, he might not have writ his seemingly splenetic innuendo that a certain idea respecting an offset press was stolen from him by those pressbuilders in Germany. He should first have counted on his fingers some of the months and days on the calendar. The description of his offset press idea was given by him in the May, 1909, issue of THE INLAND PRINTER, while in the following November issue appeared the notice of the German infringing (?) press. From May to November, as near as I can figure it, is six months. Eliminate from this time the time it takes for intelligence, in written or printed form, to travel from one country to the other, and then estimate the time it takes a mechanical draftsman to make preliminary and then working drawings, the patternmaker to get ready the required models, the foundries to cast and deliver iron and brass castings (ahem! have you ever had the experience of waiting on these various individuals to do these things for you? — talk about "Patience sitting on a monument"!); follow this by estimating the time that will be consumed by the lathemen and other machinists in finishing the different parts and by the erectors in putting the machine together; next reckon the time for the trying-out and the inevitable changing of this and that detail before there is any degree of satisfaction obtained — I say, add up all of this time, and then estimate just how much right you have to make any "cracks" about somebody stealing your idea. Go to, my dear man. You have no call to "feel sore about that Dutch press."

Now, as to offset presses themselves, somehow I can not imagine how they can be so very desirable. The date-line above shows where I am from, and, hence, there is no apology coming for a Thomas attitude. As yet I have not seen any examples of the product of offset presses, and so can only base my opinion on experience gained in present practice, theory and observation. Judging from such a basis, I can not expect to see good work done by such a medium. It is difficult enough to get satisfactory work by means of direct impression of paper upon type, and so the idea of two intermediaries between the form and the paper seems like attempting the miraculous. I do not doubt the practicability of the mechanical operation, but I have exceedingly big doubts about the looks of the work that may be produced. Most of us have seen lithographic reproductions of letterpress (made by transfers of proofs of type-forms in litho ink on the stone), and the best of them have looked like impressions from type "worn down to third nick." With one or two intermediaries to help smash down the fine lines on type-faces in the transferring, and broadening and giving a rough, fibery outline to the other strokes of the type, how one can hope for nice printing on offset presses is just a bit more than I can grasp as a reasonable proposition. Of course, I am speaking from the standpoint of the printer of taste, whose standards were not acquired in paper-bag or match-box printeries.

However, remembering where I am from, I would like to offer the suggestion that the manufacturers of offset presses could "show" not only me but others interested, by demonstrating, say, by means of an inset sheet in THE INLAND PRINTER, what they can really do on their machines. And this is my main reason for this writing, though I do think that friend Shumway deserves a rebuke for being disrespectful to fellow men of another nationality, and for slighting the arithmetic. ABOU-BEN-ADHEM.

5–5

[The editor of THE INLAND PRINTER is glad to be forgiven. It is just like Abou to do things like that. Inserted between pages 184 and 185 of THE INLAND PRINTER for May, 1909, Abou will find, if he looks for it, an example of the work of the offset press that even he may find satisfactory.— EDITOR.]

"THE COLORIST."

To the Editor: CINCINNATI, OHIO, Dec. 7, 1909.

I have received a copy of a book entitled "The Colorist," by Mr. J. A. H. Hatt, of Brooklyn, New York. Judging by the preface, the author assumes that this book will supply a long-felt want and prove to be a cure-all for most of the deficiencies of color knowledge existing in the art world.

He says, "The object of this little book is to give precise data, whereby a color-scheme may be analyzed and beauty in color appreciated and produced. The book contains for the first time in color literature, either scientific or artistic, a complete unity between science and practice, as well as a concise and consistent law for color harmony and beauty in color, which the author confidently believes will stand the test of time and the fullest investigation."

I have taken the last sentence above to be a fair invitation to myself, as one of the readers of the book, to investigate its claims thoroughly. I have done so, from an artistic as well as a practical standpoint, and find that the work contains very little of artistic or practical value, that is not already found in the works of Chevreul, Von Bezold, Rood and others, including the "Color Printer." It contains much that is misleading, and shows that, while the author speaks with assurance, he is really not qualified to speak so infallibly. He places too much importance upon mere technical words and phases, which can only serve to produce confusion in the mind of the artist or practical worker in color. The work contains a number of statements which neutralize one another, showing that the author's mind is confused as to the meaning of some simple but very important words.

The author says he is deeply indebted to a gentleman

" to whose splendid chemical knowledge and untiring energy is due the discovery of the method of making the *minus color magenta pigment.*" Then, on page 15 of the " Directions," he hopelessly discredits the value of this wonderful discovery by saying that the color is not permanent, should never be exposed to the sunlight, and when not in use should be protected from *all* light.

A magenta that is equal if not superior to this wonderful new (?) color, can be found in the catalogues of Berger & Wirth and other printing-ink makers for the past twelve or fifteen years.

On page 20 the author says that " It will be noted that the plus colors being the source of all colors, so far as human vision is concerned, they are in fact elementary, and contain only *one* element of white light each." Then, on page 56, he discredits this statement concerning his plus color green, by saying, " The ' spectrum ' green is a slightly *yellowish* green."

On his nomenclature chart No. 2 he represents a *yellow-green* under the name of *lemon-yellow.* And then on pages 14 and 15 of his " Directions," he offers some amusing excuses for his failure to properly represent the lemon-yellow. He says, " On the nomenclature chart it will be noticed that the hue named lemon-yellow does not accord well with the hue commonly recognized by that name. This is partly because the color generally known as lemon-yellow is more or less a tint, that is, a full hue mixed with white; on the chart it is intended to show only full hues. Then again, the art of printing does not readily lend itself to scientific accuracy, and the author will be pleased if the charts are only approximately correct." All of which leads me to remark that I am really surprised that the author, who assumes to be a scientist and a firm believer in " precise data," should be so easily pleased; especially when he is satisfied with a *yellow-green* which he has misnamed a *lemon-yellow,* and then tries to beguile his readers into the belief that the art of printing does not readily lend itself to the correct printing of the *lemon-yellow.* Among all the colors made by the makers of printing-inks, the lemon-yellows have always been good colors and among the easiest to print. If the author does not know this, then his knowledge of printing-inks must be very limited. If he will refer to his copy of the " Color Printer," which he has had for many years, he will find that the *lemon-yellow* is there correctly printed on Plate 1, and although nearly twenty years have elapsed since this plate was printed, it is still a true *lemon-yellow* and needs no apology. On the same chart he labels a color turquoise, which is simply a blue-green, and is a far remove from the color known as turquoise, which is, really, a greenish-blue. Another misnamed color is that which he calls scarlet, located half-way between the spectrum red and magenta. It is safe to say, that nearly every schoolboy knows that scarlet is not a *purplish* red, but, instead, is a *yellowish* red, located between the spectrum red and orange. Then, many of the colors upon the chart are more or less muddy, especially the orange and blue and violet, although they are printed on a very white paper, much whiter than Plate 32 of the " Color Printer." This plate shows the colors of the spectrum arranged in a circle, and although it was printed nearly twenty years ago on a paper that is not perfectly white, and some of the colors have undergone slight changes, yet the reader will find by comparison, that this plate is superior in nearly every respect to Mr. Hatt's nomenclature chart, which has been printed but a short time. This chart is offered as a practical foundation, upon which the author has built his work, and yet some of the colors are misnamed, and the gradation between colors is faulty and uncertain, and, altogether, it leaves too much to the imagination of the reader, to be of real practical value.

In a chapter on " Beauty in Color," the writer says: " *In an esthetic sense, beauty in color consists of harmony of hue, or of analogous colors combined more or less with a great or limited variety of tone.*"

The above is a good example of *opaque lucidity,* and seems to be a harmonious discord, which, to the analytical reader who believes in " precise data," will be as clear as mud.

In many places he speaks of " contrasting colors," which is plainly a misuse of the words, as there are, in fact, no colors known as " contrasting colors."

He criticizes Chevreul's use of the words " Harmony of Contrast of Hues," and " Harmony of Contrast of Colors," and says: "A contrast can not be a harmony; the two words are utterly at variance; it would be as well to say a harmony of discord." All of which shows that the author is confused as to the meaning of harmony, and certainly does not fully comprehend the word *contrast.* This word is probably the most important one used in the art world. Whether a piece of work is artistic or not, depends more upon this one word than upon any other. Harmony can only be obtained through *contrast.* The subtile harmonies through *slight contrasts,* and the powerful harmonies through *strong contrasts.* This applies to *color, tone, form* and *mass.* It is through *contrast* that we are enabled to judge of the value of anything. By *contrast* we are enabled to properly locate anything in its relation to other things in the same class. Color only has value through *contrast* with some other color. By *contrast* a color will apparently undergo a change in hue as well as a change in tone. It can be made colder or warmer by *contrast* alone. The author does not seem to be aware of the fact that the word *contrast* applies to the slight differences between colors as well as the violent differences. That there can be a *contrast* between two tones of *one* color, as well as between two different colors. So, in view of these facts concerning the word *contrast,* the author's adverse criticism of Chevreul's " Harmony of Contrast, Etc.," has no value whatever. If he had referred to his copy of the " Color Printer " he would have found, on page 45, under " Rules for Obtaining Harmonious Combination of Two or More Colors," the following paragraph: " In forming combinations of three different colors, it is generally most effective to combine a *full color,* a *half-tone,* and a *tint;* or a *deep-shade,* a *full color,* and a *half-tone.* The reason is, that in such combinations we have *harmony of contrast* as well as harmony of colors."

The author is evidently under the wrong impression that the word *contrast* can only be applied to colors that are directly opposite or violently opposed to one another; and so he frequently uses the term " contrasting colors " in place of complementary colors. He says, " Contrast and discord are synonymous in regard to color as well as sound." If this were true, then it would be impossible to ever produce harmony by the combination of complementary colors. Of course, every artist knows that this is not true, and Mr. Hatt, unfortunately, bases his Harmony Chart No. 1 upon this wrong conception. In the rules for using this chart, the artist will surely be amused in reading that, " By fitting the mask to the chart, and turning it until the desired colors show, we have, perhaps, the widest range of colors which can be said to properly harmonize."

And then, again, "Artists may safely use all the colors exposed in this manner in a picture, with full confidence in securing a harmonious result." Then, to further show the

value of this chart, the author says: "It will be observed that the harmony chart No. 1 does not contain any of the lighter tones of color, but, on the contrary, ranges from full tones of color to deep shades of color; where lighter tones or tints of color are desired in a combination, they may be observed by viewing the chart through very thin white tissue or wax paper."

The suggested use of white tissue or wax paper for the purpose of obtaining the lighter tones of colors on the chart, is evidently another apology for the lack of "precise data" used in the construction of the chart. I have tried the mask as well as the white tissue-paper upon the chart, according to instructions, with a result that is not at all satisfactory, and, therefore, conclude that it has little if any practical value. J. F. EARHART.

DON'TS FOR THE EMPLOYER.

Don't boast.

Don't speak kindly when things go wrong — swear; the effect will be better.

Don't overcome a difficulty — worry about it.

Don't be pleasant.

Don't be courteous.

Don't get direct information — listen to gossip.

Don't expect too little of your employees.

Don't show appreciation — some one may get egotistic.

Don't encourage the foreman — he isn't human.

Don't smile — it may not be dignified.

Don't say "Good morning!" — "familiarity breeds contempt."

Don't be confident — it may help you to succeed.

Don't pay good salaries — a $25 man will be glad to work for $18.

Don't confer with the men — they may suggest something of advantage.

Don't make inquiries — what you don't know won't hurt you.

Don't keep busy — the employees might get the habit.

Don't neglect to spy on your employees — they will not work unless you do.

Don't be fair — the boys may appreciate it and overwork themselves.

Don't encourage new and original ideas — they may be the means of getting you business.

Don't keep your desk in order — it may look as if you were not busy.

Don't pay a man what he is worth — he might stay with you.— *By George W. Hastings, in the Obermeyer Bulletin.*

FREDERIC REMINGTON.

The horse of Frederic Remington's "Cowboy," in the East park, above Girard avenue, does not look much like the conventional horses of statuary, but it looks like a real horse suddenly pulled in by its rider. Remington's Indians and his soldiers, both officers and men, look unlike Indians and soldiers as they have generally been painted, but there is not the least doubt about their resemblance to the real men. There were no conventions in Remington's art: there was only absolute fidelity to the facts; but, after all, it was fidelity to the facts as an artist of genius sees them, and not the facts as the man on the street supposes them to be. Whether Remington would have dared to draw his horses before Muybridge's photographs of a horse running may be open to question; at any rate, the public would hardly have accepted Remington's horses if it had not seen the Muybridge photographs.— *Philadelphia Record.*

FROM THE WESTERN SLOPE.

BY OUR OWN CORRESPONDENT.

THE printing fraternity of the Pacific coast is optimistic concerning the outlook for 1910. Business is slowly but surely improving. Large department stores in the various cities are beginning to make arrangements for the production of their spring catalogues. The paper and ink trades report a prosperous condition. There is one factor that looks assured and means much for the printer man — the world exposition San Francisco expects to hold in 1915, to celebrate the opening of the Panama canal. Just at the present time there is rivalry between San Diego in the south and the metropolis. The former city "spoke first," but the population, facilities and importance of San Francisco, added to President Taft's approval, would seem to point the way. Committees are already at work to boom the exposition, and, if all goes well, the paper trade, the ink manufacturers and those who deal in printing will reap a golden harvest.

NOTES FROM HERE AND THERE.

J. J. VANDERBURG, of Selma, California, has installed a Cranston cylinder.

GEORGE J. FOWZER, a well-known newspaper photographer, of San Francisco, died on January 5.

MARIN COUNTY, California, saw its first school paper on December. It is called *The Midget*. Webster Totheroh is editor.

H. I. MACY, formerly with Pfahler & Buelow, of San Diego, California, is now operating a Linotype machine in Whittier, California.

CRATER & ERKE, formerly of Davis, California, have moved to Dunsmuir, California, where they are printing a paper called *The Dispatch*.

THE Sutter Publishing Company, of Yuba City, California, has purchased a Cranston improved drum-cylinder press, with table distribution.

THE Marysville (Cal.) supervisors found that the printed reports were padded in connection with the city work, and took steps to economize.

THE Berkeley (Cal.) *Independent* acquired the Berkeley *Reporter* on December 28. The *Reporter* had a four-year life, with two changes of management.

THE Hanford (Cal.) Half-tone Engraving Company has branched out in the printing field. A small but up-to-date equipment for a job-printing section is the addition.

A LATE issue of the Bodie (Cal.) *Miner* was printed on colored wrapping-paper. It is not known whether the blow was aimed at the trust, or whether supplies ran short.

DURING the holiday season nearly all the papers of California issued special numbers. The San Bernardino *Sun* "did itself proud" with a sixty-four page illustrated edition.

THE Mergenthaler Linotype Company maintains a large agency in San Francisco, and the traveling representatives report a prosperous condition of affairs in their line all over the Western States.

THE News Publishing Company, of Sacramento, California, has moved into a new building. As a result, a folding machine, independent motors, type-cabinets and other facilities have been purchased.

H. MULLER and Robert W. Walker have purchased the Vallejo (Cal.) *Times* from Everett J. Winton and Thomas F. Crosby. Mr. Muller was engaged in the newspaper busi-

ness in Napa, and Mr. Walker operated the *Sutter Press*, in Vallejo. The sale combines the *Times* and the *Sutter Press*.

MRS. NATE OTTERBEIN, formerly an operator on the *Evening Herald*, of Klamath Falls, Oregon, has purchased the Merrill (Ore.) *Record*. She took charge on December 17.

JOSEPH A. NORVEL, editor of the Merced (Cal.) *Express* for more than a quarter of a century, died on December 5. He assisted in laying out Golden Gate park in San Francisco in 1869.

THE Zellerbach Paper Company, of San Francisco, has a floor area slightly in excess of five acres, as the result of adding to its warehouse facilities. The company claims that its plant is the largest in the world.

JACOB SCHAEFER established a German paper in Seattle, Washington, on January 16. Personal liberty, Republicanism and the exploitation of Northwest resources are among Mr. Schaefer's objects in the journalistic field.

JOSEPH BORNES has opened a job-printing office at 358 Clementina street, San Francisco. He is connected with the Owl Drug Company, and will do the printing for that concern's chain of stores in this Western territory.

A MAGAZINE known as *The Primary* saw the light of day in Berkeley, California, on January 6. William Ralph Ellis is at the helm, and promises a monthly dealing with political, social, educational and religious questions.

GEORGE SUICH, salesman in the employ of the Zellerbach Paper Company, was stricken down during December with a painful malady. The paper houses arranged a plan to provide for the unfortunate man's wife and seven children.

ROBERT REINHART, who has a reputation as an advertising man in London, New York, Cleveland and other cities, has taken a position with Roos Brothers, a large clothing house of San Francisco, as head of the publicity department.

A LARGE new home is housing two of Oakland's printing-plants. The Fox Press and the Horwinski Company found their old quarters too small, and made common cause when a structure at Thirteenth and Franklin streets suited their needs.

TWO of San Francisco's oldest firms have moved into a new structure, especially constructed to meet their requirements — E. L. Bosqui Printing Company, with an entrance at 215 Leidesdorff street, and Britton & Rey, at 560-564 Sacramento street.

THE Paper Package & Machinery Company, of Los Angeles, has transferred its plant from Los Angeles to San Francisco, merely retaining a branch in the first-named city. Adequate quarters have been secured in the downtown section of the city.

THERE is quite a contest between Salt Lake City and San Francisco printers for the honor of the International Typographical Union convention of 1911. The Zionites have a man in the field devoting his whole time to the effort. San Francisco has a " Boosters' Club."

THE boys of the Preston (Cal.) School of Industry are printing a weekly publication called the Preston *Review*. The idea of the authorities is to prevent their charges from reading chronicles of crime, and, at the same time, give them a medium of newspaper exchange.

GRATTAN D. PHILLIPS, of Phillips & Van Orden, leading job-printers of San Francisco, is a candidate for State Printer of California on the Republican ticket. The new primary law will necessitate a double canvass during the year — first to secure the party nomination, and then, later, to measure swords with the selections of other parties.

El Foro (The Forum) is the name of a monthly issued by the Trinity County (Cal.) High School. Two numbers have appeared — December and January. It will be a permanent part of the school life. Arthur Paulsen is the editor, and James McDonald business manager.

THE job-printers of Oakland, California, asked the employers for an increase of pay amounting to $3 a week — from $4 a day to $4.50 for journeymen, and from $4.50 to $5 a day for foremen. After a period of negotiation, the new scale was agreed to during the first week of January.

THE California Press Association protested against the claim of the Santa Cruz *Evening News* that it was entitled to print official advertising on July 10, 1908. The Santa Cruz court decided that it was so entitled, but the Press Association carried the case to the District Court of Appeals, and, on January 6, the District Court of Appeals overruled the lower tribunal.

THE opening of the famous Palace Hotel, in San Francisco, on December 15, was made a civic event, as it marked what is considered the rehabilitation of the destruction caused by earthquake and fire. On the ninth floor is a printing-plant of a modern nature. Beautiful work is turned out, exclusively for the Palace and the Fairmont, the latter a hostelry of the first class.

THE State Printing Office, at Sacramento, California, lately changed foremen. W. W. Cuthbert resigned, and Andrew F. Smith, at one time foreman of the San Francisco *Call*, was selected in his stead. Within the last few days new material to improve the facilities has been added, consisting of Linotypes, special cabinets, composing-stones, and other necessary articles of printing life.

SAN FRANCISCO'S new morning penny paper, *The Sun*, designed to further the doctrines of the Democratic party, is not expected to appear until some time in February. The date first selected was January 1, then January 10, at which time a conference of the party's leaders was held, but the plans were found to be immature. Several typesetting machines are on the ground, and the presses from the East are expected daily. H. A. Dunn is the managing editor, and Henry J. Bartlett will care for the business end. The policy of the New York *Sun* is contemplated, together with a desire to avoid sensationalism and give the news.

MANY efforts have been made in recent years to organize the employing printers of the West. Seattle has achieved the best success. San Francisco now has the Franklin Printing Trades Association. Its object is to cultivate and maintain an organization to educate proprietors of plants in the cost of their product, combined with the information necessary to make a reasonable profit. One excellent point is the abandonment of the old fighting spirit. It is now realized that the unions are a fixture, and it is a waste of money and time to endeavor to " put them out of business." The feeders' strike of a few weeks back was settled amicably and an agreement entered into. The Typographical Union is considering a proposal to sign up for a term of years with the Franklin Association. The latter's officers are C. A. Murdock, president; George F. Neal, chairman executive committee; J. D. Roantree, secretary. Headquarters are maintained in the Sheldon building, on Market street.

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

TRANSPOSITIONS.—An Iowa operator submits a proof in which there are nine transpositions. Of this number "t" and "h" are transposed four times, "i" twice and other letters three times. In writing, he states that he put in a new star wheel and fixed the matrix catchspring without experiencing any relief from the trouble. *Answer.*— Transpositions of this kind are usually caused by some keyboard trouble, such as the cam not turning readily when it strikes the roller. The cause may be readily ascertained by removing the keyboard covers, and, by repeatedly touching the key, you will note any delayed action. The frequent recurrence of a transposition is not so difficult to locate as one occurring occasionally.

LEAKY MOUTHPIECE.—An Idaho operator writes: "What can be done to prevent the mouthpiece leaking around the edges and ends? It does not seem to fit tightly enough to hold the metal." *Answer.*— If you wish to fix it temporarily, you may apply a mixture of litharge and glycerin to the leak, when the pot is cold. Procure 5 cents' worth of litharge from your druggist and add sufficient glycerin to make a stiff paste. Apply this mixture to the leak, when the pot is cold, allowing it to dry hard before lighting the burner. The proper way to remedy the trouble is to remove the mouthpiece and replace it, having its back edges clean, and the part of the crucible also clean where these edges have contact. Then apply the litharge to the back edge, and place it in position. This operation requires the greatest care, for, if improperly done, the trouble will be exaggerated.

BACK SQUIRTS.—A Western operator writes: "I have a No. 5 that is out of fix. I would like a little information as to what is the matter and how to proceed to fix it. It will be running all right for a while and then will backsquirt, and pretty bad, too. Some slugs will be perfect, while others will be slick on the bottom. The machine has been in use about twelve months." *Answer.*— It is likely that there is not a good fit between the pot mouthpiece and the mold. One way of determining if this is so is to open the vise and draw the disk forward. With a sharp piece of brass rule scrape the back of the mold. Now, ink the mold very lightly, from end to end, and, after connecting the mold slide and closing the vise, allow the machine to make several revolutions. Next, open the vise and draw out the disk and examine the mouthpiece of the pot. The ink may or may not show evenly on this part. You may have to file the mouthpiece where the high places are, or you may have to move the pot forward on one side or the other. There are adjustments in the pot legs to throw the pot so it will be square with the mold, but if the mouthpiece is warped from the heat, it must be filed square. This is a delicate operation, and should be done a little at a time, repeating the test till it shows an even impression.

MAGAZINE.— F. G. R., a Montana operator, writes: "I am having considerable trouble in getting matrices to drop. The trouble is in the verges, and I do not know how to take off the plate which holds the verges and springs to get at them to replace same. I could go at it blindly, and, probably, take it off, but I want to get it back without any fuss. I do not want to lose any time, and, of course, want to know the right way. Also, does the adjustment on No. 5 distribution have to be made with the distributor bar?" *Answer.*— It may be possible that your matrices and magazine need cleaning, or, if lately cleaned, that they have become greasy from the distributor screws. It would be well to ascertain this condition first. However, if you wish to remove the verge block, proceed as follows: Remove the magazine, then remove the screws which hold the verge block to the machine frame. This block may then be removed from the dowel pins. There is no sidewise adjustment of a No. 5 magazine. The difficulty you may have with the matrices at this position is quite likely not connected with adjustment in any way; it may be due to bent guides, damaged matrices, etc. It will be well to look closely while the matrices are dropping. To do this remove the brass plate to permit a closer inspection of the dropping matrices.

THROAT CLOGS WITH OXIDS.—A Virginia operator sends a six-point blank slug, which does not measure accurately at the top and bottom of the same rib. The position of the jets shows that the pot is too high by nearly two points. In writing, the operator asks: "Can you suggest a remedy for keeping open the throat of the pot? On one of my machines it becomes so clogged by a few months' use that the mouthpiece has to be removed and a saw used to clean out the accumulation of oxidized metal. I have cleaned the plunger and well daily since last removing the mouthpiece, but the same trouble has again developed. The other two machines do not exhibit any such tendency toward clogging, although the same metal is used. The enclosed slug is not trimmed accurately, and, although the left knife trims the smooth side properly, the matter buckles up and goes off its feet. Would like suggestions regarding these troubles." *Answer.*— It is quite possible that there is excessive heat under the metal-pot, giving trouble with the throat clogging. Procure a special thermometer and ascertain the temperature of the metal. In default of a thermometer, fold a strip of white paper and insert into the metal and withdraw it quickly. A slight discoloration should be visible. Test the metal in each pot and examine for a variation in the color of the test strips. Abnormal heat of metal will cause a visible darkening of the sheet. We think you may safely run the metal on the troublesome machine at a much lower temperature. The slug shows a measurement slightly under standard on the lower end of the ribs. Would suggest that the ejector guide be examined to see if the leather or brass in the pressure bar holds the ejector in alignment with the mold.

LOW LETTERS ON SLUG.—An operator writes: "I have been having low letters appear on the slugs. In trying to remedy the trouble I have put on a new pot-lever spring and have tightened the split nut against the spring as far as it will go. The spring yields about one-quarter inch, when the pot locks up, and yet the slug does not appear to have an even face. The slugs print all right on soft paper, but when run on hard stock some of the letters only show about one-half of the face. Take, for instance, the lowercase 'h'; the ascender prints perfectly from top to bottom, but the right side of the body portion of the letter does not print at all. What do you suggest as a remedy?" *Answer.*— There are several causes for the unevenness of the face of the slug. An improperly repaired spaceband

would cause the trouble, as it prevents proper face alignment of the matrices. Measure all of your spacebands with a micrometer and remove any which may measure greater than the width of a matrix. If the mold on its first movement forward fails to come within about .010 of an inch from line or vise jaws, it may possibly cause imperfect face alignment, inasmuch as that the force from the pot may not be sufficient to properly align the matrices facewise. To make this test, close the vise jaw and start the machine. When the first elevator has reached the vise cap push in on the starting lever. Fold a piece of print or other thin stock and raise the elevator slightly, and insert this strip between the mold and the left vise jaw. Draw the starting lever outward slowly and push it back immediately when the mold advances. Raise the elevator by hand and test by drawing on the strip of paper, to find how close the mold approaches the vise jaws. If you find that the strip has scant room, it indicates a proper adjustment of the mold slide; if, however, there is a point or more space, the mold slide needs adjusting forward. This may be done while the machine is in this position, with the strip of paper in place. Go around to the back of the machine and loosen the set-screw or nut, as the case may be, of the mold-slide cam-lever roller, and move down the eccentric pin handle, which will be found to be the left of the cam driving gear. After changing this adjustment the mold should have contact with the paper strip, but not tight enough to prevent its withdrawal. If first justification is too tight, facewise alignment of matrices will not always be complete, as the line remains tightly compressed between the jaws, notwithstanding the slight slackening of the left vise jaw during facewise alignment.

DAMAGED MATRIX LUGS.—An Oklahoma operator sends a ten-point two-letter matrix with its back lug split by the rib in moldkeeper, while its front lug is mashed. This damage is done by the advancing mold, the matrix being forced upward by the right-hand vise jaw while the balance of the line is carried down to proper alignment with the groove in the moldkeeper. His letter is as follows: "Have a No. 5 Linotype, and have been, heretofore, able to meet all trouble successfully; but we seem to be up against it now. The matrix enclosed shows the peculiar manner in which the matrices are damaged. Usually, it is the last one in a line; once in a while it will mash the toes of a matrix in the middle of a line, and sometimes the front toe alone is mashed. We will thank you for advice in the matter." *Answer.*— The damage done to the matrix is the natural result of sending in overset lines. The trouble may occur in two ways: The operator may set his assembler without allowing the ordinary factor of safety of a thin space less than the face length of his slug, or he may deliberately send in a line which has stopped the star-wheel. The whole trouble may arise from the long finger of the line-delivery carriage being bent toward the left or right, thereby crowding the last matrix outside the elevator pawls as it descends, or the carriage moving too rapidly to the left, the sudden stop causing a rebound, which also moves the matrix outside the elevator pawls as it descends. The carriage not moving far enough to the left and the line-delivery-carriage roller pushing the stopping pawl too far from the stop lever is another cause. These, however, would possibly not be present on a new machine. As to the line-delivery-carriage finger, it should be perpendicular, and may be readily straightened. If the carriage moves too rapidly, first see that the air-cushion cylinder head is held in place by its pins, which fit into recesses cut near the top of the cylinder; if it is found intact, then adjust the vent so as to limit the speed to a normal rate.

RECENT PATENTS ON COMPOSING MACHINERY.

Line-casting Machine.— F. C. L. D'Aix, New York, assignor to Empire Trust Company, trustee, New York. Original issue No. 834,971. Reissued December 7, 1909. No. 13,048.

Matrix Distributor.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed January 20, 1909. Issued December 7, 1909. No. 942,845.

Type-bar Machine.— O. V. Sigurdsson, New York, assignor to Oddur Manufacturing Company, New York. Filed October 31, 1908. Issued December 7, 1909. No. 942,846.

Perforated-paper Controlled Casting Machine.— W. G. White, Washington, D. C., assignor to Linotype and Machinery, Limited, London, England. Filed September 17, 1906. Issued December 14, 1909. No. 943,612.

Typecasting and Composing Machine.— O. V. Sigurdsson, New York, assignor to Oddur Manufacturing Company, New York. Filed May 3, 1909. Issued December 21, 1909. No. 944,108.

Adjustable Type-mold.— B. F. Bellows, Cleveland, Ohio, assignor to Electric Compositor Company, New York. Filed August 12, 1907. Issued December 28, 1909. No. 944,408.

Double-magazine Typesetter.— F. McClintock, Grand Junction, Colorado, assignor to Mergenthaler Linotype Company, New York. Filed September 7, 1907. Issued December 28, 1909. No. 944,493.

Adjustable Slug-mold.— F. C. L. D'Aix, New York. Filed August 12, 1908. Issued December 28, 1909. No. 944,588.

Adjustable Slug-mold.— F. C. L. D'Aix, New York. Filed March 28, 1906. Issued December 28, 1909. No. 944,981.

STUDIES OF THE VERNACULAR.

"Saylil!" exclaimed the girl at the handkerchief counter.

"Wotsmatter now?" asked the girl at the ribbon counter.

"Aintchoogittin nufteet?"

"Wojjaskin thatfur?"

"Yooralookinkina thin."

"Aintnuther!"

"Yartoo. Betterficksher back hair. Scummin down."

"Quitcherrubberin. Mine jeroan biz."

But she fixed her back hair.

"Saylil!"

"Saycherseff."

"Jevvergitcherforchun told?"

"Yeh — wunsertwice. Ever gitchoors?"

"Yeh. Ootole juh?"

"Erdkitsmith sayinso. Cumtroo?"

"Notchett."

"Thinkitwill?"

"Lykaznot. Letchoono fit does."

"Sayjen. Juno Kittenbills keepin cumpny?"

"Awka mof."

"Stroo zima stannineer."

"Howjeerit?"

"Sall right. Yooleerabout tit soonuff. Sayjen, canchooketch on — "

"Say, there, you girls!" interrupted the floorwalker, who happened along at this moment, "Go back to your customers!" — *C. W. Taylor, in the Chicago Tribune.*

ELECTROTYPING STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

COST OF ELECTROTYPES.— The following table of costs of the material entering into electrotypes has been carefully figured by Mr. J. B. Rogers, an electrotyper of many years' experience. The table will no doubt be found useful in many cases for checking up costs. It should be remembered, however, that the cost of material is only about one-quarter of the total cost of the finished electro.

COST OF MATERIAL USED IN ELECTROTYPING PER SQUARE INCH AS FOLLOWS:

11 points thick, not blocked	3-7c. per sq. in.
11 points thick, blocked on wood	3-5c. per sq. in.
Curved Plates, 3-16 in. thick	4-5c. per sq. in.
Binder's Stamp, 12 points thick	1c. per sq. in.
Binder's Stamp, 1-4 in. thick	1 1-3c. per sq. in.
Type-high, solid metal	2 2-3c. per sq. in.
Backing Half-tones and Zincos to 11 points thick	1-3c. per sq. in.
Mounting on wood base, type-high	1-5c. per sq. in.
Mounting on solid metal, at rate	6 1-2c. per lb.

3-7 Cent. Not Blocked, 11 Pts. Thick.	3-5 Cent. Blocked on Wood.	4-5 Cent. Curved Plates, 3-16 in. Thick.	1 Cent. Binder's Stamp, 12 Pts. Thick.	1 1-3 Cents. Binder's Stamp, 1-4 in. Thick.	2 2-3 Cents. Type-high, Solid Metal.	1-3 Cent. Backing Half-tones and Zincos, 11 Pts. Thick.	1-5 Cent. Mounting on Wood, Type-high.
1 in. 3-7	1 in. 3-5	1 in. 4-5	1 in. 1	1 in. 1 1-3	1 in. 2 2-3	1 in. 1-3	1 in. 1-5
2 in. 6-7	2 in. 1 1-5	2 in. 1 3-5	2 in. 2	2 in. 2 2-3	2 in. 5 1-3	2 in. 2-3	2 in. 2-5
3 in. 1 2-7	3 in. 1 4-5	3 in. 2 2-5	3 in. 3	3 in. 4	3 in. 8	3 in. 1	3 in. 3-5
4 in. 1 5-7	4 in. 2 2-5	4 in. 3 1-5	4 in 4	4 in. 5 1-3	4 in. 10 2-3	4 in. 1 1-3	4 in. 4-5
5 in. 2 1-7	5 in. 3	5 in. 4	5 in. 5	5 in. 6 2-3	5 in. 13 1-3	5 in. 1 2-3	5 in. 1
6 in. 2 4-7	6 in. 3 3-5	6 in. 4 4-5	6 in. 6	6 in. 8	6 in. 16	6 in. 2	6 in. 1 1-5
7 in. 3	7 in. 4 1-5	7 in. 5 3-5	7 in. 7	7 in. 9 1-3	7 in. 18 2-3	7 in. 2 1-3	7 in. 1 2-5
8 in. 3 3-7	8 in. 5 4-5	8 in. 6 2-5	8 in. 8	8 in. 10 2-3	8 in. 21 1-3	8 in. 2 2-3	8 in. 1 3-5
9 in. 3 6-7	9 in. 5 2-5	9 in. 7 1-5	9 in. 9	9 in. 12	9 in. 24	9 in. 3	9 in. 1 4-5
10 in. 4 2-7	10 in. 6	10 in. 8	10 in. 10	10 in. 13 1 3	10 in. 26 2-3	10 in. 3 1-3	10 in. 2
20 in 8 4-7	20 in. 12	20 in. 16	20 in. 20	20 in. 26 2-3	20 in. 53 1-3	20 in. 6 2-3	20 in. 4
30 in. 12 6-7	30 in. 18	30 in. 24	30 in. 30	30 in. 40	30 in. 80	30 in. 10	30 in. 6
40 in. 17 1-7	40 in. 24	40 in. 32	40 in. 40	40 in. 53 1-3	40 in. 1.06 2-3	40 in. 13 1-3	40 in. 8
50 in. 21 3-7	50 in. 30	50 in 40	50 in. 50	50 in. 66 2-3	50 in. 1.33 1-3	50 in. 16 2-3	50 in. 10
60 in. 25 5-7	60 in. 36	60 in. 48	60 in. 60	60 in. 80	60 in. 1.60	60 in. 20	60 in. 12
70 in. 30	70 in. 42	70 in. 56	70 in. 70	70 in. 93 1-3	70 in. 1.86 2-3	70 in. 23 1-3	70 in. 14
80 in. 34 2-7	80 in. 48	80 in. 64	80 in. 80	80 in. 1.06 2-3	80 in. 2.13 1-3	80 in. 26 2-3	80 in. 16
90 in. 38 4-7	90 in. 54	90 in. 72	90 in. 90	90 in. 1.20	90 in. 2.40	90 in. 30	90 in. 18
100 in. 42 6-7	100 in. 60	100 in. 80	100 in. 1.00	100 in. 1.33 1-3	100 in. 2.66 2-3	100 in. 33 1-3	100 in. 20
200 in. 85 5-7	200 in. 1.20	200 in. 1.60	200 in. 2.00	200 in. 2.66 2-3	200 in. 5.33 1-3	200 in. 66 2-3	200 in. 40

CARE OF STEREO METAL.— J. J. M., Paterson, New Jersey: "Will you kindly answer in the column on stereotyping the following: We ran short of stereo metal, and, to make up, used some Linotype metal. It worked all right until we got in some new stereo metal, and, as soon as we mixed the new metal with the old stuff, every third or more plate had holes in them. Now, what could I do to overcome that trouble?" *Answer.*— Your metal is probably too hard, and you may be able to remedy it by adding a little pure lead. Judging by the inquiries and by personal experience, it appears that a large percentage of stereotypers' difficulties lie with the metal. The alloy is carefully worked out to make a metal that will pour well, cast clear and sharp, and stand the most wear. It is a very poor policy to mix Linotype, electrotype or any other metal with it, for you are sure to spoil it eventually. If the amalgamation is once destroyed, as evidenced by a granular appearance, it will hardly pay to doctor it. The cheapest way out is to send it back to the metal house or sell it to a junk dealer. It is also bad policy to overheat the metal. Some casters build a fire under the pot that would melt iron. Such a temperature tends to break up the mixture and burn the antimony out.

ELECTROTYPER VS. PRINTER.— Mr. Vernon Possnett, in a recent article in the *British Printer*, presents a point for the printer to put up to his customer that might be well for the electrotyper to suggest to the printer. He says, "It is folly to print from an original until it shows signs of wear, and then have electros taken to save the expense of a new original. If the cut is intended for long runs, electros should be made while the original is absolutely new. There is little enough depth in some half-tones to begin with, yet 'new' electros are expected from old originals. The electro may be new, that is, straight from the foundry, and at the same time be worn out, since the original was a worn-out plate before the electro was made." Similarly, have you ever noticed the difference in the profits on a job of stereotyping that comes in clean or dirty. Some printers never seem to clean their type and the forms come in with six months' dried ink sticking in the bowls of the letters.

Those printers either get a poor plate or the stereotyper spends ten or fifteen minutes at a cent a minute cleaning it.

CASTS FROM A SINGLE MATRIX.— It is rather amusing to read occasional paragraphs in one of the British trade journals applauding the fact that thirty or thirty-five casts have been taken from one matrix without injuring it. The writer has personally seen 157 casts taken from one matrix, and, while this is rather extraordinary, it is nothing remarkable for a good caster to get from sixty to eighty good casts.

STEREOTYPING RULE JOBS.— S. B., Memphis, Tennessee: "I have a good deal of trouble stereotyping jobs that have brass rule in them. The rules are invariably high and punch through the paper when put on the press, if the pressman does not mash them on the first impression. Is there any way out of this difficulty?" *Answer.*— The kind of a job you mention is a bugbear to all stereotypers, especially where the rules are fine. They always punch deep into the matrix and are correspondingly high in the plate. The only practical solution that offers itself is, where a number of duplicates are to be made from the same form, to cast a pattern plate, burnish the rules down and then mold from that. The burnished rule, while it may be as fine as the brass rule on the edge, presents a flatter and wider base. It is necessary to sacrifice somewhat the sharpness of the rest of the job, and the stereotyper must be the judge of the advisability of it, taking into consideration the size of the type or the depth of the cuts that go to make up the form.

TO STEREO FINE-SCREEN HALF-TONES.— Charles Shumway, Corning, New York, writes: "It may be some stereotyper has been getting his bumps with a fine-screen cut, and the print coming out in a big black smudge. Before laying the matrix on the form, cover the cut with a piece of smooth tinfoil; over the tinfoil spread a thin coat of paste. Then make your matrix. After matrix is dry the tinfoil can be peeled off, leaving a perfect matrix ready for cast. You will find the casting surface *not* in the matrix, but left in the paste, backed by the matrix. The object of the tinfoil is to protect the cut from the paste. The tinfoil, being so pliable, and retaining the impression, gives this impression to the paste. The paste will not stick to the tinfoil when dry and the peeling process is easy. Try it."

REMBRANDT ROTARY GRAVURE PROCESS.

Undoubtedly one of the most interesting developments in photo reproduction at present in sight is the process mentioned above. The work of the English company has been before us for some ten years, and the prints that have emanated from this source have aroused great admiration on account of their extreme delicacy and the depth of shadow characteristic of the work.

Notwithstanding the length of time that this class of work has been before us, we have not yet attained any general dissemination of knowledge relating to the practical details of the procedure.

The process is extremely interesting from many points of view, but in its present state its application must be rather limited by the nature of the process employed for printing, although this is extremely rapid. I presume that many of our craft are still quite unfamiliar with the nature of the process, and hope that a brief general description may be acceptable.

The process may be said to be a combination of the photogravure and the calico processes, the plate being analogous to the photogravure plate, and the method of printing similar to that employed on textiles, excepting that the color as printed is final and does not require to be fixed. The procedure is about as follows:

A screen is employed (usually about 150 lines to the inch), consisting of very thin, transparent cross lines on an opaque ground, and an ordinary positive is used. The screen itself is first printed on a piece of gelatin tissue, such as is used in carbon printing, and next the negative is printed on the same tissue. The tissue then, containing the print from the screen and that from the negative, is moistened in cold water and transferred by means of a squeegee to a copper roller, which has been turned accurately true. The design is now etched into the copper roller with perchlorid of iron, by what is known as the "staging process," as employed in producing a photogravure plate. This procedure consists first in washing off the paper, upon which the gelatin was coated, with water.

Now, if the copper covered with the gelatin is immersed in an absolutely saturated solution of perchlorid of iron, there being no free water to penetrate the gelatin, no etching will take place. If a few drops of water are added, the etching will be noticed to proceed through the least exposed portions of the gelatin. By slowly adding the water, the etching will gradually proceed until the more exposed portions have been attacked. When this etching is completed (and the procedure can be watched through the transparent gelatin) the gelatin is removed from the roll and the design appears on the copper in the shape of little squares conforming in shape and size to the opaque parts of the screen, but varying in depth in proportion to the action of the solvent. A positive having been used, the shadows which were least exposed will show the squares most deeply etched, while the high lights will show the metal either perfectly flat or very slightly etched in squares of the same size as those in the shadows.

The ink is special, and I am not posted as to its composition and character, excepting that it is very thin and liquid, and is applied to the roll in a mass. As the roll revolves, the paper is fed through the press as muslin is for printing, in a continuous roll, and the printing proceeds at the rate of five or six thousand impressions an hour.

There are quite a number of different concerns at work upon the process in different parts of the world, and the probability is that within the next few years we shall see material developments along this line. Unfortunately, it seems in the present state of the art impracticable to print from flat plates, owing to the nature of the method of removing the superfluous ink from the surface.— *Max Levy.*

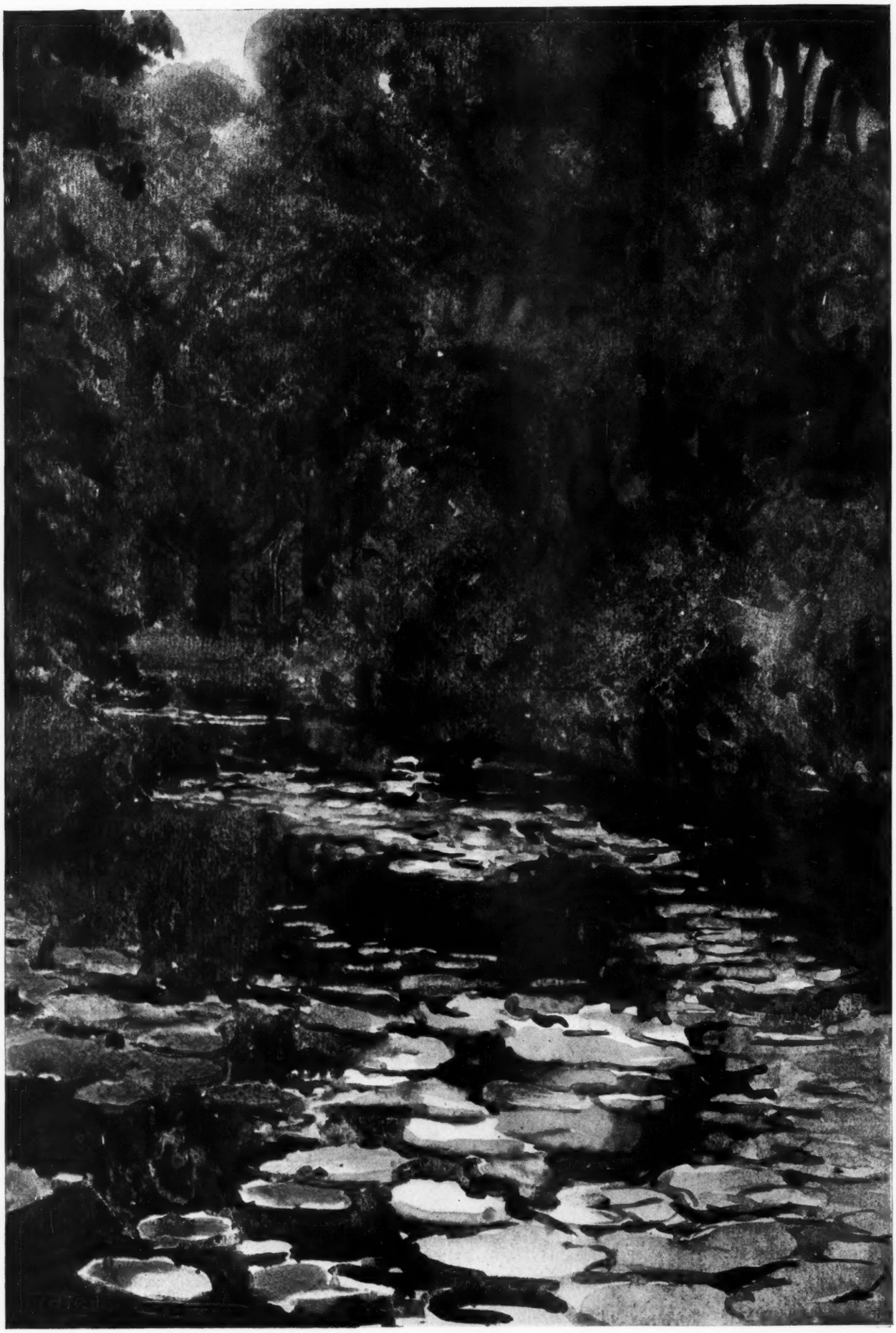
GINGERISMS.

He who can not obey will never command.
Before crowding to the front get fit to lead.
Don't wait for opportunity; run to meet it.
The man who forgets will soon be forgotten.
Knowing it all does not excuse telling it all.
Before idling, consider whose time you will be wasting.
The arrogant employer gets the servile employees.
The cobwebby office bespeaks the cobwebby brain.
The good old ways are generally the expensive ways.
If you want something to turn up, Mr. Micawber, get busy.— *Frank Farrington, in Advertising and Selling.*

GOLDEN SILENCE.

Tom — "Say, did you ever kiss a girl in a quiet spot?"

Jack — "Yes; but the spot was only quiet while I was kissing it!" — *Exchange.*



IN HAMPTON COURT GARDENS.

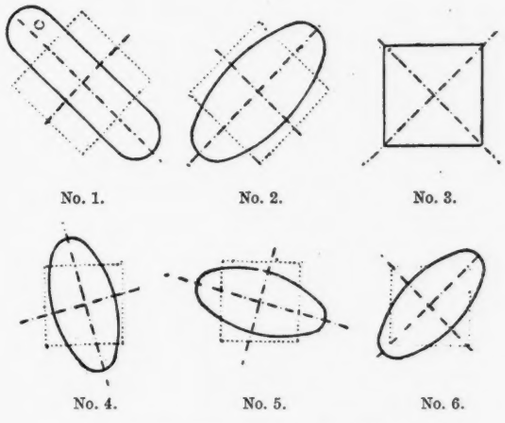
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PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

TO AVOID MOIRE IN COLOR-PRINTING.— From the query of a correspondent who writes about "pattern" and "screen angles" in color-printing the suggestion comes that it would be better if we became accustomed to the word "moiré" instead of "pattern" and use the word "orientation" instead of "screen angles." M. L. Villemaire has, in *Le Procede*, an article on the orientation of of the screen in color-printing, which possesses some novel features of interest to our querist and all others engaged in colorwork. He uses for coarse three-color work, that is one hundred lines to the inch and coarser, three different shaped diaphragms. He puts up the copy on the board so its base line will be an angle of 45° to the earth's horizon or parallel with one of the lines of the



TO AVOID MOIRE IN COLOR-PRINTING.

cross-line screen. With an elongated diaphragm, No. 1, he makes the yellow color-record negative, eliminating entirely the cross lines in the high lights. With diaphragm No. 2 is made the red color-record negative. Then, after turning the copy to its proper position, so that its base line is horizontal, he makes the blue-record negative with a square stop, No. 3. The orientations used in three-color printing with a fine screen are shown in Nos. 4, 5 and 6. With the copy placed in the normal way, that is with its base line horizontal and the cross-line screen used in the usual way, No. 4 diaphragm is for the yellow-record negative, No. 5 for the red and No. 6 for the blue-record negative. These oval diaphragms and their orientation are the same as those used by the late William Kurtz, the pioneer of the three-color half-tone process in the United States.

THE PROCESSES OF THE FUTURE.— Here is a prediction of Mr. William Gamble, in *Penrose's Pictorial Annual*, with which the editor of this department can not entirely agree, particularly in his criticism of our present-day relief-blocks. Mr. Gamble says: "In our opinion the processes of the immediate future will be rotary intaglio and offset litho, or a combination of both, with the chances in favor of the last-mentioned process. On what, it may be asked, do we base our opinion? Simply this: that the most costly and time-consuming part of the photoengraving process of to-day is the etching of the plates to a sufficient depth for typographic printing, and, further, it is the etching and in working the earlier stages of the process to suit etching methods that the greatest loss of tone and detail occurs. Then again, the blocks have to be printed with the greatest care, at a comparatively low speed, on the best of papers and with the finest inks, in order to obtain proper results. Consider, then, what is the case of the offset method in comparison with the foregoing. A simpler negative, an easier print, no deep etching, no make-ready for printing, ordinary papers, ordinary inks and high speed of running, coupled, also, with unlimited duplicating of the design on the plate. There is another advantage which must not be overlooked, namely, the ability to work high-light half-tone methods with perfectly softened edges, through there being no dip in the rollers. Still more, there is for colorwork the facility of working solids and tints, and the multifarious little artifices at the command of the lithographic printer for improving the result in printing. There is, again, none of the squashing effect of color forced to the edges of the half-tone dots, as in the case of typographic printing. The tone is practically continuous in lithography, and there is no offensive pattern caused by the crossing of the screen systems. Thus, there is everything to favor lithographic printing, but the ultimate and complete success of offset lithography can only be through the aid of photographic processes for laying down the work upon the plate. If the trade clings to its old-fashioned methods of direct drawing and transferring, the improvement will be but slight. What may probably happen is that photo-process firms will take up and develop the offset press for graphic reproduction, leaving the regular lithographer to work commercial jobs. The processman will be wise if he sees and grasps this opening, for certainly offset printing is a power to be reckoned with in the future."

FLAT-PROOFING COLOR-PLATES.— It is most valuable advice on this subject that R. James Wallace gives in the Cramer Company booklet on "Dry Plates and Color-filters for Trichromatic Work." He writes: "The tendency in modern three-color work in the United States is to avoid proofing in color until considerable reëtching has been performed upon the respective plates, the etcher depending on visual estimates and past experience. It is unquestionably a fact, however, that in the great majority of cases where first-class work is attempted, that the amount of time saved from the first color-proofing is considerably more than compensated for by the subsequent work in correcting portions that have been overetched. Every experienced etcher knows that while an overetched plate can be saved, by burnishing and other means, yet it is at the expense of color values in the delicate rendition of color mixtures. We, therefore, strongly advocate, for careful work, the proofing of the plates in color immediately after the first flat etch. It is not necessary that the individual colors be allowed to dry before pulling the next; the proof may be dusted over with magnesia, and the second or third registered green. The results gained by reëtching from this proof will more than compensate for additional time at this stage, in the avoidance of overetching, and the produc-

tion of better prints, containing smoother values, with an absence of raw color effects." Readers are recommended to write to Cramer Dry Plate Company for a copy of this booklet, which will be sent them free of cost.

WHERE THEY STILL "GET IT IN THE NEGATIVE." — The writer has been calling attention to the abuse of reëtching, which is becoming so common in this country. It was refreshing to get from Christchurch, New Zealand, a copy of the Christmas number of the *Weekly Press*, which proves how clear and sharp and excellent are the half-tones in which the negativemaker has been permitted to get the reproduction in the negative. In this country we leave it to the finisher to work over the etched plate by the hour to try to get the effects of the original into it, which might have been obtained in the negative and proper etching. The New Zealand photoengraver, it is to be hoped, will not become so far civilized as to adopt and later carry reëtching too far.



A TEMPORARY KENNEL.

LATEST FORMULAS FOR THREE-COLOR FILTERS.— Messrs. Meister, Lucius and Bruning send the following instructions for using the specially prepared dyes of the Hoechst Works in making three-color filters: "Blue Filter — Four grams crystal violet are dissolved in 350 cubic centimeters warm water by the addition of five to six drops acetic acid; 100 cubic centimeters six per cent gelatin solution are mixed with 20 cubic centimeters dye solution and filtered. Green Filter — Four grams of rapid-filter green I are dissolved in 300 cubic centimeters water; 100 cubic centimeters six per cent gelatin solution are mixed with 20 cubic centimeters dye solution and filtered. (This green filter transmits the extreme red of the spectrum without harm to the exposure.) Red Filter — Five grams rapid-filter red I are dissolved in 200 cubic centimeters water; 100 cubic centimeters six per cent gelatin solution are mixed with 20 cubic centimeters dye solution and filtered. Optically true sheets of glass are coated with these dyes, seven cubic centimeters of solution being used for every 100 square centimeters of plate surface. When dry, two pieces of this gelatin coated glass are cemented together with Canada balsam and bound together with lantern-slide binding, or, better, with strips of thin leather. The blue filter will be found to prolong the exposure about four times over an exposure without a filter when pinachrome or pinacyanol bath plates are used. The exposures through the other filters will be two or three times the time required through the blue filter."

GUM SOLUTION FOR ROLLING UP ZINC.— H. M. W., New York, asks: "I am experimenting with rolling up zinc plates by gumming with gum-arabic solution, but am not successful. I find that if the gum is slightly sour that it works better, so I added acetic acid to it, which I found improved it. Will you please publish a formula for the gumming solution, as I am sure it will interest many others beside myself?" *Answer.*— The following formula I find well recommended by others as a gumming-up solution for zinc:

Water	15 parts.
Saturated solution of gum arabic	10 parts.
Phosphoric acid	1 part.
Gallic acid	5 parts.

This solution is spread over the zinc with a flat camel's-hair brush and allowed to remain at least half a minute before being wiped off with a clean and damp sponge. The ink for rolling up should contain a little middle linseed-oil varnish.

REPRODUCING PICTURES WITHOUT A CAMERA.—A. G. H., East Liverpool, Ohio, writes: "Can you give me a formula for or method of transferring reprints and pen-drawings to zinc for etching without a camera? I understand the etching, but can not make the transfer." *Answer.*— If there was such a process as you inquire for it would be in use in every newspaper office in the country. The nearest

approach to it is to make the drawings in a special greasy ink or transfer paper, so that they can be offset onto zinc and afterward powdered with resin, or rolled up as lithographers do and etched. The newest and simplest process we now have is Paynetype, which requires a camera, but it will reproduce drawings, photographs or reprints any size wanted. No reproduction process is worth considering that does not use a camera, for then you have the privilege of enlarging or reducing copy.

THE SWELLED-GELATIN PROCESS.—"Process Worker," Bristol, England, writes: "Will your director of the process-engraving questions and answers kindly help an old reader of THE INLAND PRINTER? I am trying to do the swelled-gelatin process in the reprinting of old books, but I am not getting entirely satisfactory results, as you will see by the proofs of type-pages enclosed. Here is the way I do the work: (Here follow pages of description of his method.) This process originated and was carried to great perfection in the States, so you should know, if any one, if I am doing the work according to the best methods." *Answer.*— The whole secret of the successful working of the swelled-gelatin process lies in the first cast that is taken from the swelled gelatin. The coating of a level surface with a film of bichromatized gelatin, printing from a negative until this gelatin film is hardened through to the back of the film, swelling this in cold water and hardening the surface with a saturated solution of iron sulphate or alum before taking a cast is easy. Every one who tries the process, like the present "Process Worker," succeeds up to this point. The taking of the cast from the swelled gelatin is the difficult point. All the published accounts of the process tell how to mix and apply the plaster of paris, but the most successful worker of the swelled-gelatin method, John Moss, did not use plaster for the first cast. His method has been a secret which was supposed to have died with him, though it is now published for the first time. Moss flowed over the swelled and damp gelatin a solution of asphaltum in ether or bisulphid of carbon and on top of this he poured wax until he had a sufficiently thick block. He plunged the whole into cold water to congeal the wax, when it would strip perfectly from the gelatin, giving a cast so far superior to one made in plaster that there is no comparison. From this asphaltum-surfaced wax cast he made a plaster mold, from which was made the final cast in type-metal. "Process Worker," with this information, should make even better plates than Moss did, for all the other branches of the process have improved since his day, from making the negative to casting in metal.

"PENROSE'S PICTORIAL ANNUAL" FOR 1910.—Volume 15 of this process year-book is at hand, and fortunate is the processworker who has a complete set of this most valuable record of the newest and best in photomechanical work for each year. Among the most interesting exhibits shown in the present volume are: The machine photogravure of Father Bernard Vaughan, which is deservedly honored as the frontispiece; the examples of offset printing; a novelty in color-printing, in which geometrical designs in black are printed on paper which has been previously ruled in purple, orange and green, and the engraving, by J. Sorensen, of a portrait on a flat half-tone tint. Some of the specimens of electrotyping are truly wonderful and the sepia-toned, dull-finished paper, on which many of the half-tones are printed in a dark photo-brown ink, offers a most valuable suggestion to printers. The sixty-nine timely articles in this volume contain many valuable hints. Here is a paragraph from the one by Frederic T. Corkett, on "What of the Future?" He has been describing the bad business conditions in England during the past year and adds: "No illustrated publication of any note or special merit has marked the year. The enterprising American publishers are sending over more of their publications, post-cards, calendars, magazines, etc. The goods are not dumped on the market, but, like American organs, typewriters, watches and cash registers, as our American friends say, they 'fill the bill.' The American publishing houses now look to Great Britain as a section of their legitimate ground, and American trade competition must be taken into consideration by British houses as a part of the opposition in business to be met with." The price of *Penrose's Annual* is $3, from the American agents, Tennant & Ward, 122 East Twenty-fifth street, New York, or from The Inland Printer Company.



A TOMB FIGURE.

By Miss Nellie Walker.

BUSINESS CARD CONTEST

CONDUCTED BY THE JOB COMPOSITION DEPARTMENT OF THE INLAND PRINTER

Opens February 1 :: :: :: Closes April 1

The Copy

Harris & Johnson, printers, binders, engravers, 974 North Webb street, Charleston, Ohio. Telephone 83. A. M. Harris, President. B. J. Smith, Secretary. J. R. Johnson, Treasurer. Railroad printing a specialty.

The Rules

The contest is open to all. The contestants may arrange the copy as they see fit, but no words are to be omitted, and none added. Reading matter must be printed from type, but any initials, ornaments or other decoration may be used. Size of card to be 2 3-8 by 4 inches, and six proofs to be submitted, printed in two colors — red and black — on any stock. One or more designs may be submitted. All entries must be made by April 1, and must be addressed to Job Composition Department, The Inland Printer, 130 Sherman Street, Chicago, Ill.

The Awards

First place, Twenty-five dollars.
Second place, Fifteen dollars.
Third place, Ten dollars.

Fourth place, Three dollars in subscription or books.
Fifth place, the same.
Sixth place, the same.
Seventh place, the same.
Eighth place, the same.
Ninth place, Three dollars in subscription or books.
Tenth place, the same.
Eleventh place, the same.
Twelfth place, the same.
Thirteenth place, the same.

The Three-dollar awards consist of either a year's subscription to The Inland Printer or books amounting to $3 from the following list:

Vest-Pocket Manual of Printing, 50c.
Design and Color in Printing, $1.
Imposition: A Handbook for Printers, $1.
Impressions of Modern Type Designs, 25c.
The Principles of Design, $3.
Specimen Books: Bill-heads, 25c; Covers and Title-pages, 75c; Envelope Corner Cards, 25c; Letter-heads, 50c; Cards and Tickets, 25c; Menus and Programs, 50c.
Lettering for Printers and Designers, $1.

JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

THE QUESTION OF SPACING.

The matter of spacing, although given but little attention by many printers, is one of great importance in the production of artistic typography. A piece of work may conform to all the other requirements of good typography—harmony, proportion, etc.—yet, if it is not properly spaced, the result can not be wholly satisfactory.

The roman capital, although a dignified, beautiful letter and one much used, is difficult to space properly.

Perhaps much of the trouble in spacing comes from the fact that many printers unthinkingly letter-space a line by placing the same amount between each two letters, instead of varying the amount in accordance with the amount of white naturally resulting from the different shapes of the letters. This is, as one can readily see, a faulty way of distributing the space. Fig. 1 will illustrate this point. The upper line shows the word as it is set solid—without any letter-spacing whatever. The second line shows the word as it was spaced out to fill a certain measure, the compositor placing exactly the same amount of space between each two letters. Note the wide space on either side of the letter A, and the exceptionally wide space between the V and the A. In the third line the variation of the amount of space between letters according to their shape has resulted in a line which is pleasing to the eye, from the fact that there are no wide jumps between letters and that the tone is practically the same from one end to the other. In order to space a line of roman capitals properly one must consider the amount or area of white space between the letters.

VARIATION
VARIATION
VARIATION

FIG. 1.—The first line shows the word set solid; the second line shows the word as spaced out by the compositor to fill a certain measure; the last line shows proper letter-spacing of the word.

Perhaps the easiest way to do this is to imagine lines running along the top and bottom of the type, as in Fig. 2, and then space so that the areas bounded by these lines and by the various outlines of the letters shall be as nearly as possible equal. Under no circumstances can one arrive at a satisfactory spacing of a line by taking the distances

VARIATION

FIG. 2.—Type should be letter-spaced, if possible, so that the areas bounded by the outlines of the various letters and the imaginary lines at top and bottom will be equal.

The question of spacing is, of course, largely confined to the use of capitals, the lower-case letters being of such shapes that the variation in spacing is not so noticeable.

between the points of the serifs as a basis — and yet this method is the one followed by many compositors.

Carelessness in this matter of spacing often leads to some curious lines. In Fig. 3 we reproduce two display headings taken from a daily paper published in one of the largest cities in the country. In the case of the italic capitals here used, the setting of the lines without letter-spacing results in a most unfortunate breaking up of the words.

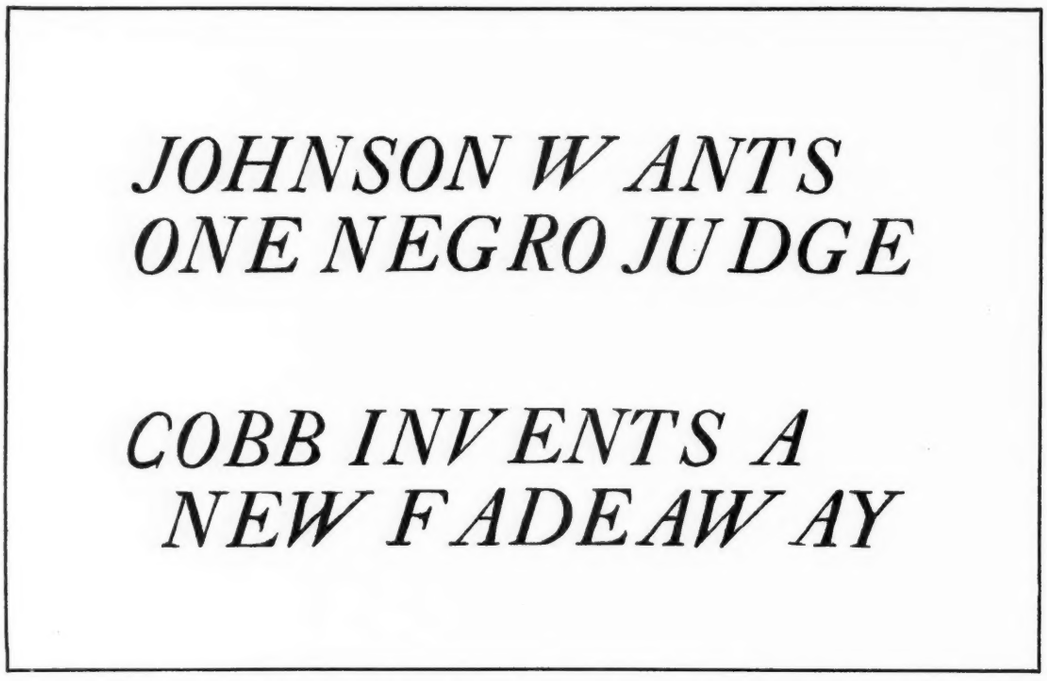


FIG. 3.— Showing results where no regard is given to letter-spacing. In some cases there is less space between words than between the different letters of each word. From recent newspaper headings.

The general width of the type-face — whether condensed, medium or extended — is the main factor in determining the amount of space to be used between words. No rules can be laid down to govern this; it must be left largely to the taste of the individual. Length of line, space between lines, etc., all have a bearing on the matter. One must, however, bear in mind that the condensed letter obviously calls for less space between words than a medium or extended letter. Note the difference between the two groups of type shown in Fig. 4. The same type — twelve-point Cheltenham — is used in both cases, A being spaced in the manner customary in many offices — three-em spaces between words in most cases. In B, however, four-em spaces are used as the basis and an effort is made to reduce this rather than increase it too much. The result is a much more pleasing effect, owing to the fact that, being a rather condensed lower-case letter, it demands the thinner

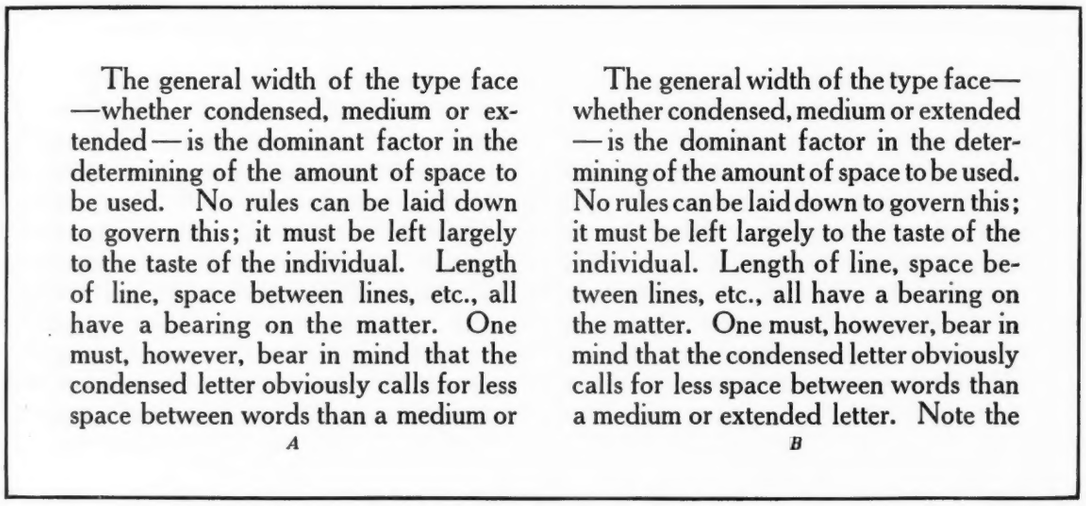


FIG. 4.— The width of the letter has much to do with the amount of space to be placed between words. Note that because of the above letter being rather condensed the thinner spacing of "B" gives the better appearance.

space. When the type is leaded, however, the wider spacing between words is permissible — even desirable — as it tends to keep an even tone over the type, instead of breaking it up into bands of color. Fig. 5 will illustrate this. The group A is spaced the same between words as B in Fig. 4, but is leaded with two-point leads. The group B, also leaded with two-point leads, is spaced between words the same as A, Fig. 4, the leading out between lines making the wider spacing between words desirable.

The general width of the type face—whether condensed, medium or extended—is the dominant factor in the determining of the amount of space to be used. No rules can be laid down to govern this; it must be left largely to the taste of the individual. Length of line, space between lines, etc., all have a bearing on the matter. One must, however, bear in mind that the condensed letter obviously calls for less space between words than a medium or extended letter. Note the

A

The general width of the type face —whether condensed, medium or extended — is the dominant factor in the determining of the amount of space to be used. No rules can be laid down to govern this; it must be left largely to the taste of the individual. Length of line, space between lines, etc., all have a bearing on the matter. One must, however, bear in mind that the condensed letter obviously calls for less space between words than a medium or

B

FIG. 5.— This case, however, where the matter is leaded, the wider spacing shown in "B" is permissible — and even desirable.

The black-letter will admit of, and is improved by closer spacing than would be permissible in the use of the more open roman. Designed primarily to effect the saving of space, with its elements crowded closer together, the richness of a black-letter page is considerably enhanced by the use of thin spaces between words. This is shown in A, Fig. 6, a group of black-letter kept rich in tone by close spacing. Where wide spacing is used between words and the words themselves letter-spaced, as shown in B, Fig. 6, the primary purpose of the gothic letter — that of giving a richness of color with a saving of space — is neutralized, and for this reason the compositor should, when using the gothic or black-letter, exercise unusual care to space closely. Fig. 7 is another illustration of this point. The upper line is spaced between words in the manner common to many printers, while the lower line is spaced more in accordance with the nature of the letter used.

THE BUSINESS-CARD CONTEST.

The educational advantages to be gained by the comparisons and criticisms incident to a competition in job composition are so numerous, and the benefits to be derived therefrom so extensive, that another contest of this character has been arranged for readers of this department.

As will be seen by the displayed announcement on page 716, the composition of a business card has been decided upon as furnishing an adequate opportunity for the display of the artistic ability of the various competitors, and the contest opens February 1 and closes April 1. The value of the prizes offered — a first prize of $25, a second prize of $15, a third prize of $10 and ten additional prizes of $3,

The black-letter will admit of, and is improved by, closer spacing than would be permissible in the use of the more open roman. Designed primarily to effect the saving of space, with its elements crowded closer together, the richness of a black-letter page is considerably enhanced by the use of thin spaces between words. One

A

Where wide spacing is used between words and the words themselves letter-spaced, as is shown in this paragraph, the primary purpose of the gothic letter—that of giving a richness of color with a saving of space —is neutralized. And for this reason the compositor should, when using the gothic or black-

B

FIG. 6.— The black-letter is at its best when spaced closely as in "A."

either in subscriptions to THE INLAND PRINTER or books published by The Inland Printer Company on composing-room subjects (a total award of $80) — will insure a large number of contestants, and a cordial invitation is extended to all to enter the competition. The large number of prizes offered, and their exceptional value, make it an opportunity that no printer can afford to overlook. Each contestant may submit as many designs as he desires, and, while the contest is open until April 1, printers should get busy and send in their entries as soon as possible. Address entries to Job Composition Department, Inland Printer, 130 Sherman street, Chicago.

The Schaefer Printing Company

The Schaefer Printing Company

FIG. 7.— Another illustration of the value of close spacing when using the black-letter.

THE RICCARDI PRESS TYPE.

The Medici Society, Limited, which has already distinguished itself by publishing some beautiful prints in color after the old masters, has now entered the domain of book publishing, says the *British and Colonial Printer and Stationer*. Desiring that the type used in their publications should be on the same high level as the colorwork of their pictures, they commissioned Mr. Herbert P. Horne to design a new font for them. Mr. Horne has had considerable experience in this class of work, and it will be remembered that a specimen of a previous font designed by him, for the Florence Press, appeared in our issue of June 25, 1908. The design of the new font is based chiefly upon the larger of the two faces used in the first edition of "Horace," printed at Florence, in 1492, by A. Miscomin. A few specimen lines are reproduced herewith. The actual cutting of the font was carried out by Mr. E. P. Prince, who has performed the same office for most of the new "art" fonts got out in recent years, from those of the Kelmscott Press onward. It may be mentioned that the Riccardi Press books will be printed by the Chiswick Press, and comprise reprints of notable works, issued in limited editions, and divided into two classes, A and B. In the volumes comprised in the first of these there will be no illustrations, and thus the price will be a moderate one, but in the others the pictures in the original will be reproduced in color by the Medici process, or else the works will be illustrated by first-class modern artists. The first publication in Class B will be an edition of "Solomon's Song," with ten plates in color after drawings by Mr. W. Russell Flint. The ordinary paper copies will be issued at 2 guineas each. In both classes the paper used will be hand-made by Batchelor & Son, of Ford Mill, near Ashford, and in the B class books it will bear the Riccardi water-mark. Mr. P. L. Warner, 38 Albemarle street, W., London, will publish the Medici Society's books, prospectuses concerning which can be obtained from him.

TRIAL IMPRESSION

Of the official "Trial Impression," a rare Italian-or Latin-pamphlet, 300 copies only will be printed-250 for sale-on Batchelor hand-made paper-page about 8¾ by 6¼ in.-; on vellum 12 copies-10 for sale-. Prices, and further particulars, will shortly be available, when they will be sent post-free to all applying for such notification. Mr. Horne will edit the text, and supervise production and "setting."

SPECIMEN OF THE "RICCARDI PRESS" TYPE.

THE COLOR LINE.

Blanche Blue is visiting in Ohio.

Jess Gray and wife, of Marion, spent Sunday with James Patterson and wife.

Mr. Fred Cardinal, of Vincennes, Indiana, is now baking at the Phillips bakery, and is well pleased with the town and likes his work.

Ila Green was granted a divorce from Oscar Green, as prayed for.

Miss Grace Brown is spending the week at the home of her sister.

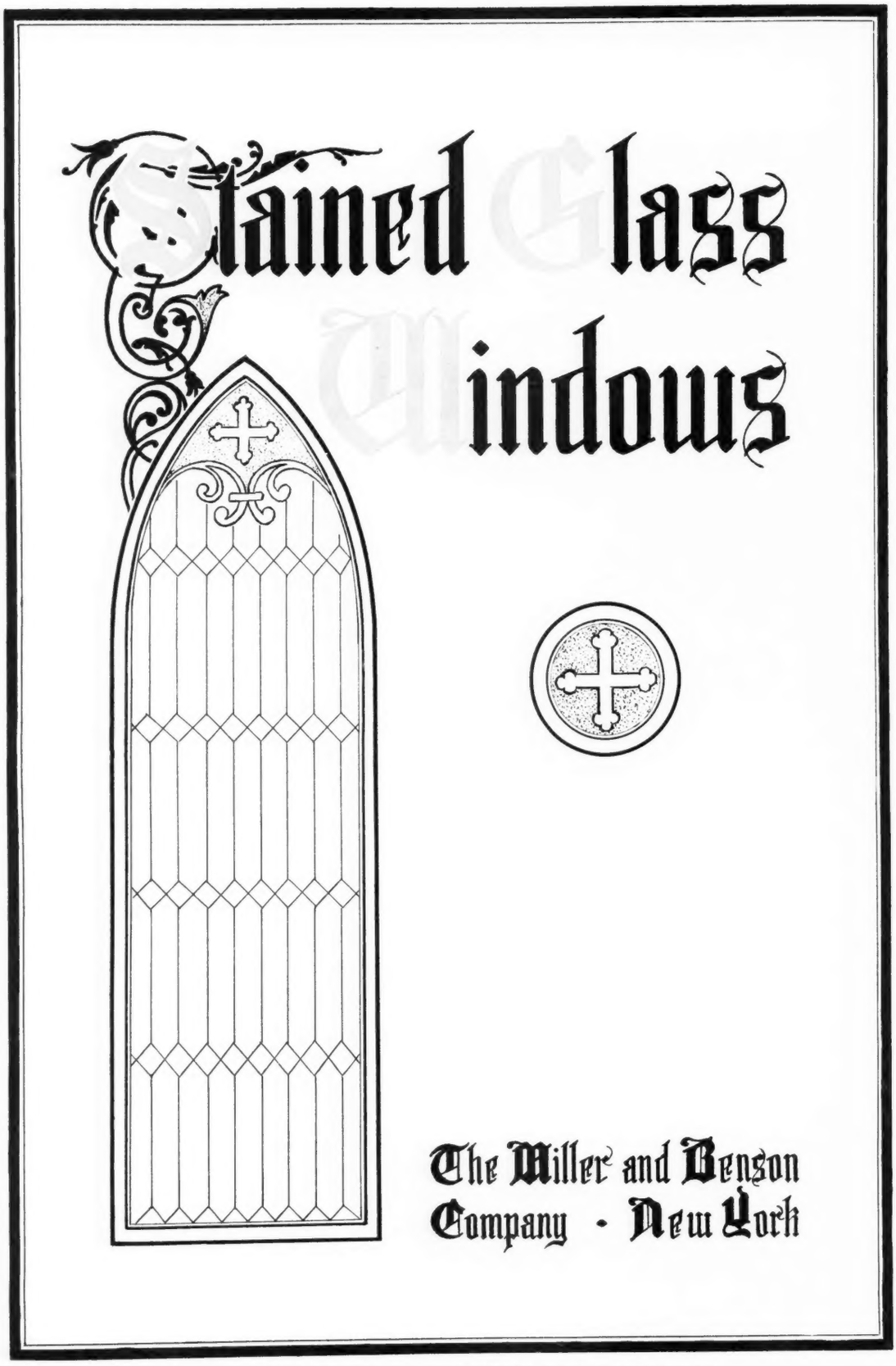
Mrs. Jane White visited Emery White and wife, at Knightstown, Monday.— *Swayzee (Ind.) Press.*

THE CHERRY LAND COMPANY



FORD, MICH.

An unusual and interesting rule arrangement.



Excellent gothic lettering and decoration. By Earl O. Bronson, an I. T. U. student.



¶ Amateur Minstrels by the Oaks Club, Thursday, Feb. 26, 1910, at 8 p. m., in the Masonic Hall, Harrisburg, Mo. Admission Price, 50c.

Suggestion for a hanger or circular.

Christmas Celebration

By the Choir
of the
First Baptist Church
Of Chicago

Thursday Evening
December the 24th

Programme

Hearken Unto Me . . . Solo and Chorus
Miss Smith and Choir

Then Shall the Redeemed . . . Quartette
Miss Smith Miss Brown
Mr Jones Mr Abbott

Oh! Come Emmanuel . . . Solo and Chorus
Mr Frank Rich and Choir

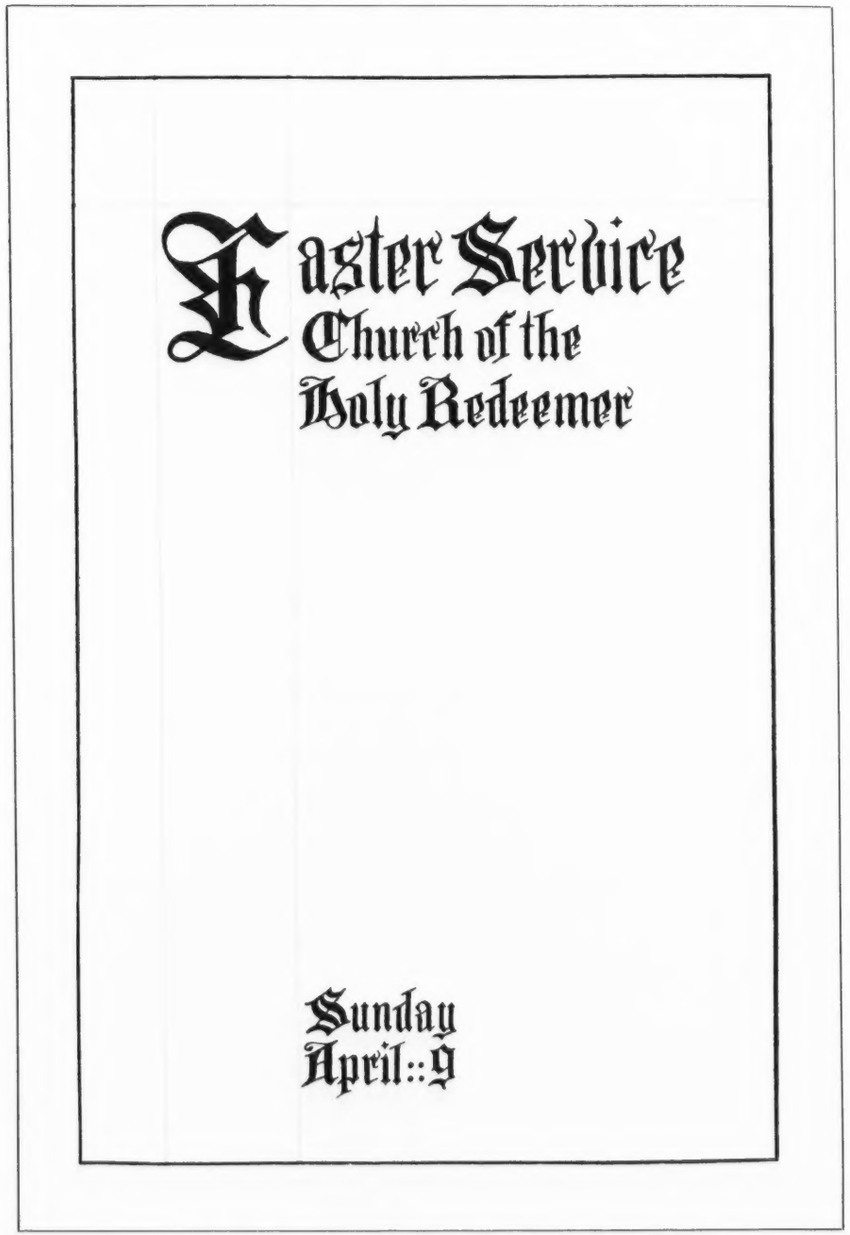
The People that Walked in Darkness . . . Chorus

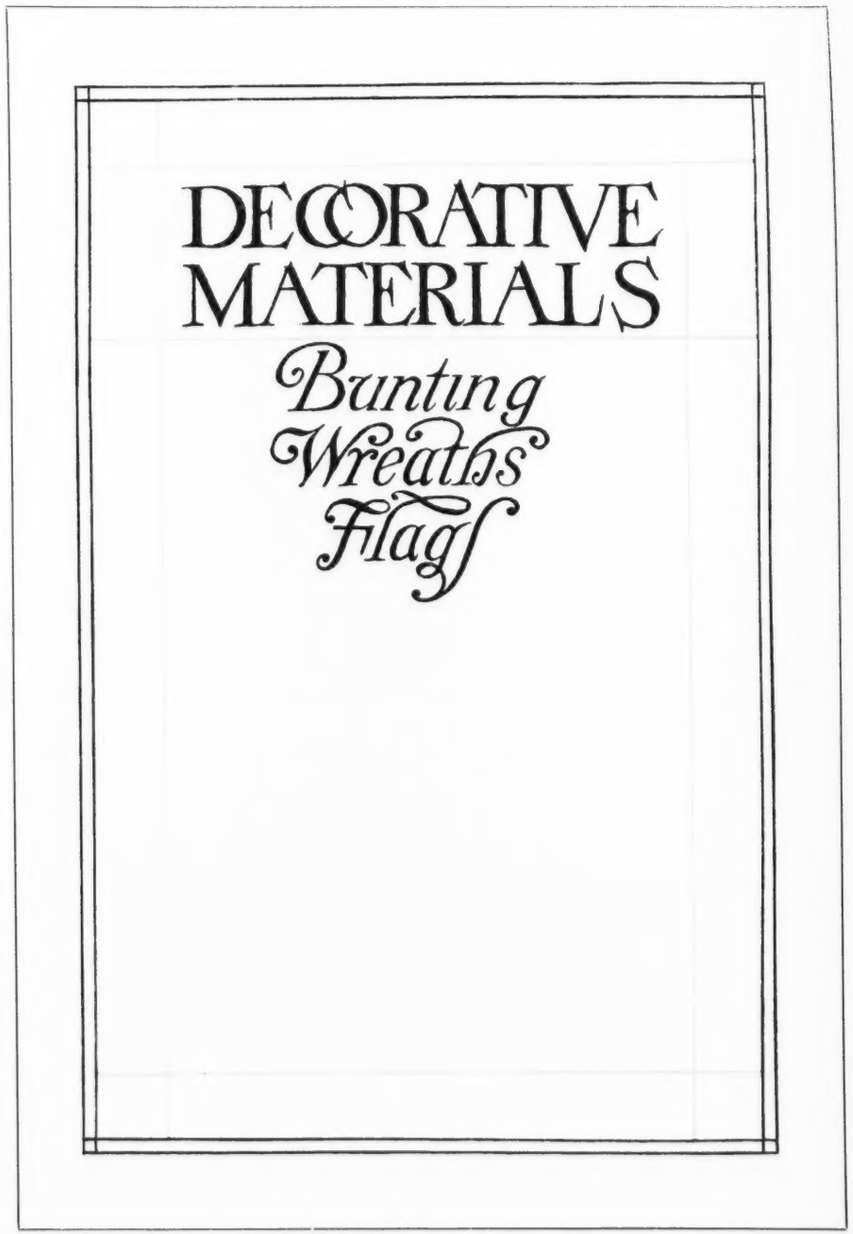
Oh! Light of Life . . . . . Solo
Miss Abbott

Arise, Shine, for Thy Light is Come . . . Chorus

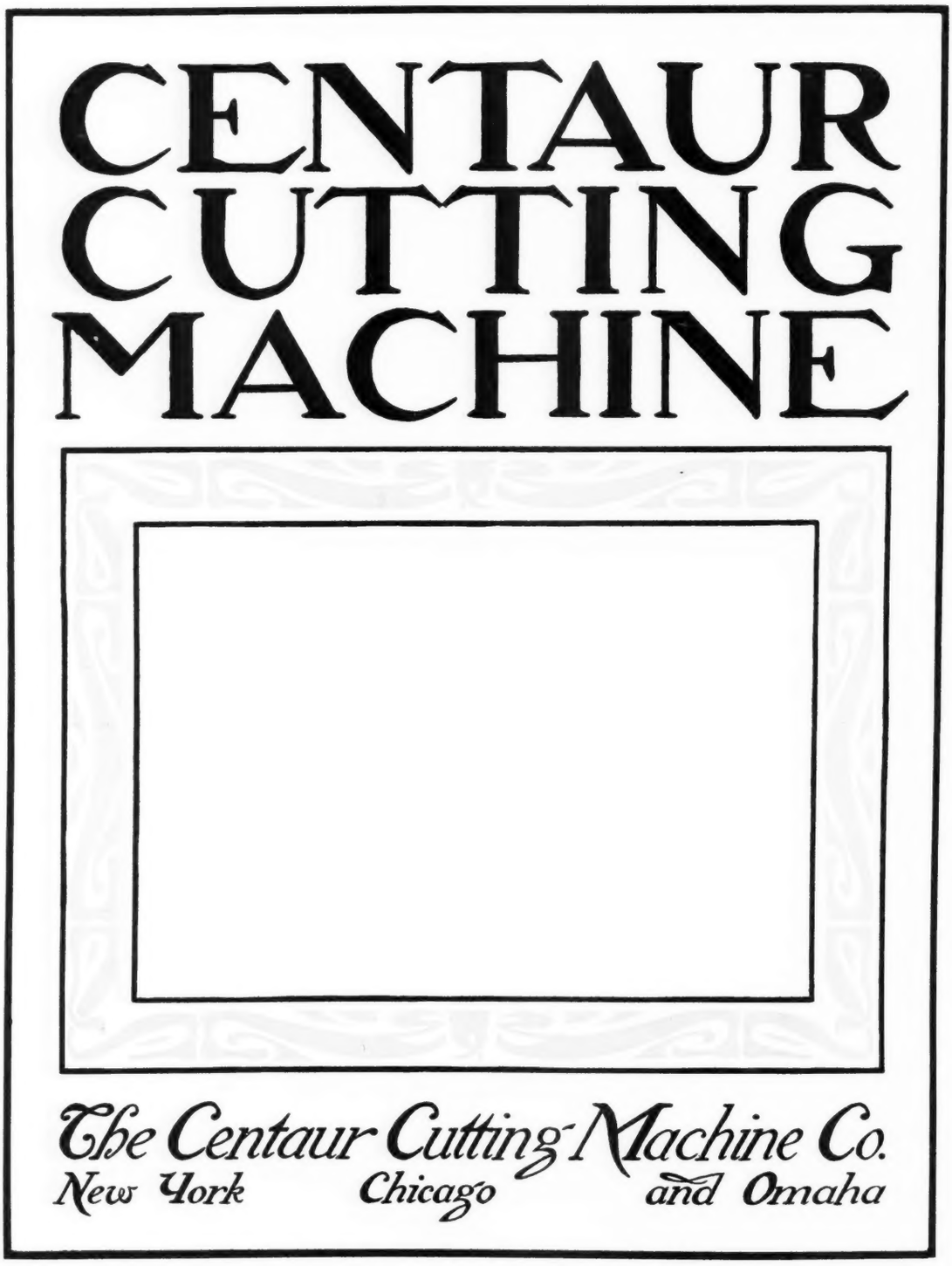
Oh! Divine Redeemer . . . . . Duet
Mrs Brown and Mr Frank Rich

First and third pages of a Christmas program. Lettered and designed by Paul J. Peters, an I. T. U. student.





Two clever page arrangements. By H. Nidermaier.

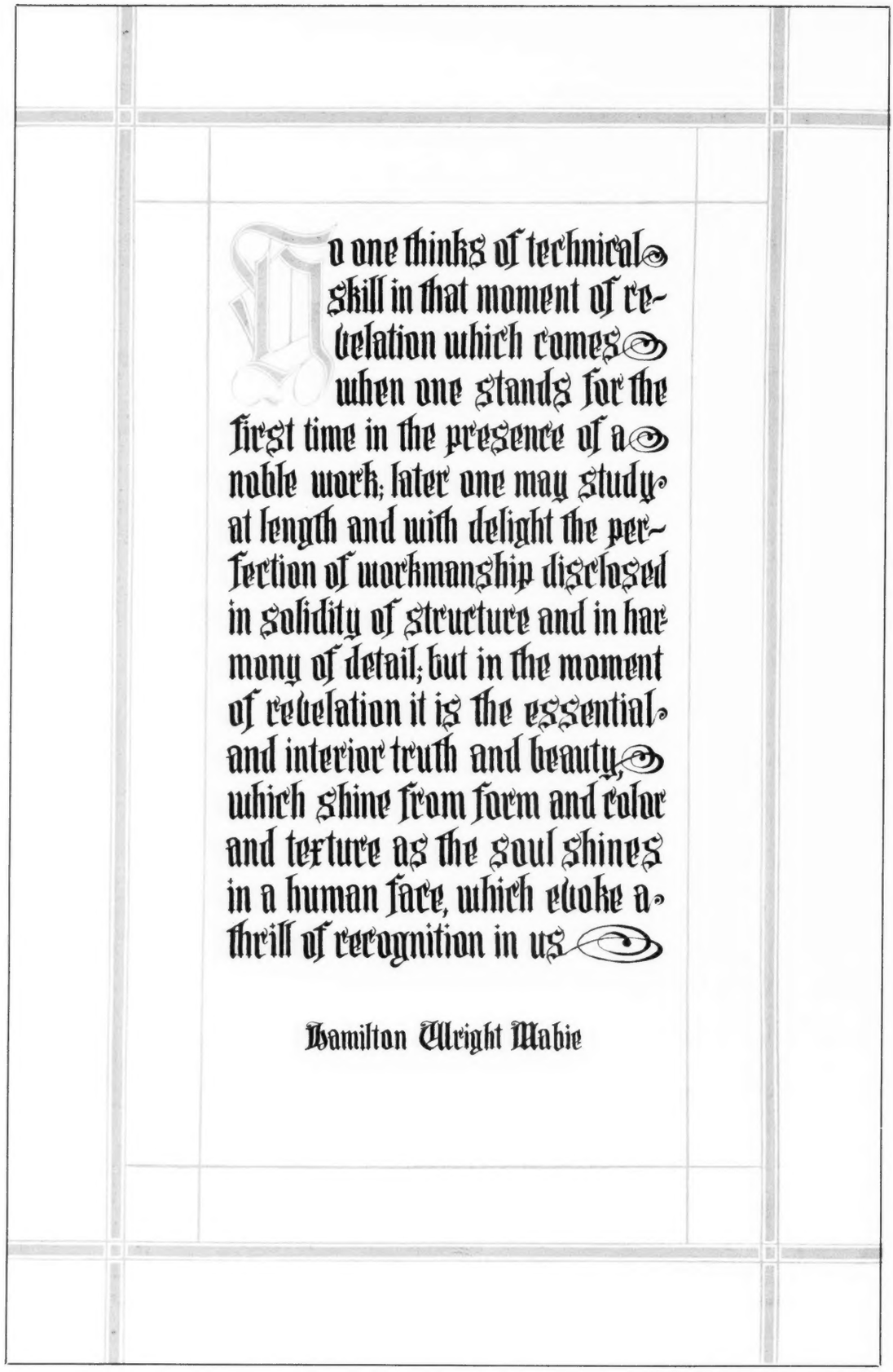


Strong cover-design. By W. D. Spurrier.

GEOMETRIC ORNAMENT

BY ALBERT DEWEY

A simple page arrangement with consistent decoration.



An excellent group of lettering. By H. Nidermaier.

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package.

THE Gardner Printing Company, Cleveland, has sent out an attractive little Christmas greeting in green, gold and red.

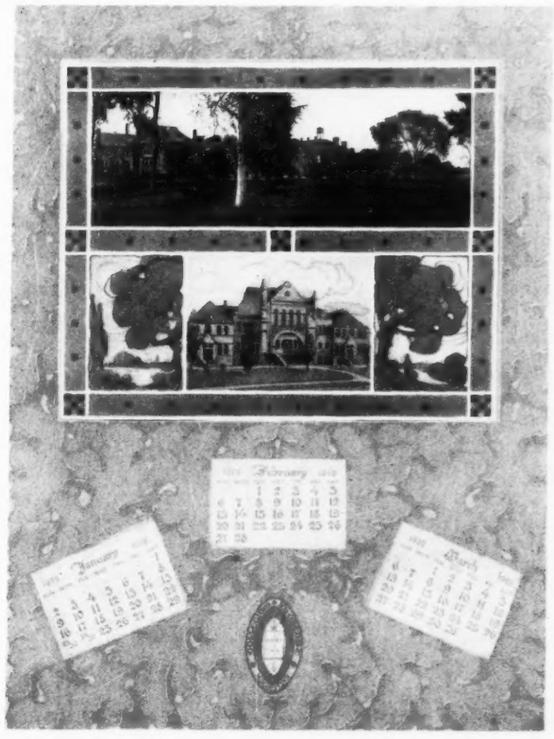
CALAHAN PUBLISHING COMPANY, Tulis, Texas.— The letter-head is attractive in arrangement and the colors, especially on the brown stock, very pleasing. Perhaps less space between lines and more at the top and bottom in the end panels would be an improvement.

MANN & BEACH, Portland, Oregon, have recently issued the fourth number of their attractive little house organ, *Wise and Otherwise*. It is printed in green and brown on light-green stock, the cover being embossed in red and gold on green. It is gotten up in an attractive manner and should prove an excellent advertisement.

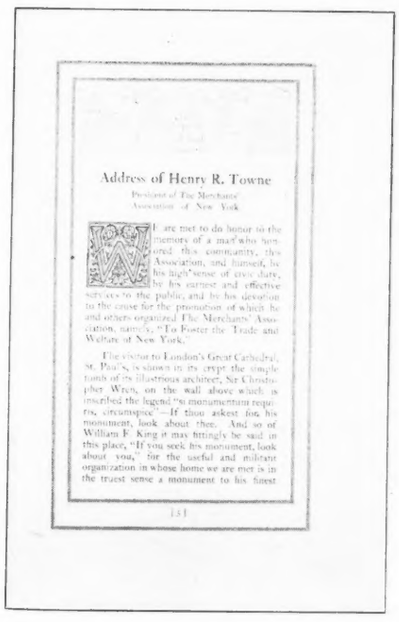
E. A. WASSER & SON, Girard, Kansas.— The letter-head is very pleasing in design and color and shows a clever originality. We would suggest a treatment of the center panel that would do away with the wide spacing in the line of text. The text or gothic letter should be closely spaced at all times, the condensed nature of the letter not permitting the wider spacing allowable in connection with the more open roman form.

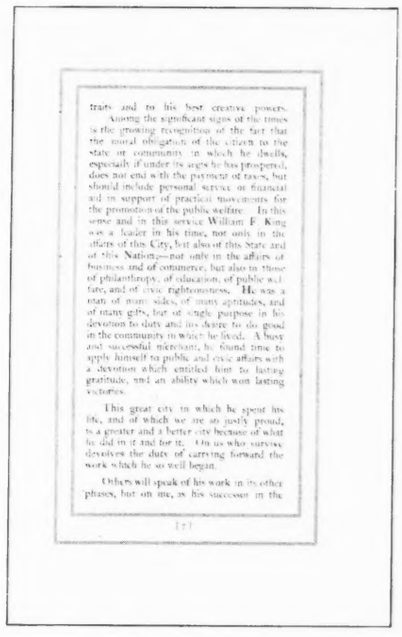
DIGNIFIED, simple typography and a careful regard for the effective use of color characterize the product of A. Colish, New York. Late specimens include high-grade advertisement composition, special colored magazine inserts and exceptionally attractive commercial printing. Perhaps the most pleasing and appropriate piece of work is a pamphlet, 6 by 9 inches in size, containing addresses delivered at a memorial meeting. As examples of fitting typographic treatment we show herewith reproductions of the cover and two of the inner pages. The cover was in black and gray on blue-gray stock, the type being in black, and the inner pages were in black and gray on white deckle-edge stock. The work throughout, as well as that on the other specimens, is of such nature as to call for nothing but the highest commendation.

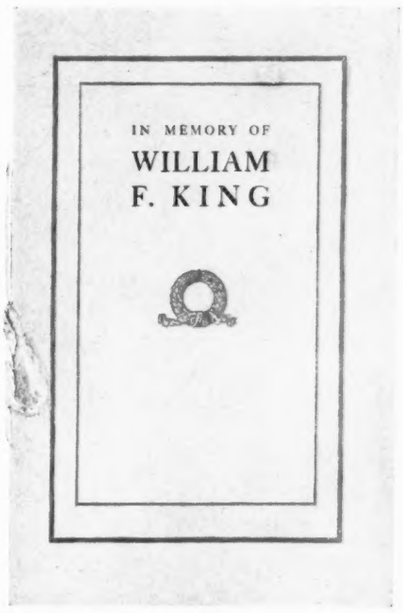
THE Wagoner Printing Company, Galesburg, Illinois, has recently issued a handsome calendar for Knox College, the treatment of which is rather unusual. Scenes on the college grounds and views of the buildings occupy prominent positions, as will be seen by the reproduction of one of the pages herewith. Calendars for three months are shown on each page, the calendars and the decorative backgrounds being printed in gray-green on cream stock, and the illustration in brown on white stock and tipped on. The whole effect is very pleasing, although perhaps the gray is a trifle weak.



A page of a handsome calendar, by the Wagoner Printing Company, Galesburg, Illinois. Calendars and background in gray-green on cream stock, with the illustration in brown on white stock and tipped on.







High-class typography by A. Colish, New York. Cover in black and gray on blue-gray stock; inner pages in black and gray on white deckle-edge stock.

5–6

A BUSINESS card and an announcement from The Wood, Clarke Press, a new Boston concern, show an excellent appreciation of clean, simple type arrangements. We show herewith a reproduction of the business card. The original was in green and black, the initials of the first line and the rule border being in green.

The Wood, Clarke Press
[INCORPORATED]
HIGH GRADE PRINTING
105 & 111 SUMMER ST. BOSTON
REGAL SHOE BUILDING *Telephone*, OXFORD *Twenty*
WILLIAM A. WOOD
JAMES G. CLARKE

Business card from The Wood, Clarke Press, Boston. Original in black and green.

ONE of the most attractive of the recent railroad booklets is "Northern Pacific Train Service," issued by the Northern Pacific Railway. The cover is gray, formed by running a half-tone on white stock, with a panel at one end, in which is a handsome three-color illustration. The lettering is printed in gold and embossed, as is also the border around the illustration.

WALLACE R. STRUBLE, Albany, Oregon.— The "Albany" booklet is one of the best pieces of work of this class that we have seen in some time. Typographical arrangement, stock, cuts and presswork are all satisfactory and combine to make a very attractive and interesting publication. It certainly reflects much credit on the printer who produced it.

JOHN ENLER, Meadville, Pennsylvania.— The hotel menu cover is an interesting rule design, well handled. We show a reproduction herewith. Original in two colors — red and green.

KEPLER HOTEL
Meadville, Pennsylvania



Christmas, 1909

An interesting menu cover, by John Enler, Meadville, Pennsylvania. Original in colors.

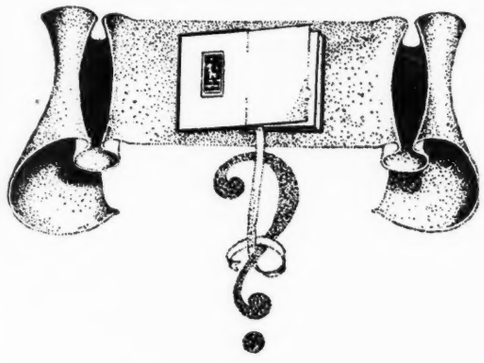
W. H. FARWELL, Uniontown, Pennsylvania.— The specimens are neat and well printed, the greeting being very pleasing. A rearrangement of the latter, however, doing away with the wide spacing, would be an improvement.

THE BARBER PRINTERY, Winston-Salem, North Carolina.— We think that if you had used a lighter border on the blotter — even a rule border — the effect would have been much better. The arrangement of the type and cuts is satisfactory, but the crude, heavy border "kills" the text.

RICHARD E. PARKER, Mound City, Kansas.— We would suggest a full line for the top of the advertisement. In fact, we are inclined to think that in nearly every case an advertisement is the better if commenced with a full, strong line. Otherwise, the specimen is very satisfactory.

THE Gage Printing Company, Limited, Battle Creek, Michigan, has recently issued an attractive booklet, calling attention to its facilities for the production of book-plates. The booklet is printed in black, on heavy gray

HOW ARE YOUR BOOKS IDENTIFIED



A Query from the Gage Printing Co. Ltd., Battle Creek, Michigan.

Excellent lettered page, by H. L. Gage, Battle Creek, Michigan. Original in black on gray stock.

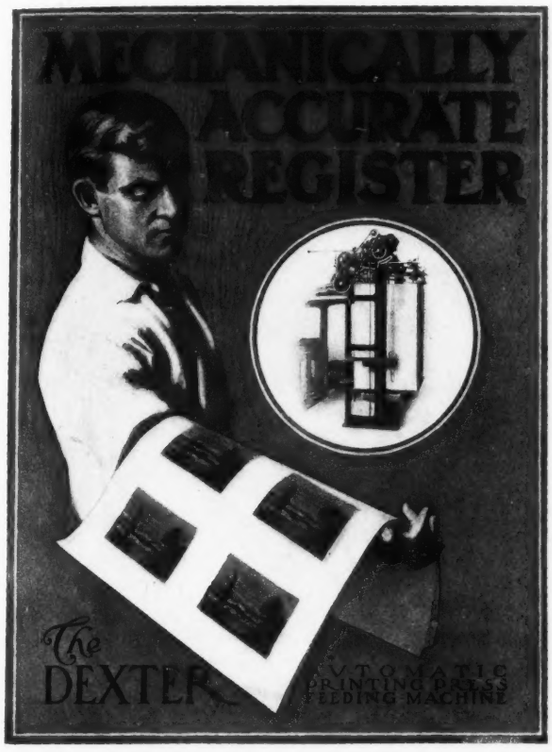
stock, and the book-plates with which it is illustrated are tipped on. The cover is very suggestive of the subject, and is an attractive piece of lettering and design. We reproduce it herewith.

R. M. COFFELT, Junction City, Kansas.— The specimens are neat in arrangement, and show a careful treatment. The "Old-time News for Old-time Folks" page is attractive, but we would suggest that you raise the small panel in the center a trifle. In the placing of ornaments, panels, etc., in a space one should be careful not to center them, but place them either above or below the center, in order that a proportion between the divisions of space may be maintained.

FR. MALMGREN, Rock Island, Ill.— The wall motto is a very neat and pleasing piece of work. While it would perhaps be a trifle better with the rule as you originally placed it, still we do not think it at all unsatisfactory as it now stands.

H. W. LEGGETT, Ottawa, Canada.— The card and greetings are beautifully lettered and well printed, although a trifle more ink on the greeting would have helped.

IN a booklet entitled "Mechanically Accurate Register" the Dexter Folder Company sets forth the advantages of its feeding and folding machine. The booklet is a most attractive piece of typographical design and is excellently printed throughout. The cover, which is printed in black and colors from an exceptionally consistent design, is reproduced herewith.



Cover of handsome booklet recently issued by the Dexter Folder Company. Original in colors.

G. JOHN MOREAN, Winona, Minnesota.— The proof folder is very attractive and well printed, although perhaps a trifle elaborate and decorative for work of this character. The expressions of your customers, however, will be of the most value in determining its value.

O. J. ATWOOD, Dodge City, Kansas.— The greeting in blue and gold is handsome in design and treatment — one of the best that has reached this department.

A COPY of "The Vedette," published by the Barnett School, Houston, Texas, shows a rather overdecorated cover. The design contains a wealth of borders and ornaments, rather overshadowing the text. The color combination is red and green, and a too great proportion of the job is in the red, giving a loud, flashy appearance to the page. A more simple treatment, with less of the warm color, would have been preferable.

FROM W. E. Smith, Limited, Sydney, Australia, we have recently received a copy of "Commerce in Congress," a book issued to commemorate the Seventh Congress of Chambers of Commerce of the British Empire, held in Sydney. The book contains some 150 pages, is bound in green cloth with gold stamps, and is in every way a very attractive piece of work. Special borders in tints surround the inner pages, and the illustrations with which the book is replete, are well printed.

OSCAR F. JACKSON, Lansing, Michigan.— The copy of the *Holiday Magazine* is very attractive, the manner in which it is gotten up doing you much credit. The advertisements are exceptionally well handled and show an appreciation of what is good in typography.

ENVELOPE slips and a leaflet from the W. P. Dunn Company, Chicago, show excellent treatment both in typography and presswork. The colors, also, are very pleasing.

R. HOWARD MORGAN, Decatur, Illinois.— Your specimens are good and show a careful appreciation of the value of simple, dignified treatment. We would suggest, however, that in using colors you avoid combinations such as that which appear on the blotter containing the two half-tones. Three colors, all dark, are unnecessary, as two of them would answer all purposes, and even then we would suggest that one of them be made a trifle lighter, in order to brighten up the page.

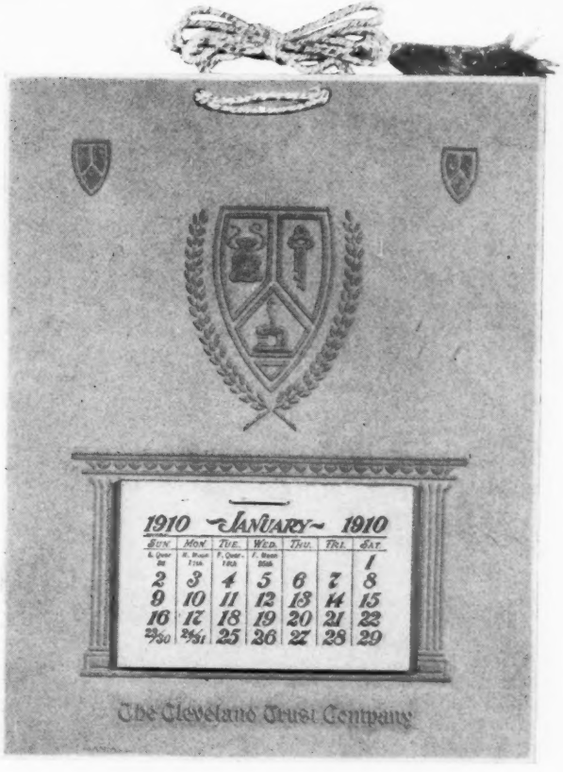
J. CECIL NUCKOLS, Cincinnati, Ohio.— For pages the size of the booklet which you send we would prefer to see a smaller type-face and more allowance for margins. The pages now have a crowded look. Where one has no half-tones in a job we would suggest an antique stock, rather than one that is coated. Unless it was necessary to have that particular shade of red, we would suggest one inclining more toward the orange, as it would contrast better with the black.

FROM the Henry O. Shepard Company, Chicago, has come a copy of a handsome booklet, recently produced for the George P. Bent Company and descriptive of the Crown Combinola Player-Piano. The cover is embossed in black and brown on heavy gray stock and tied with gray silk. The inner pages are in black and brown on white stock with specially designed borders. The illustrations are notable, the engraving and presswork being of a high order.

R. H. MARR, Poughkeepsie, New York.— The telephone card is a clever idea and should prove an excellent advertising medium.

FROM *The Welland Telegraph*, Welland, Ontario, has come an attractive booklet descriptive of that city. It is well printed, in light brown and dark brown on white stock, and contains interesting illustrations, maps, etc.

TWO BOOKLETS and a calendar from the Cleveland Trust Company, Cleveland, Ohio, show the same high standard that characterizes all of the printing which comes from this concern. The calendar is one of the most dainty that we have seen, and we show herewith a reproduction. The original is on blue stock, the designs and lettering being embossed in white, the white calendar pad tipped on, and a white silk cord run in the top. The whole effect is that of dainty refinement.



An especially dainty calendar, from the Cleveland Trust Company, Cleveland, Ohio. Original embossed in white on blue stock.

J. H. CAMPER, Marion, Ohio.— The specimens are very good indeed, the letter-head being an exceptionally clever piece of rule design. The obvious necessity for spreading out the matter in order to fill the panels, however, is not wholly satisfactory.

PETER JENSETTA, Chehalis, Oregon.— Your specimens are excellent — among the best that we have seen. The tint-block effects are very attractive, the one at the top of the leaflet entitled "Distinctive Printing" being especially pleasing. We were especially interested in receiving the tint-block specimen, as we are at present preparing an insert for THE INLAND PRINTER along the same lines.

THE *Kankakee Daily Republican*, Kankakee, Illinois.— Your specimens are all excellent and admit of no criticism whatever. The letter-head and envelope, in red and gray on gray stock, are among the most attractive that we have ever seen.

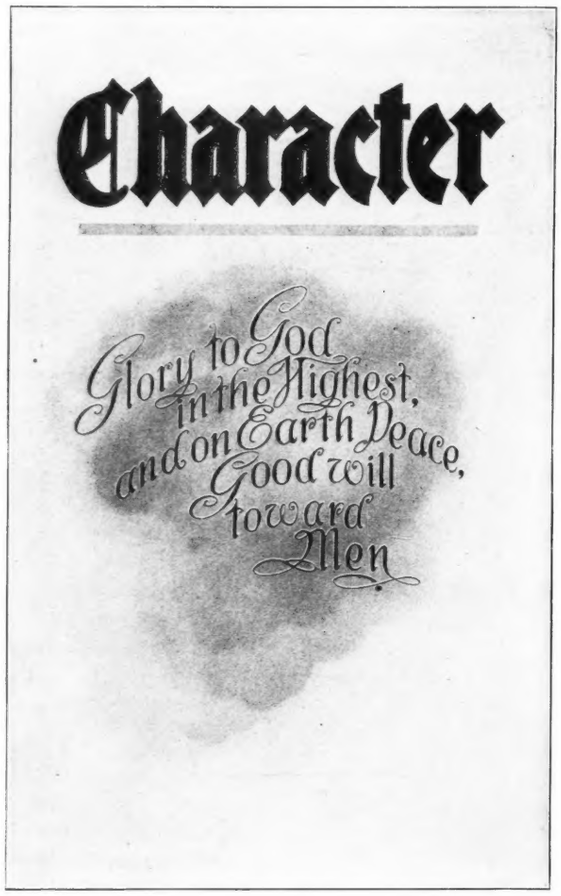
J. WARREN LEWIS, with W. W. Browning & Co., Ogden, Utah.— Your specimens are all neat in arrangement and show a simple consistent treatment. The cover of the furniture catalogue is a clever design and speaks well for your ability to overcome obstacles.

R. C. WILLIAMSON, Des Moines, Iowa.— The specimens show a very careful appreciation of color and the typographical designs are all that could be desired. The work as a whole is very excellent.

CALENDARS for 1910 have been received from the following: John M. Little & Co., Pawtucket, R. I.; the William Mitchell Printing Company, Greenfield, Ind.; the American Steel & Copper Plate Company, New York; Stettiner Brothers, New York; Baker Printing Company, Newark, N. J.; J. L. Shoemaker & Co., Philadelphia, Pa.; Thomas Todd Company, Boston, Mass.; *York Dispatch* and *York Daily*, York, Pa.; *Comfort*, Augusta, Maine; Wild & Stevens, Boston, Mass.; City of Winnipeg, Manitoba, Canada.

A. NIELEN & Co., Cincinnati, Ohio.— The little booklet is very neat and attractive. The cover-design is especially good, although the text is overshadowed by the rule design, owing to the color combination used.

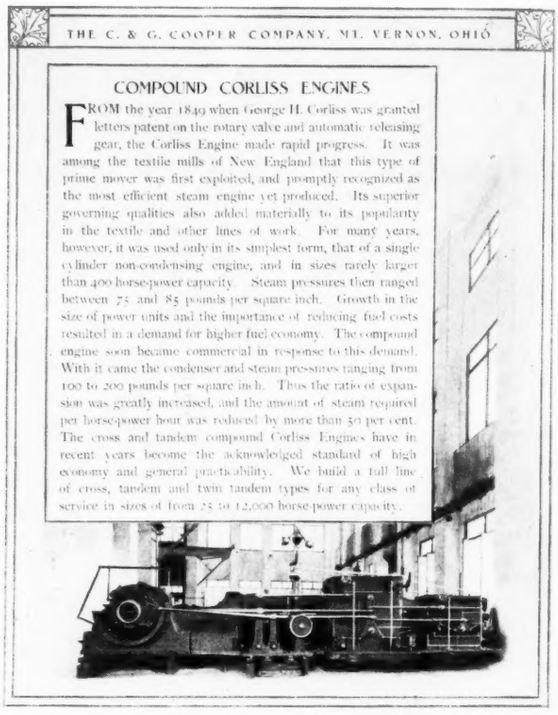
THE latest number of *Character*, the house organ of the Griffith-Stillings Press, Boston, is a most dainty and effective bit of printing. The cover, a reproduction of which we show herewith, is printed in blue, green and gold on white pebbled stock, and the effect is exceptionally pleasing.



Handsome cover (original in blue, green and gold) of the house organ of the Griffith-Stillings Press, Boston, Massachusetts.

HOLIDAY greetings have been received from the following: John Dickinson & Co., London, Eng.; The Munroe Press, Fall River, Mass.; Albert K. Ness, Cheboygan, Mich.; *The Retail Coalman*, Chicago; William Mitchell Printing Company, Greenfield, Ind.; Arthur G. Hallett, East Liverpool, Ohio; Sessions' Printery and Book Store, Granite, Oklahoma; *The Evening Bulletin*, Philadelphia, Pa.; Edward A. Frommader, Moline, Ill.; T. E. Abbott, Riverside, Cal.; the Central Engraving Company, Cleveland, Ohio; Arthur H. Farrow, Newark, N. J.; Channing W. Barnes, Chicago; Winfred Arthur Woodis, Worcester, Mass.

THE C. & G. Cooper Company, Mount Vernon, Ohio, has recently issued a booklet, "Seventy-five Years of Engine Building," which is among the most ornate that we have recently seen. The cover is embossed in black and gold, on brown stock, from a handsome design, and the inner pages are printed in yellow-brown and black on heavy plate paper. We reproduce one


THE C. & G. COOPER COMPANY, MT. VERNON, OHIO

COMPOUND CORLISS ENGINES

FROM the year 1849 when George H. Corliss was granted letters patent on the rotary valve and automatic releasing gear, the Corliss Engine made rapid progress. It was among the textile mills of New England that this type of prime mover was first exploited, and promptly recognized as the most efficient steam engine yet produced. Its superior governing qualities also added materially to its popularity in the textile and other lines of work. For many years, however, it was used only in its simplest form, that of a single cylinder non-condensing engine, and in sizes rarely larger than 400 horse-power capacity. Steam pressures then ranged between 75 and 85 pounds per square inch. Growth in the size of power units and the importance of reducing fuel costs resulted in a demand for higher fuel economy. The compound engine soon became commercial in response to this demand. With it came the condenser and steam pressures ranging from 100 to 200 pounds per square inch. Thus the ratio of expansion was greatly increased, and the amount of steam required per horse-power hour was reduced by more than 50 per cent. The cross and tandem compound Corliss Engines have in recent years become the acknowledged standard of high economy and general practicability. We build a full line of cross, tandem and twin tandem types for any class of service in sizes of from 25 to 12,000 horse-power capacity.

Showing excellent page treatment of a booklet produced for the C. & G. Cooper Company, Mount Vernon, Ohio, by the Bartlett-Orr Press, New York. Original in colors.

of the inner pages herewith, giving an idea of the marginal illustrations which run throughout the book. The entire product — designing, engraving and printing — is beyond criticism, and reflects great credit on the Bartlett-Orr Press, New York, by which concern it was produced.

ALARMED.

There was a young lady named Banker,
Who slept while the ship lay at anchor;
She awoke in dismay
When she heard the mate say,
"Now hoist up the top sheet and spanker."

REDDEST HAIR IN CONGRESS.

Victor Murdock, one of the leading Republican insurgents of the lower house of Congress, began his career as a printer's devil and is now connected with the editorial management of the Wichita (Kan.) *Eagle*. In an interesting sketch of Mr. Murdock, the *Saturday Evening Post* says there are a good many showier insurgents in Congress, but none who will "stand longer without hitching." Congressman Murdock is very economical in the matter of public fulminations, the *Post* declares, "but he keeps working all the time and is as effective as any of his colleagues, and more effective than most. Knowing his constituents, he lets off an occasional skyrocket out in Kansas, pyrotechnically pledging his life, his fortune and his sacred honor to the cause of extirpating Cannon from the body politic. That is a hefty job, but to it Murdock brings a high enthusiasm, a stern resolve, and the reddest head of hair in Congress."

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

CORRECTING PLAIN ERRORS IN COPY.— C., Richmond, Indiana, writes: "In an article entitled 'Language Whims and Fallacies,' in the December number of THE INLAND PRINTER, Mr. Teall has this sentence: 'An advantageous qualification for a proofreader is ability to distinguish between merely innocuous whim and accidental error on the part of those for whom they work.' I suppose Mr. Teall wrote hastily, and perhaps did not take time to read his copy over after he had written it; otherwise I feel sure that, instead of the sentence closing with the words 'they work,' it would have ended 'he works.' It is a little curious that the proofreader did not discover this 'accidental error.' I draw attention to this to emphasize my position in a communication published in the same issue, namely, that a compositor should be permitted (and expected) to correct such unquestionable errors as he may discover. Authors sometimes write hastily; proofreaders frequently have to rush their work, and even the most careful occasionally overlook errors. The compositor, if permitted, can frequently be of service to author, proofreader and publisher. Now a word as to the use of 'none' as plural: I am aware many writers so use it, and that it is sanctioned in a sort of way by some (perhaps all) dictionaries. But I think a careful investigation would show that our best writers and our best publications always treat the word as singular. In the case of the dictionaries, it appears to me that it is about the same as accepting such spellings as 'preventative' for preventive, or 'speciality' for specialty — a sort of recognition of common (and seemingly incurable) error. Of course, I may be wrong as to 'none,' but it was drilled into me as schoolboy and printer's apprentice, and my observation in reading many of the best writers has served to confirm my early instructions. I may add that Cooper uses 'none' as plural in some of his novels, but he is about the only one of our noted writers in whose works I have noticed it so used." *Answer.*— Our correspondent has here furnished material in support of a still stronger assertion of dissent to his proposition that compositors should be expected to correct errors in copy, or rather to his proposed extension of the correction naturally expected from them. Even the error he cites from the editor's own work — it plainly is an error — strongly accentuates a certain danger in interference by either compositor or proofreader. Another correction than the one he suggests might be preferred by the writer. Instead of ending the sentence with "he works," "for a proofreader" might be made "for proofreaders." If either compositor or proofreader made either correction, the writer should have no word for him but one of commendation; but how is the worker to know whether he will be commended or cursed for meddling? The safer plan for any worker is to follow copy if pressed for time, or query to the writer if time is at command. Mr. Horace Hart, the architypographer of the University Press, Oxford, England, tells a striking story of a proofreader who "corrected" R. D. Blackmore's grammar. Where the author had written, "The writer neither dares nor desires to claim for it ["Lorna Doone"] the dignity or cumber it with the difficulty of an historical novel." "The printer's reader," says Mr. Hart, "inserted a letter *n* before the *or;* the author deleted the *n*, and thought he had got rid of it; but at the last moment the reader inserted it again; and the word was printed *nor*, to the exasperation of the author, who did not mince his words when he found out what had happened." Evidently this was a case in which the compositor was wiser than the proofreader, and did what a compositor should do — he followed copy. On the contrary, the reader allowed his impulsive misconstruction of a well-known rule of grammar to lead him into making an error, instead of correcting one, by carrying its application past its proper point (where the author had already applied it) to another place where it did not fit. An instance of supposed correction by a compositor is recalled from personal experience. A proof had been read in which the word corespondent occurred. An ordinarily bright compositor happened to notice this word in the form and changed it to correspondent. Of course his intention was good; but the outcome would have been much better if he had been wise enough to recognize the paramount custom which bids the compositor keep hands off in such cases, unless he merely calls attention to the supposed error and is authorized to correct it. The very matter of the word none emphasizes very strongly the inadvisability of expecting compositors in general to make changes from copy. No matter whether the correspondent's view is right or not as to its grammar, the fact is patent that at least one person has a different understanding. It may be submitted, with fair expectation of agreement in the conclusion reached, that when two such opposite opinions exist, even if only two persons are known as opponents, the only safe procedure by a compositor is to follow copy. How is he to know which opinion is the one held by the one who is ultimately to be satisfied in the result of his work, except that it is reasonable to suppose that the writer has written what he wants? No clearer proof than this disagreement could be desired of the fact that printers have to be cautious in the matter of correcting only errors that absolutely can not be anything else than error. The question of the grammar of the word none is really outside of the main purpose of this answer, which is only to show why compositors should not presume to make changes from copy except where but one thing can possibly be right and the copy accidentally is otherwise. But a little consideration of the question of grammar is germane, especially as each side of the question has numerous advocates. Many others besides our correspondent have been drilled in schools and in printing-offices to consider "none" as always singular. The editor, like many others, accepts actual usage as it is, and is sure that the word in some uses must be held to be plural, and so have a plural verb, to read properly for the intended sense. The editor thinks (nay, he is sure) that a careful investigation would not show that our best writers always treat the word as singular, and that the plural use is not merely sanctioned by the dictionaries, but is recorded in them as one of the permanent good uses of the language. It is not at all analogous to the recording of the bad spellings. The reading of the best writers that has served to confirm our correspondent's early instructions must have been but superficial, for those writers abound in the other use. Probably the reader has failed to notice the use which he had learned to think wrong, and has realized what he saw only when it was as he thought it should be. Instances can not be found offhand, except those cited in dictionaries or grammars, but maybe this, from Alfred Ayres's "Verbalist," will do instead of examples sought out per-

sonally: "None is commonly treated as a plural. 'None of them were taller than I.' Though none is a contraction of no one, to construe none, in a sentence like this, as a singular, would antagonize prevailing usage." The Standard Dictionary says: "None is construed in the singular or plural as the sense, or the best expression of the meaning intended, may require. 'Did you buy melons?' 'There were none in market.' 'Did you bring me a letter?' 'There was none in your box.' When the singular or plural equally well expresses the sense, the plural is commonly used. 'None of these words are now current.'"

LE CANADIEN—A JOURNALISTIC RARA AVIS.

In *Le Canadien*, journal français, Chatham possesses a *rara avis* of journalism. "Chatham, Ontario, Le 24 December," is the date-line of a copy which has just reached us. *Le Canadien* is *publie par* M. James Duval, King street—to be more accurate, to find M. Duval's print-shop, you adjourn to an almost vacant building opposite the palatial edifice of the *Planet*, ascend a rickety and winding stair, shiver as you hear the rats scattering in all directions, and finally, if you don't get lost en route, gaze out through weather-stained windows from the eyrie whence M. Duval, *rédacteur et propriétaire*, watches the world go by and take notes of the direction in which it is going.

M. Duval is unique. He possesses a marked individuality, which he has infused into his paper. He is many things, though, first of all, *rédacteur*. He has mixed in politics in the past, and won fame in the French Canadian district of Dover last spring as an "orator" in the tongue of the habitants on behalf of Fred Stone, the unsuccessful Liberal candidate. Last fall the Dominion elections found him in less demand; though he attained a certain prominence in political affairs through the publication, entirely off his own bat, as he assured an investigating committee, of a brief editorial in his native language, to the effect that M. H. S. Clements, the Conservative candidate, was a Freemason and an enemy of the French, while M. McCoig, the *candidat Liberal*, was not.

M. Duval is versatile. In addition to running *Le Canadien*, he does job-printing in as many as two colors, enlivening the general effect by the use of so many different fonts of type in a single card that the average mind is bewildered beyond measure. He has a shrewd eye on candidates for municipal honors; the advertising pages of his enterprising sheet are plastered with their cards, which have been known to appear through some mischance even after the elections are over. As a side line, M. Duval is not averse to toting a grip for some unwary traveler. He is a little man, but he overflows with surplus energy.

Le Canadien, journal français, sees the light of day every now and then. Every other week it is supposed to enlighten the reader's mental darkness, in exchange for the paltry sum of $1. As a typographical and journalistic curiosity, *Le Canadien* is amply worth the sum.

Though self-styled "journal français," the "pure reading matter" in this French newspaper is nine-tenths English. Of the four five-column pages, the two inside pages are of the patent variety—English reading matter, every inch. Sandwiched in between the wealth of advertising, on the outside pages, we find probably one brief column of reading matter in the native language of M. Duval. The rest is advertising matter pure and simple.

Some of the advertising is English, liberally sprinkled with French accented e's. Most of it is French. There is a special "column" of Wallaceburg correspondence—M. Duval spells it "Walleceburg"—which contains three items, ten lines in all.

M. Duval is an enterprising gatherer of advertising. His journal purports to circulate widely among the French-speaking citizens of Dover. It has quite a circulation among the English-speaking merchants of Chatham. M. Duval catches them coming and going. He shows them that they must subscribe for *Le Canadien*, journal français, in order to keep abreast with the times in matters of interest to the French Canadians; and then he booms his advertising columns by means of the circulation thus acquired. Every December he reaps his harvest among municipal candidates. Thusly:

"Ah, M'sieu Jacques—you are ze candidat for ze boarrd of educasheon. You mak ze good trustee—ah, oui!"

M'sieu Jacques shakes hands and beams. M. Duval ponders a moment and shakes hands again, very thoughtfully. Then he adds:

"So glad, M'sieu Jacques. I weel help you vair' mooch. An' do you want ze card—ze leetle card—preent?"

In nine cases out of ten, M. Duval gets the "little card" to print, and gladly pockets the little dollar or two involved.

The make-up of M. Duval's molder of public opinion is a dream. He seems to have a perfect genius for finding out how many words he can misspell, how many punctuation marks he can misplace, how many different fonts of type he can crowd into a single advertisement, how often he can divorce the advertiser's name and address from his reading matter, how often he can unite in the bonds of typographical matrimony one advertiser's reading matter and another advertiser's name and address. But in his humble way, in his little, high-perched eyrie at Chatham, he is doing his little best to mold public opinion and, incidentally, to harvest that honest dollar which we all love.—*Victor Lauriston, in Printer and Publisher, Toronto.*

WHAT IS INDIANA'S GREATEST NEED?

The World To-Day addressed letters to some of the governors of the great interior States, asking them to state briefly what in their opinion are the greatest needs of the commonwealth over which they preside, and what are some of the services that those commonwealths can render the nation at large.

Following is the reply of Governor Thomas R. Marshall, of Indiana:

"A man who expresses an opinion to-day is much like the discoverer of a patent medicine—he is quite sure that it will cure all ailments. Indiana needs many things. I hope the time will never come when all its needs have been supplied. Just now, from my viewpoint, its greatest need is contentment. By that I mean that it should possess a body of citizens who are content to do a day's work for a day's wage; who are willing to pay a day's wage for a day's work; who are unwilling to shirk work and gain wages by cunning; who are unwilling by enforced employment to increase profits; who believe more in the common good than in the larger good; who would rather be buried in a pine box wet with genuine tears than to have a rosewood casket guarded by detectives; who really feel that Indiana is the land of opportunity, individuality and manhood, and not the land of knavery, trickery and cunning; who believe he is not wise who is not just, and that justice is as much the other fellow's right as his own. Maybe a majority of Indiana's citizens are such. I hope so."

HAPPINESS IN EMPLOYMENT.

The crowning fortune of a man is to be born with a bias to some pursuit which finds him in employment and happiness.—*Emerson.*

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

AD.-SETTING CONTEST NO. 28.—At the time the copy for this department was prepared, two weeks before the close of Ad.-setting Contest No. 28, there had been about fifty entries. This would indicate that there would be fully as many specimens as in previous contests, and from the display and arrangements of copy already received it is evident that the contest will be equally as helpful and as full of suggestions for the ad. compositor. The contest closed January 15. As soon as possible after the closing date the sets of ads. were assembled and mailed to the contestants. These should have reached their destinations in advance of this copy of THE INLAND PRINTER, and, if any contestant has failed to receive a set, he should notify the editor of this department at once. The result of the contest will be published in an early issue.


THE ONLY PAPER IN DAYTON RECEIVING DOUBLE WIRE ASSOCIATED PRESS SERVICE

LAST CITY EDITION

THE DAYTON DAILY NEWS. 16 PAGES

VOL. XXIV. NO. 97 DAYTON, OHIO, WEDNESDAY, DECEMBER 1, 1909

OFFICIALS BECOME SWITCHMEN

MEN AND WOMEN OF PROMINENCE TALKED ABOUT

WIRE PROBE OPENS IN NEW YORK

"House of Mystery" May Have Been Scene of Blood-Curdling Crimes

AMMUNITION FOR THE INSURGENTS

"Nitro" Magazine Explodes

EXPERTS RESCUE ENTOMBED MEN

Display Co. Head Back in Dayton

BRAVE BLUE JACKETS MAY HAVE PERISHED IN THE SEA

Villages Razed By Earthquake

A.— First page with unique headings.

FIRST PAGE WITH UNIQUE HEADINGS.— Reproduced herewith is the first page of the Dayton (Ohio) *News*, showing some unusual headings. It will be noticed that the first three lines of the headings at the tops of the first and seventh columns are centered, as well as many of the smaller headings. Where the lines are of unequal length these headings look well, particularly where one of the lines is nearly full. The breaking up of the page gives the paper a very newsy appearance. The using of so many different faces of type is not advisable; there are two kinds of italic display and three other styles are shown.

COUNTRY MERCHANTS AND BIG CITY STORES.— Hundreds of newspapers are published in small towns, where local advertisers must compete with the mail-order departments of big city stores. These publishers will be interested in the efforts of the Renfrew (Ont.) *Journal* to assist its local advertisers. Renfrew is a town of 3,500 population. The *Journal* published the full-page ad. reproduced herewith in a recent issue, and also a strong editorial urging the advantages of home trading.


The City Departmental Stores Beaten at Their Own Game

Anything and Everything in every line of Trade

Everything from a Needle to a House and Lot

Dry Goods
Ladies' Wear
Furs
Clothing
Men's Furnishings
Boots and Shoes
Trunks and Valises
Furniture
Stoves
Tinware
Housefurnishings
Hardware
Woodenware
Earthenware
Chinaware
Groceries
Confectionery
Meats
Machinery
Tobacco
Smokers' Goods
Toys
Books
Magazines
Stationery

In this issue the Renfrew Journal presents a combined list of goods with prices quoted and suggested such as no city department store can equal in variety of stock, newness of goods, quality, style, nor yet in prices.

The combined stores of Renfrew can easily control any two city departmental stores in the stocks carried, the prices offered, and the quality of goods sold.

Investigation will prove this point beyond dispute.

When you have ALL the big store stocks here to choose from you have more variety than any city departmental can give us any one time.

By trading here you have the opportunity of inspecting the goods and comparing values on the spot.

You save time, trouble, postage, express, and disappointment.

You have immense stocks of new goods to choose from.

You have the reputation of business men who are here all the time to back up the quality of what you buy.

You are not trading sight unseen. You see the goods you buy, and buy the goods you see

As to Prices!

On investigation it has been found that the city departmental stores do not sell the same quality of goods lower than the local merchants. You may think they do, but the truth is that they do not. Local merchants have less proportionate expenses to pay. All the Renfrew merchants are financially sound, and so able to purchase for cash, and in large quantities—the City Departmental store has little advantage over them there. A comparison of the City Departmental Store's catalogue proves with the local merchants' prices will be the most convincing evidence that

It Will Pay You to Trade in Renfrew

Just make that comparison once or twice and convince yourself. In the meantime read the advertisements in this issue, there are some great bargains offered. See the goods, get the prices, examine the stocks, and the rest may safely be left to your good judgment.

School Books
School Supplies
Music
Musical Goods
Fancy Goods
Millinery
Drugs
Drug Sundries
Medicines
Harness
Photographic Supplies
Farm Machinery
Printing
Insurance
Banking
Legal Help
Medical Help
Veterinary Help
Money to Loan
Undertaking
Property
Business College
Collegiate Institute
And other lines too numerous to mention.

Read the Renfrew Journal each week. It contains the fresh, bright store news of *all the Leading* advertisers in Renfrew. You will get up-to-date news about stocks, goods and prices—not the big city store catalogue style printed maybe six months or a year ago. In addition you will get all the news of the district, a summary of the world's doings, special pages for the farm and the home, a good continued story and an original editorial page. The Renfrew Journal—an up-to-date local paper—only $1.00 a year. Send in your subscription now

B.— Helping country merchants to compete with big city stores.

CHRISTMAS ISSUES.— Nearly all Christmas numbers reach me about the first of the new year — too late for mention in our January number. There are several houses supplying covers, for both six and seven column papers, handsomely illustrated in colors, and these are being used more and more extensively each year. They are much less expensive than a first page or cover printed at home, and, in many instances, make a much better appearance. But few offices in the smaller towns are equipped for printing in three or more colors, and the

expense of the cuts alone is frequently more than the entire cost of the covers. Some of the covers, where the work is all done at home, are deserving of more than passing comment. The Washington (N. J.) *Star* turns out something different and original each year. This year's issue was not as elaborate as usual, but it was very neat, nevertheless, and, what counts materially, it contained more than sixteen seven-column pages of advertising. Next in importance are the Christmas numbers of the New Glasgow (Nova Scotia) *Standard* and the Troy (Mo.) *Free Press*. The latter contained forty four-column pages, enclosed in a cover of blue. While this was only printed in one color, it contained an appropriate illustration and poem. Where an office is not equipped for doing colorwork, and doing it right, it is much better to get out an issue of this kind. Other holiday issues deserving special mention are the following: Lestershire-Endicott (N. Y.) *Record*, Greenwood (S. C.) *Index*, Centralia (Ill.) *Democrat*, Gibson City (Ill.) *Courier*, Neponset (Ill.) *Messenger*, *Marshall County News-Democrat*, Madill, Oklahoma; Higginsville (Mo.) *Advance*, and *Inter-County Journal*, Ackley, Iowa.

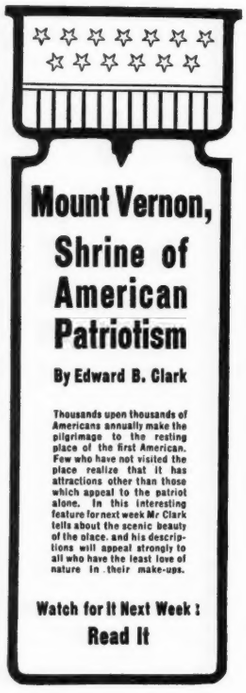
tainly a hard piece of copy to set in a ten-inch, single-column space, but H. Emmet Green, of Anthony, Kansas, handled it well. Mr. Green sent several other specimens, all of which showed excellent judgment. A very good full-page ad. was received from J. Frederick Jones, editor of the Irwin (Pa.) *Republican Standard*.

STEADY GROWTH OF CIRCULATION.— There are papers which have had larger or more spasmodic growths in circulation than the Gibson City (Ill.) *Courier*, but few have had such a steady increase, year by year, during the last decade. The weekly average makes an interesting exhibit:

1900	1,003	1905	1,450
1901	1,117	1906	1,450
1902	1,150	1907	1,490
1903	1,203	1908	1,513
1904	1,283	1909	1,533



C.— Indian rug.



D.— Patriotic.



E.— Comet and stars.



F.— Bamboo framework.



I.— Hard copy well handled.

SYMBOLIC AD. DISPLAY.— Some excellent examples of ad. display, in which a commendable effort was made to symbolize in type and border the subject matter, was received last month from William Knutzen, with the Western Newspaper Union, Chicago. Only a few of these are reproduced, but sufficient to show how carefully he has studied his copy in order to make even the ornamentation help tell the story. In the newspaper heading, "Rambles in Ireland," good use is made of a stock cut. L. P. Burch, Westerly, Rhode Island, sends a number of good ads. That of the E. N. Denison Company is reproduced, as the placing of "Diamonds" in a panel shows a good way of breaking up the sameness of a list of articles which any jeweler is supposed to carry. The little panels in the corners also add to the attractiveness of the ad. The "Coal" ad. was cer-

"HOW AN EDITOR LOST HIS HEAD."— This is the inscription on the margin of a paper sent by George B. Morgridge, publisher of the Sierra Madre (Cal.) *News*. The paper shows an electrotyped heading which had pulled out of the form and smashed the first page. Mr. Morgridge thinks this a fitting companion exhibit to "The Editor's Loose Screw," published in THE INLAND PRINTER a few months ago.

ONE WAY TO ADVERTISE ADVERTISING.— There are advertisers and occasional advertisers, but the advertiser who advertises as an advertiser should advertise, is the advertiser who persistently advertises in the best advertising medium.— *Gallatin (Mo.) Democrat.*

AMONG the special issues received this month there is none that compares in presswork with that of the *Weekly Courier*, Launceston, Tasmania. The *Courier* publishes a special number annually — this issue is handsomely illustrated in tints and colors.

ADVANCES ADVERTISING RATES.— The Fort Plain (N. Y.) *Standard* has adopted a new rate-card, advancing its

prices on yearly contracts for the smaller ads. twenty-five to thirty per cent. In charging its rates the *Standard* adjusted its prices so that the man who uses large space on monthly and yearly contracts will have a slightly lower rate than the small advertiser or the one who goes in one time only, and the new card is carefully and accurately graded:

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 yr.
1 inch	$ .40	$ .70	$ 1.05	$ 1.35	$ 3.55	$ 6.10	$10.25
2 inches	.70	1.35	1.95	2.45	6.10	10.25	16.75
3 "	1.05	1.95	2.70	3.35	8.15	13.50	22.00
4 "	1.35	2.45	3.35	4.15	10.25	16.75	27.00
5 "	1.70	2.95	3.95	4.95	12.00	19.50	32.00
6 "	1.95	3.35	4.55	5.75	13.50	22.00	36.00
8 "	2.45	4.15	5.75	7.05	16.75	27.00	45.00
10 "	2.95	4.95	6.75	8.35	19.50	32.00	53.00
20 "	4.95	8.35	11.25	15.75	32.00	53.00	86.00

OPEN-SPACE CONTRACTS (SPACE TO BE USED DURING ONE YEAR).

50 inches and less than 100 inches (per inch).....$0.20
100 inches and less than 250 inches (per inch)..... .16
250 inches and less than 500 inches (per inch)..... .13
500 inches and over (per inch)..... .10

Special and preferred positions subject to agreement.

In publishing the new card the *Standard* says: "Present and prospective advertisers in the *Standard* will please study and keep the rate-card printed herewith, and bear in mind that there will be no deviation from the prices quoted. Contracts for advertising made henceforth, either new or renewals, will be based on said rate-card, and we, therefore, respectfully suggest that those who are now carrying advertisements in the *Standard* get familiar with the new plan, so that there may be no disagreeable misunderstandings when yearly contracts now in force expire." It is pleasing to note that the *Standard* proposes to adhere strictly to the new rate.



G.— Good use of stock cut.

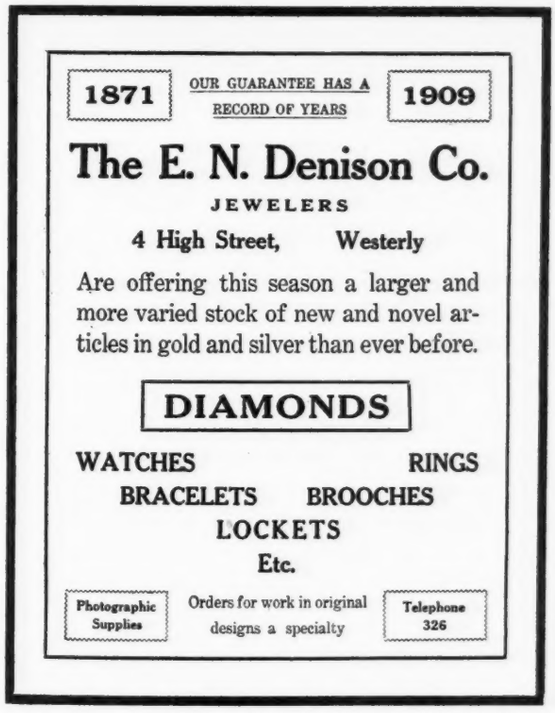
NEWSPAPER CRITICISMS.— The following papers were received, together with requests for criticism and brief suggestions are made for their improvement:

Sherburne County Star-News, Elk River, Minnesota.— You did some good presswork on your special issue. Your publisher's announcement at the top of the first column of the first page of "Part Two" should be reset, as it is badly worn. You should have this electrotyped and have extra ones made to replace when necessary. More care should be taken with the make-up of plate matter.

Woodbury (N. J.) *Constitution.*— Your paper shows that great care is taken with the make-up and presswork. The letter used for display heads is too condensed to be read easily; if the wording could be written so as to make full lines it would be better. Head rules on the first page should be transposed.

New York *Sunnyside.*— Some of the Linotype does not work up properly, but aside from this there is nothing to criticize. The large amount of advertising is exceptionally well handled.

Omaha (Neb.) *Trade Exhibit.*— It is over eleven years since I have had a copy of the *Trade Exhibit* for criticism. The number before me is a fine piece of work from every standpoint. You certainly made good use of the little cuts of ears of corn — where they were used between articles, a little more space on either side would have been an improvement.



H.— Breaking up a generalized list of articles.

Renfrew (Ont.) *Journal.*— The principal difficulty with your paper is with the presswork — both impression and color are uneven, particularly the latter. From a news standpoint the *Journal* is to be commended, and also in the arrangement of heads.

Renton (Wash.) *Observer.*— You are to be commended for getting out such a nice paper — the color is remarkably even, considering that it is printed one page at a time.

Tyler County News, Middleborne, West Virginia.— The principal fault with your issue of December 23 is its uneven color. While the red ink in the next number was a novelty, and was registered nicely, from an artistic standpoint it was not an improvement over black and white.

Clark (S. D.) *Pilot-Review.*— Make-up and ad. display are very good. Larger heads on the first page would be an improvement and better presswork should be secured.

Pleasant Hill (Mo.) *Times.*— The type used for the second part of your display heads is too condensed and too light. You should avoid starting a heading, particularly a big display line, with "A," "An" or "The." Your presswork could be improved — and this is a point where many papers fail to get the benefit of careful work in typography. Good ink, evenly distributed, and a sharp impression will improve many papers a hundred per cent.

NEWSPAPER MEN ORGANIZED.— The McKean County Publishers' Association was organized at a meeting of newspaper publishers and proprietors recently held at Bradford, Pennsylvania. S. B. Lindsey, editor of the *Democrat*, Smethport, was made president, and Custine Cable, of the *Sunday Herald*, Bradford, secretary.

SUNDAY EVENING NEWSPAPER A SUCCESS.— Frank A. Munsey's Sunday evening newspapers in Baltimore, Washington and Philadelphia, after a year's existence, have been pronounced a success in every way by the publisher. Ten thousand dollars was earned by the Washington *Times* during the first year of its life, and the Baltimore *News* is not far behind this remarkable showing. The Philadelphia Sunday evening edition is also on a profit-earning basis.

WISCONSIN DAILIES BOOSTED.— The work of the recently organized Wisconsin Daily League already has brought good results to that State. The principal aim of the league is to carry on a general scheme of publicity, bringing

before the national advertisers information regarding local data and presenting in the most favorable light the great opportunities for profitable advertising throughout the smaller cities of Wisconsin. Frank E. Noyes, of the Marinette *Eagle-Star*, is president of the organization.

JEWISH NEWSPAPER CIRCULATION SCHEME.—A new scheme to promote its circulation was put into execution recently by the *Jewish Daily News*, of New York. Without the necessity of cutting out coupons or entering into a contest — in fact, without conditions of any kind — the paper distributed twenty thousand home savings banks and twenty thousand 50-cent checks to its readers. Ten thousand people went to the office on the first day of distribution. The purpose of giving away these banks and checks was to encourage thrift among the readers of the paper.

NEWSPAPER STAFF ASSISTS ELOPERS.— With a copy-boy as ring-bearer, a telephone operator as bridesmaid, and a printer's devil as floor manager, an eloping Missouri couple recently were married in the office of the St. Louis *Republic*. The couple having reached St. Louis too late at night to secure a marriage license or the services of a minister, a reporter for the *Republic* was appealed to, whose enterprise overcame all obstacles. A minister was routed out of bed, a marriage license was dug up, and, at midnight, amid the humming of presses, the clicking of telegraph instruments and with printers, pressmen, editors and reporters as attending guests, the marriage knot was securely tied.

NEWS NOTES.

THE death of the Cowley (Wyo.) *Weekly Progress* has been chronicled.

THE Galena (Ill.) *Gazette* recently celebrated its seventy-fifth birthday.

A COPY of the New York *Herald* of April 15, 1865, recently sold for $250.

THE *Hardware Magazine*, of New York, has been absorbed by the *Iron Age*.

L. A. PALMER has purchased from Eugene Simmons the Whiteville (Tenn.) *News*.

A. S. COUTANT has sold the Mount Pleasant (Mich.) *Enterprise* to B. M. Gould.

THE *Republican*, Clinton, Arkansas, has been absorbed by the *Democrat* of that city.

THE veteran farm editor, Milton George, of the *Western Rural*, died in Chicago, recently, of pneumonia.

THE Central Printing & Engraving Company, Rochester, New York, has opened an office in Syracuse.

THE *Gazette*, Kilbourn, Wisconsin, has been sold to R. J. Juona. E. J. Wheeler was the former owner.

THE *Chronicle*, Clinton, Oklahoma, has blossomed into a daily, under the capable guidance of Editor Salter.

LAKE CITY, South Carolina, is without a newspaper, the *Rutledge County News* having suspended publication.

THE Detroit Lithographing Company, Detroit, Michigan, is building a new home on the corner of Larned and Revard streets.

THE *Evening Advertiser*, Portland, Maine, a century-old newspaper, has been sold to the Evening Express Publishing Company of that city.

THE War Department at Washington recently denied that it contemplated a censorship of the press in the printing of news of military operations.

HORACE W. TAYLOR, of Indianapolis, is the business manager of *Western Home and House Building Review*, a new publication issued from Omaha, Nebraska.

OGDEN, Utah, is to have another daily newspaper. A new company, with B. R. Bowman at its head, and with a capitalization of $70,000, has been organized.

THE *Evening News* plant, Jonesboro, Arkansas, has been purchased by Williams Brothers, publishers of the *Tribune* of that place. The purchasers have launched a new daily.

H. C. SLITCHER, formerly of the *Alma Signal*, Alma, Kansas, and vice-president of the State Editorial Association, has purchased a half interest in the Belleville (Kan.) *Telescope*.

CLINTON G. CALKINS, for the past sixteen years publisher of the Mt. Vernon (Ind.) *Evening Sun*, has disposed of his interests in that paper and taken up his residence in Indianapolis.

Voice, a new monthly magazine, the official paper of the Associated Advertising Clubs of America, has made its appearance. It is published at Indianapolis, Indiana, under the direction of P. S. Florea.

AS THE result of making public society scandal, it is alleged, the office of the *Censor* and the home of the city editor of the *Evening Star*, St. Louis, Missouri, were damaged by bomb explosions recently.

W. S. MCCLEVY, at one time Secretary of the International Typographical Union, has retired from the management of the Chicago office of the American Press Association, after twenty-five years of service.

THE controlling interest in *Spare Moments* and the *American Farm Review*, published at Rochester, New York, has been purchased by W. S. Crandall, formerly editor of the *Municipal Journal and Engineer*, New York city.

JAMES WILSON and E. J. Foote, editors of an industrial paper at Spokane, Washington, have been sentenced to six months in jail on charges of conspiracy. An appeal has been taken and the editors have been released on $2,000 bonds.

"FIGHTING BOB" EVANS has been made president of the Bluejacket Publishing Company, Newport, Rhode Island, and will be in control of the batteries of the *Bluejacket*, a popular monthly journal circulated among men of the navy.

A *Daily Record of International Opinion*, published by the German Emperor, is said to have the smallest circulation of any publication in the world. Two copies are printed — one for the Emperor himself and one for the National Library.

THE *Arena Magazine* is now the property of Joseph Hallock, having been purchased from the trustees of Albert Brandt. The new owner, who also publishes *Christian Work* and *The Evangelist*, will continue to issue *The Arena* from New York city.

EDITOR SILAS HINKLEY, of the Poughkeepsie (N. Y.) *News-Press*, is being sued for $50,000, for the alleged slandering of Congressman Hamilton Fish. It is said that the editor in an editorial characterized the congressman as a "welcher" in connection with an election bet.

F. L. BALDWIN, editor of the Escanaba (Mich.) *Journal*, who some time ago instituted suit against the Escanaba Liquor Dealers' Association, to recover $10,000 damages said to have been sustained through a boycott by saloonmen, has been awarded $1,000 by the circuit court.

THE lease and equipment of the *Winder Era*, Portage, Pennsylvania, controlled by the W. A. Crist estate, have been sold to John Coohrie, acting for P. L. Livengood, formerly editor of the Salisbury *Star*, who recently conducted a job-printing establishment in Winder, Pennsylvania.

EDUCATION

BOSTON SCHOOL LECTURES.

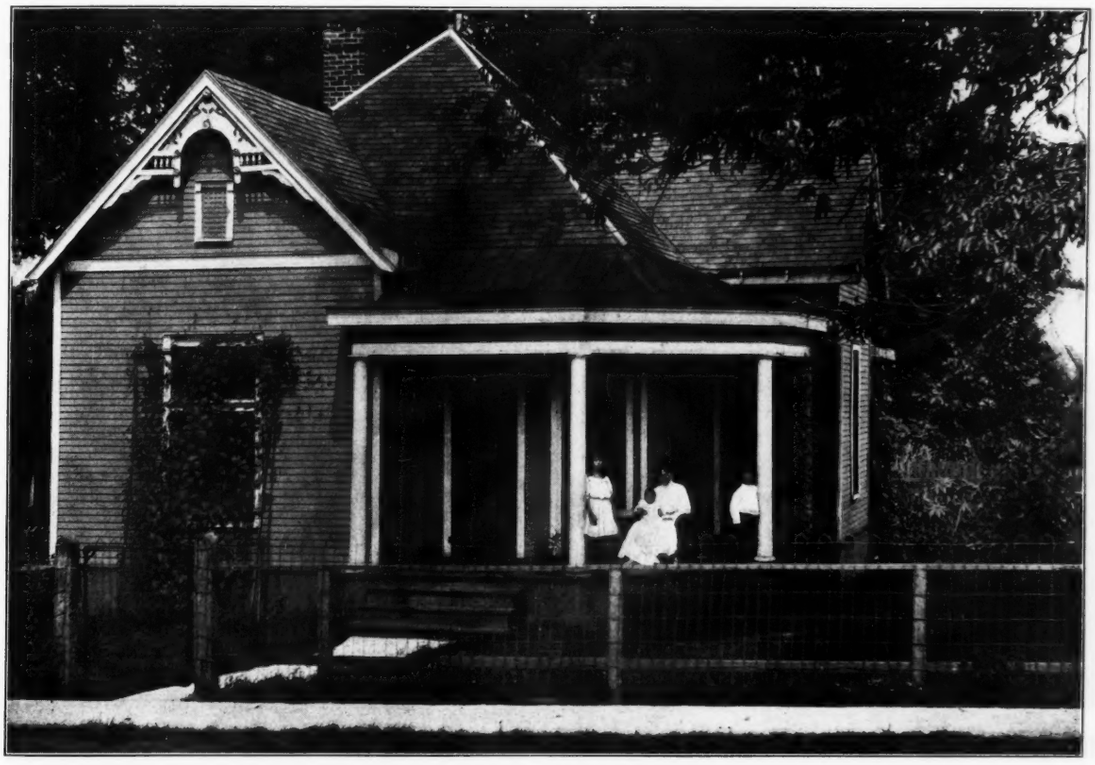
Announcement is made of the third series of apprenticeship lectures, at the North End Union Printing School, Boston, Massachusetts. The management announces that the previous courses have achieved much for the advancement of knowledge among apprentices, and it is hoped the present series will be even better than those of the past. The meetings are held from 4:30 to 5:30 P.M. on alternate Tuesday afternoons. On January 4 President Hamilton, of Tufts College, opened with a lecture on "The Basis of Success," and was followed, on January 18, by William Bond Wheelright, of the George W. Wheelright Paper Company, Boston, in a stereopticon talk on "Points About Paper Manufacture." The remainder of the program is as follows: February 1, "Composing-room Methods," Frank B. Stiles, the Sparrell Print, Boston; February 15, "Pressroom Practices and Methods," Walter J. Berwick, the Norwood Press, Norwood; March 1, "Composing-room Possibilities," Arthur Pulsford, the University Press, Cambridge; March 15, "Letterpress and Other Processes of Printing," H. A. Brown, the Barta Press, Boston; March 29, "Lessons We Have Learned," Thomas Todd, the Beacon Press, Boston.

Employers and foremen are urged by the school management to coöperate by sending apprentices to the lectures, it being intimated that the information acquired will be put to use in their daily work by the auditors, who are urged to prepare in advance a list of questions to be asked the speaker after he has concluded his address.

The superintendent and mainspring of the school is A. A. Stewart, while the following employing printers constitute the board of supervisors: J. Stearns Cushing, the Norwood Press; George H. Ellis, George H. Ellis Company; J. W. Phinney, American Type Founders Company; Herbert G. Porter, Smith & Porter Press; George W. Simonds, C. H. Simonds & Co.; Henry P. Porter, Oxford Print; Joseph Lee, vice-president, Massachusetts Civic League.

NEW YORK REVISING ITS EDUCATIONAL SYSTEM.

Plans for revision of the school system worked out by the New York State Department of Education include a reduction of the course in the elementary school from eight to six years, and the establishment of a diversified secondary system, divided into literary or academic high schools, commercial or business schools and general industrial or trade schools. The last represent Commissioner Draper's ideas for extending industrial training. According to the plan, these schools will be conducted in buildings to look more or less like shops; the pupils will be taught by skilled workmen, who can teach, in preference to teachers who have little mechanical skill. Text-books will relate chiefly to the work taught, but tools and machinery will be the principal instruments of instruction. The idea is to have the school more "shoppish" than "bookish." They will be adapted to industrial conditions, and be open day and night.— *Springfield (Mass.) Republican.*



A PRINTER'S HOME.

Residence of H. J. Loser, Financial and Corresponding Secretary, Typographical Union No. 20, Nashville, Tennessee.

LINING UP ON INDUSTRIAL EDUCATION.

A few years ago — not more than three — the phrase "technical education" stood for any sort of industrial training in the public mind. Trade schools, manual training schools, preparatory schools for apprentices, like that conducted in Boston by Mr. Stewart, and the corporation school, designed to aid in heartless exploitation of boys, were all regarded as being of one breed and showered with indiscriminate praise. This was the result of an ignorance that is fast passing away. In the noise of controversy the air is being cleared and terms are coined which express men's ideals and the salient features of various forms of education.

The *Boston Traveler* accentuates this in a reference to the current report of State Superintendent of Schools Brooks and action of the Federation of Labor. Mr. Brooks pointed out that there was a demand for two kinds of trade education, which may be designated as follows:

"First, that which prepares men to handle material more rapidly; secondly, that which gives them the requisite judgment and knowledge to advance to higher positions and qualifies them to become foremen or superintendents.

"The first of these is the restrictive, habit-forming type of education, to which the Federation of Labor properly objects," says the *Traveler*, "in which the individual is taught to perform the same operation hundreds of times until it becomes reflex and automatic. Mr. Brooks opposes this form of industrial education, on the ground that it is only training scholars to learn to run a machine; and the division of labor in factories has been carried to such an extent that a few hours will do all that the school can do. Once a boy gets into such a job, there he sticks, with little or no chance for promotion.

"The second type of education should prepare scholars for positions that require judgment as well as skill. Such education is nonrestrictive; it has some habit-forming elements, but its greatest value is that it forms the basis for future growth and judgment. For industrial education of this type, Mr. Brooks expresses great hopes.

"Education of the restrictive will help get men into the low-paid jobs, at which they will stick all their lives; education of the nonrestrictive type will not only get them into jobs, but get them out again into better ones. Neither form of education will give a boy or girl ambition, but the difference is that in the second form of industrial education the ambitious boy or girl has a better chance to get ahead."



A PRINTER'S HOME.

Residence of Herman Reichel, journeyman printer, Madison, Wisconsin.

The *Traveler* very properly summarizes these two ideas thus: "One fits a boy to be valuable only to his employer; the other to his employer and himself."

LIBRARY EXHIBIT OF PRINTING.

At the suggestion of John Cotton Dana, chief of the Free Public Library of Newark, and the Typographical Union of that place, the I. T. U. Commission made up an exhibit of students' work, to be displayed in libraries. It is Mr. Dana's idea that public libraries should do something toward increasing the public's appreciation of the arts and crafts, and that printers should do something toward informing the public that setting type is something more than laying brick. Mr. Dana opines that many persons have muddled ideas on that point which, perhaps, have some

influence on their indisposition to pay good prices for the printer's product. Within its province the commission coincided with Mr. Dana and Newark Typographical Union.

The exhibit it prepared is composed of students' work, mounted on cardboard and equipped for hanging on wires. Mr. Dana and his assistants are bringing the display to the attention of other librarians, and it is expected that a number of libraries will arrange to put the exhibit on display. The Newark *Evening News* reproduced some of the students' work, and said of the tabloid exposition:

"An exhibit of special interest to printers, but with an appeal to all persons who have come to appreciate the development of the art of printing, is being held at the Newark Library. It is of the work of pupils taking the I. T. U. course of instruction in printing, given by The Inland Printer Technical School, of Chicago. This course is conducted by the technical school, under the control of the union's commission on supplemental trade education.

" This Chicago printing school marks an important step in the development of labor unions. The school is one of a very few in the United States, and there are only a dozen printing schools in the world.

" The International Typographical Union, it is to be noted, does not concern itself simply with the question of hours and wages. Its printers' home, in Colorado Springs, Colorado, is one of the best of philanthropic institutions. Now it offers in the printing school an incentive and an opportunity to every man in the printing trade to improve himself to his craft, and to help himself thereby to a better position and better wages.

" The union's course was announced in March, 1908. So far about 1,300 students have been enrolled. The work is carried on by correspondence. The expense of the course is very moderate.

" The exhibit at the library gives an idea not only of the course, but of the results obtained by following it. Insistence is placed on the fact that at the foundation of good printing lie those same general principles of design and good taste which are at the basis of every other art and craft. The pupil begins by studying the individual letter. Then he proceeds to a combination of letters in lines, double lines, groups of lines, title-pages, posters, etc.

" He learns that each individual letter in a font of good type is itself the result of careful study on the part of some designer of skill and taste. Then he learns that the composition of these lines into words and combinations of words, with the purpose of making a well-designed page, one that shall appeal for all time to persons of experience and discretion, calls for the same kind of skill and taste that is called for in the drafting of the individual letter. From this to the subject of arrangement of type-pages and groups of type in books, posters, circulars, etc., in accordance with such general principles as careful students have discovered, is a natural step.

" The whole course, in fact, seems to assume that pupils come to it already knowing something of the craft of printing. It assumes, moreover, that knowledge of the craft of printing, and even some skill in it, may be possessed by one who is ignorant of the art of design, and it is this art that those giving the I. T. U. course of instruction attempt to teach.

" The samples of work shown at the Newark Library have been gathered from students living in many parts of the United States. It was brought together as the outcome



A PRINTER'S HOME.

Residence of Andrew Henderson, President, Typographical Union No. 42, Brentwood, Lake Minnetonka, Minneapolis, Minnesota.

of the printing exhibits that have been held in the library in previous years, and this is the first city in which it has been shown. After it has been displayed here it will be offered by the International Typographical Union and the Newark Library to other libraries, both public libraries and college libraries, and will travel through the United States for perhaps a year or more.

"It includes eighty-eight mounts and one hundred different items of work. About twenty different kinds of work are shown, illustrating in various ways most of the steps in the I. T. U. Course.

"The exhibit will remain open through next week and perhaps longer. The hours, Sunday included, are from 4 to 6 in the afternoon and from 7 to 9 in the evening."

PRINTERS EDUCATE APPRENTICES.

A governing board of three employers and three union printers has been established at Houston, Texas, to see that apprentices to the printing trade who have been forced to earn a livelihood before their schooling is finished are given an opportunity to round out their education at night schools. Funds have been voted out of the treasury of the local typographical union for memberships in the Young Men's Christian Association course of study, and the employers are assisting in the work. The movement started by the printers in Houston is to be commended as one worthy of emulation by employers and employees in all industries.

ABOUT THE POSTAL DEFICIT.

Though the authorities have fixed affairs so that daily papers can be assured of low postal rates, and the politically influential country weekly can be distributed free, their proposed increase of the postage burden on monthlies and weeklies of national circulation is received with much criticism. The *Outlook* (Theodore Roosevelt, associate editor) remarks:

"If the Government is paying an average of 9 cents a pound to the railways for carrying newspapers and periodicals, it is paying too much. The President says that the average haul of magazines is 1,049 miles. The first-class passenger fare from New York to Chicago on the Erie Railway is $18. The distance is one thousand miles. To transport a first-class passenger weighing two hundred pounds from one of these cities to the other would cost only 9 cents a pound, and mail-bags do not have seats, aisles and other conveniences of air, light and space. The rate of the United States Express Company between New York and Chicago — one thousand miles — is $2.50 a hundred pounds, and the United States Express Company has never been accused of doing business at a loss. It is true that these analogies are not mathematically accurate, but they are accurate enough to be very significant. If, as the President says, it costs the Postoffice Department 9 cents a pound to carry periodicals between New York and Chicago, there seems to be something the matter with the relations of the Postoffice Department to the railways."

Postmaster-General Hitchcock, however, did not say that the railroads were paid 9 cents a pound for hauling second-class matter. That was the figure he gave for handling monthlies, 5 cents of which went to the railroads. Even that change does not deprive the *Outlook's* argument of its force. If human beings can be transported for 9 cents a pound, 5 cents seems to be a high price for mail.

The Albany *Times-Union* improves the occasion to give publicity to the earnings of express companies in these paragraphs:

"At this moment a flood of light is thrown on one way at least by which the Government might make up the deficit, by the allegations of the Merchants' and Manufacturers' Association of Milwaukee, in a suit against the express companies before the Railway Commission of Wisconsin, asking lower rates.



A PRINTER'S HOME.

Residence of M. F. Eierman, journeyman printer, Madison, Wisconsin.

"According to these allegations, the profits made in carrying parcels, which in other civilized nations is done by the postoffice, are enormous.

"The Wells-Fargo, with property in use worth $2,385,-823, pays ten per cent dividends on water enough to make $8,000,000 in stock. Its net dividends are over eighty-six per cent on the property used in the business. It gets $1,400,000 a year in interest on its past 'savings.' Its 1909 net earnings, not counting this interest, were $3,113,025.

"The United States Express has property in its business worth $2,311,207, and pays two per cent to four per cent on a watered capitalization of $10,000,000. It gets earnings from invested rake-off of $440,000 a year. Not counting this, however, in 1909 it took down net operating earnings of $570,710 — or about twenty-five per cent on its plant.

"The American carries capital stock amounting to $18,000,000 on a plant used in the business worth $2,357,-369. It drew down $2,176,872 net revenue on $2,357,369 of property used.

"The Adams is modest and unselfish. Its plant is worth almost half as much as its capitalization — $12,000,000 of stock against $6,150,889 in plant. It pays dividends at six per cent to ten per cent. But it has a habit all its amiable own of awarding to its deserving stockholders special dividends in the form of four per cent bonds, of which it gave away $12,000,000 in 1898 and $24,000,000 in 1907. By this means it is hoped that the surplus will be kept from becom-

ing a scandal. It got $1,000,000 from investments in 1909, and $1,700,000 in net revenues — less than thirty per cent on its plant — but then those watered bonds had to be carried, you know!

"The Northern, on a plant of $189,409, earned three hundred and eighty per cent dividends in 1909 — or net operating revenues of $723,336. Its bank holds $15,000,000 in stock."

The Hearst papers are opposed to what the Washington *Times* calls "a backward step" — that is, increasing the postal rates on periodicals — and explains postal deficits and express-company melons by asserting that "the people send mail on a certain train and the express companies, privately owned, send express matter on the same train. And the people pay on that same train for a pound of mail four times as much as the express companies pay for a pound of express matter. There is something for Mr. Hitchcock to think and work over. Perhaps he will say, 'The railroads won't let me stop their cheating any more than the express companies will let me start a system of parcels post.'

"That is hard to answer in these days when express companies, railroads and other corporations are the real government. It is not easy to fight intelligent, well-organized dollars with no weapon but rather unintelligent, disorganized votes."

An Eastern editor, who has performed valiant service for the public is fighting the absurd proposition of making the postoffice pay, has writen a letter to his editorial friends. Though he says it is not for publication, "but to get better acquainted," it contains so much real and pertinent information, we can not forbear reprinting it:

"There has never been to our knowledge an analysis made of the various classes of newspapers and periodicals published in the United States, and there exists a misconception as to the character of publications. It were well that publishers, and officials of the Postoffice Department, and others, should be informed, and this is the object of our talk this month.

"According to the American Newspaper Directory, there is a total of newspapers and periodicals published of 21,320.

"Of these there are 2,551 dailies.

"Of county weeklies there are approximately 13,515.

"Of all other classes there are, therefore, only 5,254.



A PRINTER'S HOME.

Residence of Chas. Overden, journeyman printer, Madison, Wisconsin.

"In the latter list of publications are included 788 devoted to religion, there are 106 Afro-American papers, 61 juvenile, 122 educational, 124 household, 87 devoted to literature, 54 to music and the drama, 41 to society, 82 sporting, 66 temperance, 23 history and biography, 64 law, 195 medicine, surgery and dentistry, 29 sanitation and hygiene, 60 science, 167 labor, 240 agriculture, 23 dairying, 48 horticulture and floriculture, 161 live stock, 25 pets, 165 commerce and finance, 78 insurance, 22 advertising, 53 architecture, 22 decorative art, 42 engineering, 25 electricity, 28 fashions, 78 mercantile and manufacturing, 62 mining, 14 photography, 31 real estate and immigration, 39 the railroads, 47 transportation and travel.

"Besides the above there are 1,851 additional trade publications, and 313 periodicals published in the interest of

fraternal orders, making a total of 5,436 outside of the daily class and rural weeklies.

"Now, in considering the questions that have been so long at issue between publishers and the Postoffice Department, the above figures should be borne in mind. For, be it remembered, the question of postage is not a vital one for publishers of dailies, because they do not depend upon the mails for distribution, except for a portion, only a small fraction, of their editions; and the rural weeklies, within counties of circulation, pay no postage at all.

"The dailies are allowed a special privilege of forwarding their papers over the railroad lines outside of the mailbags, and the carriers serve a large portion of their issues, with which the postoffice has nothing to do.

"Thus, since the rural weeklies pay no postage in home counties and the dailies are largely independent of the postal service, neither of these classes, numbering 16,066, care much about postage rates, are naturally inclined to view with indifference and even with approval, the obstructive and arbitrary tactics brought to bear on the classes, as above, numbering only 5,254, which depend solely upon the mails for circulation.

"This accounts for the division in the ranks of publishers, when in fact they ought to stand together in resistance of every effort to fetter the brethren and make it hard to reach the public.

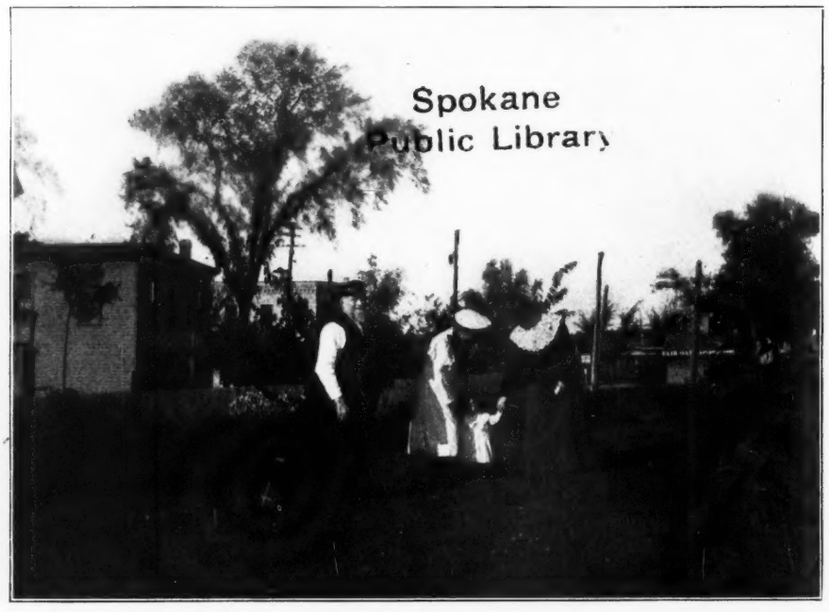
"Of the twenty-five thousand publications that have been bowled out of existence, or strangled at birth during the past fifteen years, through the arbitrary and unconstitutional rules and regulations of the Postoffice Department, nearly all were of the class that pays the postage; those which pay but little postage never having been molested.

"When a record is made out by the Postoffice Department, or by any one else, of publications which have favored the arbitrary measures of the Government in the past, it will be well to scrutinize the list to see which class the approvers belong to — whether from those who have a plain right to a voice or from those who have less right because they are but little concerned. Rather the testimony should be taken of publishers who are still in business who pay postage, and the ghosts of the twenty-five thousand dead publications should be heard, if that were possible.

"Read over the list of publications given above — those who actually pay postage — and say why does the Government do all in its power to fetter their circulation, and why should any restrictive measures be used against them?"

POSTOFFICE AN EDUCATOR.

Postmaster-General Hitchcock doesn't seem to grasp the idea that the Postoffice Department is a part of our educational system, and that we Americans are willing to lose money on it, in order that the news of the day and receipts for making catchup may be disseminated as widely and as cheaply as possible. If he wants the Government to make money, why doesn't he turn the postoffice into a loan bank or a nice genteel butter and egg store? — *Chicago Daily News.*


Spokane
Public Library

A PRINTER'S HOME.

Residence and grounds of Carl Ahrensmeyer, journeyman printer, Fair Oaks, Madison, Wisconsin.

THE POSTOFFICE DEFICIT.

Letter carriers who have been delivering Christmas mail do not see how there can be a deficit in postal revenues. They think the postal cards ought to pay all the department expenses.— *Indianapolis Star.*

OH, YOU NORAH!

Mrs. Westend — "You'll not find me difficult to suit, Norah."

Norah (the new maid) — "I'm sure not, ma'am; I saw your husband as I came in, ma'am." — *Obermeyer Bulletin.*

IGNORANCE IS BLISS.

She — "But, seriously, doesn't your wife object to us being seen together so much?"

He — "M'no. What worries her is when we're not seen, you know."

COST AND METHOD

ALMOST every day brings new evidence of the importance of knowing what it really costs to produce the work that is handled in a printing plant. Not the cost of wages, nor the amount paid for material, but the real full and true cost of the finished output. This cost may not be the same in every plant, in fact, can not be exactly, but will be very close in all well-equipped modern plants. Every day brings opportunities to compete for orders from known close buyers, who will shop around until they get the lowest figure, and every printer who is approached with such work must know what it really costs him to produce or else he may be misled into bidding ridiculously high or taking the order at a figure that will mean actual loss. The man who does not know will go lower and lower and when he fails to secure the order will "kick" himself for not going down farther still. The man who has a cost system and knows just what his output is costing him will make a figure that contains a little profit, and, if it does not bring the business, will rest satisfied because he knows that a lower price would mean working for nothing. Which class are you in? — *The Master Printer.*

BEN FRANKLIN CLUB IN NOTABLE MEETING.

It probably is true that employing printers have been deficient in business qualifications, but the members of the Chicago Ben Franklin Club, at least, must be given credit for displaying most discriminating business judgment, when they selected William J. Hartman as their leader in the movement which has culminated in the awakening of printers throughout the country to a realization of this deficiency. The regular monthly meeting of the club, held January 13, at the Chicago Advertising Association rooms, 118 Monroe street, was characterized with such splendid attendance, uncommon enthusiasm, harmony, good will and progressive spirit that it reflected at once and beyond question the worth of Mr. Hartman as an inspiriting genius in the printer's progress toward better things. As evidence that this was fully appreciated by the members, following the usual dinner given on these occasions, Mr. Hartman was presented with a beautifully engrossed book containing a resolution of gratitude and good will, handsomely decorated with gold letters, together with a solid gold watch. Mr. William Sleepeck, who made the presentation speech, simply overwhelmed the recipient with a recital of the great esteem, heartfelt gratitude and unstinted love which the membership desired to convey to him through these material tokens. The speaker so well outlined the feelings of the members that he was greeted with repeated applause. In his reply, President Hartman found it difficult to gather his voice. But he finally was able to thank the members, and make it known that the occasion would be remembered as one of the bright spots in his life — radiating sunshine through the years to come. The gifts, he said, would be treasured as priceless gems — mementos of the esteem he had won from his fellow citizens.

A poem written and read by Charles G. Wells, created much merriment. It "grid-ironed" the officers of the club and earned for the author much praise. Mr. Wells may be made the poet laureate of the club.

The business feature of the meeting was Robert S. Denham's stereopticon lecture on cost systems, which held the attention of the auditors for almost an hour, and was greeted with hearty approval. Mr. Denham presented many tables showing the net profits of different plans in the West, before and after a cost system had been inaugurated, which were a revelation to his hearers. The lecturer gave the names of concerns which had adopted his system and referred those present to these firms for verification of his statements.

Secretary Walter C. Kelley presented the outline of a scheme for the nationalization of the Chicago Ben Franklin Club, which was referred to the board of directors for consideration and report at a future meeting.

The matter of the Taft recommendation to Congress concerning the raising of postal rates on magazines was taken up, and a motion was unanimously carried instructing the legislative committee to make provision for sending a strong representative to Washington in the interests of the organization.

The noon-day luncheons are to be continued, and the board of directors will provide a suitable program for each occasion.

REGENERATION OF THE TRADE.

Cost system! It is blazoned on the minds of printers everywhere. It is sung from coast to coast and from country to country. In fact, it is the one dominating force in the march of printers to success. Wherever two or more are gathered together in the name of good business sense, there will be found "Cost System" — the king, the leader, the redeemer — beckoning printers on to victory. The light of a new era is come, and the hang-dog servility of yesterday is transformed into the manly trade pride of to-day. Cost system — the regenerator, the begetter of confidence and the destroyer of chaos. It has enabled the printer to stand up and be counted as a constructive force in the commercial life of his community; it has instilled within him a hope for better things and a determination to bequeath to those who follow him an honorable and honored business calling. With one voice men of the printing trade may truly assert (with apologies to "A Gowk," in *Scottish Typographical Journal*) that —

Noo the printers caun hild their heeds
As heich as ither fowk —
For noo they've waukened up to see
Hoo lang they've been a gowk.
They maun admit they've muddled a'
Their ain affairs lang syne,
But kindly Providence has made
Anither licht to shine.

COSTS AMONG FRENCH-CANADIANS.

The following extract from a circular letter, printed in French and English, sent to all printers in the Province of Quebec, by the Montreal delegates to the recent National Cost Congress, is evidence that these delegates are impressed to a remarkable degree with the importance of the movement for an international cost system among their fellow tradesmen:

"The Montreal delegation believes that this meeting is the most important event that has happened in the printing world since the invention of movable types; that it is the beginning of the end of such senseless price-making as has cursed the printing business from the beginning; and that it is the duty of every man owning a printing-plant to

ally himself with this movement for more intelligent cost-finding — unless he prefers to continue being slurringly referred to as 'only a printer.' We look forward to, and will work for, the day when every office in this city shall be operated under the international cost system, for we have every confidence in the men on the commission and the sub-committee entrusted with the preparation of the system, and feel confident that when it is finally worked out it will be the best method of finding costs extant."

ADVERTISING, EDUCATION AND QUALITY.

The other day in Cleveland all publishers and concerns with large printing accounts received a letter from the local branch of the typographical union, of which the following is an extract:

"A few of its beneficial features are: Education for Apprentices — which enables the student to master the problems of our trade and makes him a more efficient workman; over one thousand students are enrolled at this writing. Home for Sick and Aged — situated at Colorado Springs, Colorado, where the most scientific treatment is given to tubercular patients, and the old and infirm are accorded every comfort in their declining years. Pensions for Superannuated Members — providing a revenue to those who are unable to secure employment at the trade, of $4 per week; at present 650 members are enjoying this pension. Burial and Sick Fund — $200 in case of death, and $5 per week to those who are incapacitated through sickness. Sanitary Workrooms for Compositors — that our members will be less liable to fall victims to the ravages of the 'white plague,' which claims so many printers."

Now, what is this?

It is nothing more nor less than advertising, and is indicative of the fact that the trade unions will be the first to apply advertising principles for education to their cause and to gain general favor and for the prevention of differences.

Enclosed with this circular letter was a well-printed booklet, describing and picturing their tuberculosis camp at Colorado Springs.

This is nothing more nor less than what business concerns generally have been doing for years — picturing their institution, advertising its general policy and the merit of the goods in which they deal.

A letter like this can not help but have an effect; for it is an appeal to the heart, and when our hearts are appealed to we act with our intellects.

For some three years the writer has urged the application of advertising principles for raising the ideals of labor and gradually bringing about a mutual understanding for mutual profit. Most of these articles and addresses have been circulated to employers, but by changing the phraseology a little those could as well be circulated to members of labor unions; for the whole labor question is one of mutual ignorance, and assuming this to be true the remedy is in mutual education.

The application of education has a deeper meaning and purpose than appears on the mere surface of the term; for in the first place when men begin to teach, or even try to teach, they begin to learn themselves; and in the second place advertising is a force for higher honesty; for when men found that goods would sell by advertising their merit, they began to put more merit into the goods in order to advertise their merit.

As time goes on there is even more reason why labor and capital should arrive at a more harmonious understanding, for reasons other than those of direct production. In the very near future there is going to be a greater strife than that of the labor and capital or individual industries. A good deal of unwise legislation must be prevented. Labor of each industry will have to elicit the support of capital, and capital will have to elicit the support of labor.

Each must protect the other — the interest is mutual.

The railroads and the railroad employees are seeing this.

The dream of old Mark Hanna that labor and capital should get together, quit fighting, is fast becoming a reality.

Men do what it is to their interest to do, and just as quick as they see it.

The way to make men see it is by advertising — education.

This letter of the typographical union may not deal with the main issue of it all, but it shows the tendency, and this tendency will give us hope and create a desire on the part of all of us to live into another generation; for there are going to be some happenings that we now think strange and impossible.— *David Gibson, in Common Sense.*

BEN FRANKLIN CLUB COMMITTEES.

The board of directors of the Ben Franklin Club, Chicago, has approved the action of President Hartman in the appointment of the following committees for the ensuing year:

Legislative Committee — Thomas E. Donnelley, Edwin W. Beedle, John J. Miller, James L. Regan, John W. Hastie.

Banks and Banking — William F. Whitman, Thomas M. Ball, Winfield P. Dunn, Thomas H. Faulkner, Charles O. Wright.

Press and Publicity —Albert H. McQuilkin, Frank H. Hall, William C. Hollister, Benjamin B. Herbert, Charles E. Wells.

Membership — Edwin W. Kirchner, John W. Donohue, Charles F. Ansell, Alfred J. Weinsheimer, Herbert Johnson.

Insurance — Henry M. Loth, John A. Morgan, John I. Oswald, Morton S. Brookes, Otto A. Koss.

Trade Relations — Henry L. Ruggles, Willis J. Wells, James H. Rook, Harlo R. Grant, William F. Bazner.

Estimating School — Daniel Boyle, Prosper D. Fenn, David W. Mathews, Frank M. Preucil, H. P. Bogle.

Costs — Otto A. Koss, Frederick A. Poole, Joseph A. Singler, James H. Jones, Morton S. Brookes.

Advertising — George Seton Thompson, Harold M. Van Hoesen, Charles G. Low, Jay P. Black, Charles J. Keller.

Credits — Julius C. Kirchner, Acors W. Rathbun, John M. Ryan.

John J. Miller is vice-president of the club; Walter C. Kelley, secretary; Julius C. Kirchner, treasurer. The board of directors is composed of James L. Regan, William C. Hollister, Thomas E. Donnelley, Martin H. Kendig, John W. Hastie, George Seton Thompson, Otto A. Koss, Erwin F. Breyer, John A. Morgan.

THE TRADE AT LEIPSIC LAST YEAR.

Among British consular reports the Consul-General at Leipsic has this to say about the printing trade in that district:

"Better reports come to hand as to the general situation of the printing industry in this district. Firms were satisfactorily busy during the whole year, overtime being in many cases necessary for the completion of orders. Industrial firms in general found themselves compelled, in view of the unsatisfactory commercial horizon, to advertise on a large scale, and so brought much grist to the mill of the job printers in particular. The beating down of

prices indulged in by some printing-offices, especially the lesser ones, is once more to be reported. Hopes have not been entirely fulfilled by the working of the German printers' wages agreement, and some time will elapse before Leipsic printers agree to work hand in hand in this respect. This branch of the trade again is disturbed by the proposed tax on advertisements and placards. A number of typesetters found themselves out of employment, the use of typesetting machines being to a great extent the cause.

"The Leipsic book trade took on the whole a normal course during the year 1908. The list of publications shows an increase in quantity over those of the two former years, this being the case individually in nearly all branches of the book trade. The demand, however, did not keep pace with the production, and the steps which it was found necessary to take in consequence, made it impossible in some quarters to obtain proportionate profits. Business was adversely affected by a number of factors, among which must be included the rise in the price of labor and of raw material, and that of books caused thereby, the consequent shyness of buyers, the uncertain conditions in foreign countries favorable to the German book trade, the demands for credit made by the retail booksellers, etc. A considerable number of publishing firms could nevertheless feel satisfied with the final results of the year 1908. The cause of international copyright made gratifying progress during the year. Retail booksellers complain chiefly of having to compete with the larger emporiums, who have compelled them to submit, also the so-called remnant book trade. The general commercial depression caused the public to abstain from buying the dearer books, and the situation of affairs was thereby aggravated. The introduction of a bill ruling that free or publishers' copies be sent to the State libraries has been a menace to the publishers in Saxony. The book trade and the Chamber of Commerce have combined in making protest to the government, and they hope that the bill which now lies before the Diet will not be passed.

"Music publishers and the music trade express themselves as dissatisfied with the results of the year 1908, which were affected by the high demands of composers, short sales, losses resulting from royalties, and the competition caused by the publication of cheap music albums and by the number of newly erected emporiums. The high discount offered by these latter is particularly damaging to the trade, works which have the readiest sale being mostly sold by them at a discount of seventy-five per cent to the public."

THE AMERICAN PRINTERS' COST COMMISSION.

Mr. J. A. Morgan, chairman of the American Printers' Cost Commission, 11 South Water street, Chicago, announces that the subcommittee in charge of the compilation of a standard method of cost accounting met in Chicago on December 16, 17 and 18, and worked out a system outlining the necessary blank forms. These have been prepared in compact form and are in shape for presentation to the American Printers' Cost Commission for their consideration.

The commission will meet in Philadelphia on January 24, for a three days' session. It is the expectation that the work will be approved and the uniform system will be ordered supplied to the trade. This will include complete data and blanks for a cost system under the authority of this important body.

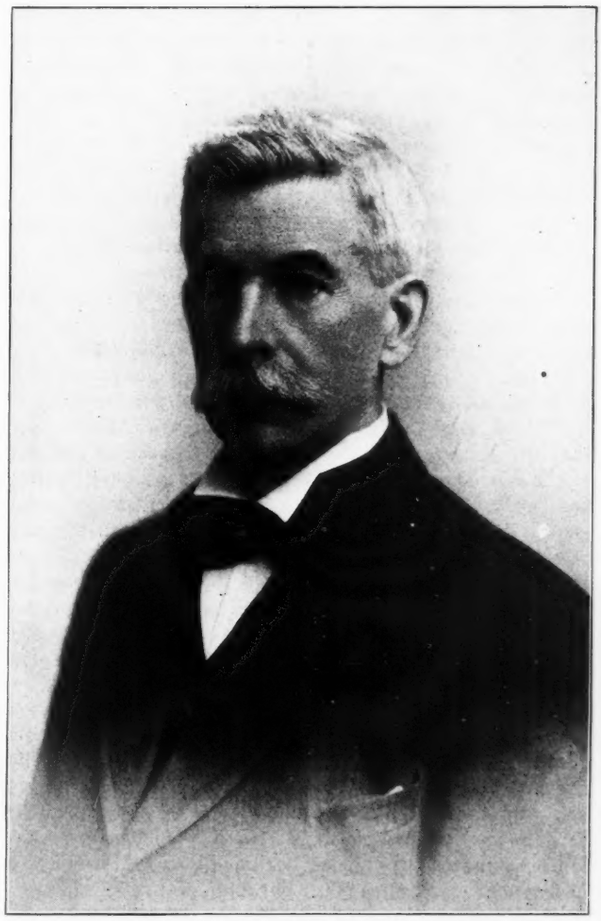
YOU can fool udder peoples some of der time, but you can fool yourself all der time. — *Dinkelspiel.*

"LITTLE FELLOWS" SHOULD PLAY FAIR.

BY JAMES MCNALLY.

Analysis of the conditions affecting the printing trade to-day and the means which would create better profits and a better understanding between employing printers, supply men, employees and the users of printing, is of the first interest to all concerned. THE INLAND PRINTER announced in the October, 1909, issue, that it would publish regularly the opinions of men interested in "What Is the Matter with the Printing Trade?" The Cost Congress report and expressions growing from it have interrupted the sequence of these articles. We resume the discussion by submitting the opinions of Mr. James McNally, vice-president of Rand, McNally & Co., Chicago.

I HAVE not made a special study of the harm done the printing business during the last decade by the incursion into the employers' ranks of inexperienced printers with practically no capital other than the credit extended them by supply houses. Yet, from a general knowledge of the subject, I can say that some of the old-established houses in the big cities have been affected in



JAMES MCNALLY,
Vice-President, Rand, McNally & Co.

certain ways by the unfair methods of the newcomers, and, at times, have found it impossible to submit figures on jobs anywhere near those offered by these competitors.

Of course, I do not mean to say that the "little fellows" have been so powerful as to undermine old houses, but, I do say, that the competition which grew out of their peculiar ways of obtaining business became so keen as to

give the "big fellows" cause for worry, and these conditions to a certain extent exist to-day.

If any number of new shops were to start up in Chicago to-morrow and do what we call a legitimate business, so far as the matter of charges affect trade, there could be no objection from any moral or commercial standpoint. Personally, what I am unalterably opposed to is the reckless business policy of the man who knows practically nothing about costs, gets his plant on credit, and then starts out by underbidding to secure the clientèle of the old houses and thus tear down the printing business of the town. Judging from what I am told, these men, as a general rule, do not last long; yet, while they are with us, the results of their activity are felt throughout the printing business. Indeed, the failure of some of the largest shops to "land" certain big jobs was simply because these irresponsible men had put in a lower bid and had been awarded the contracts, although in the end they lost money on the jobs. The advantage they had over the old house was due to the fact that they had not yet paid for their material, and undoubtedly were not worrying greatly as to when or how they would settle for it. Under such conditions, with no expenses to speak of other than the cost of labor, they could for a time easily afford to continue in business. Here rent is not considered, as the landlord is often as accommodating as the supply house. It is believed beyond doubt that the extending of credit to inexperienced printers by supply houses is a practice that has done more harm to the printing business than any other one thing that could be mentioned. This practice, in fact, may be termed vicious, as it is apparently carried on entirely regardless of the consequences to established business houses and the general welfare of the printing business.

Efforts have been made, I am told, to get the supply men in line, so that the printing business may again be raised to the grade rightfully its own. They do not, however, seem to heed the entreaties of the older houses, so, doubtless, things will continue to run along in the same old way until some more effectual means is brought to bear that will change their attitude. The suggestion that supply houses determine what knowledge of the printing business an applicant has before granting him credit sounds good. We all feel that this would be a step in the right direction, and, if the supply men would show that they are sincere in their efforts to exclude the really undeserving, we should feel much encouraged. I have believed that failure to receive returns for credit extended certain inexperienced printers would prompt the supply men to draw their lines closer.

However, from personal knowledge, I am well aware that a certain Chicago house that has supplied a number of undeserving printers during the last ten years, failing in not a few instances to receive pay for its trouble, is still doing the same thing. The manager coolly asserts that the concern is open to do business, not to turn it away. Most business houses, after being beaten out of their money several times by the same class of people, would be more careful and would make a thorough investigation as to the character and business ability of the next applicant for credit. Statistics prepared by Bradstreet and Dun will show that annually there are more failures due to insufficient capital than to ignorance or inattention to business. This should serve as a guide to the supply man in dealing with every inexperienced man who comes along without money and wants to be started in the printing business on credit.

The new man's lack of funds is equaled only by his ignorance of the cost of running all departments of a business venture. The cost system of the old-established houses includes all material, wear and tear on machinery, type, light, rent and labor, while the new man not infrequently limits his figures to estimates on labor only. Hence, it is no wonder he can go out and offer to take jobs at ruinously low prices.

Moreover, it is said that certain concerns in Chicago, ready to take advantage of the inexperienced business man's lack of knowledge, frequently ask figures from several houses on a job, expecting among the bids to find one much lower than the others, due to the mistake of a man who, because of his inexperience in figuring bids, has omitted certain items from his estimate. Though the error may be discovered later, the house that asked for the bid may and often does hold the one that has given it to the figures submitted, fully aware that the work must be done at a loss.

It is well understood that when the requirements of the work to be done are very exacting, many large concerns will not let a job to the "little printer," for fear that it will not be done properly. In such instances the old houses have no fear from competition of the inexperienced man. I admit that our own house, like many others in Chicago, started on a small scale, advancing gradually, the reason for our progress being that when we accepted jobs we did so fully confident of completing the work to the entire satisfaction of all concerned. During the last five years a number of shops in this city, started on a small scale and carried along to a certain degree on credit, have made remarkable progress, but this was legitimate growth and was not accomplished by slashing prices the moment they entered the field. So far as the supply man is concerned one might think that self-preservation would determine his course in dealing with the inexperienced printer, as in time such matters usually regulate themselves.

In conclusion, let me say, that if the general condition of the printing business is to be improved, in my opinion, the most effectual means of bringing it about — especially as it would make for workmen of superior ability — would be for cities such as Chicago, New York, St. Louis, Boston and Philadelphia to provide for efficient instruction in the manual-training schools maintained by each municipality. We are all well aware that the large shop is not the best place for a boy or young man to learn the printing business. The reason for this is that he usually starts in as a messenger boy, then is put to picking up type and other like duties before he is offered a chance to learn to compose. If instruction under competent teachers were offered in the manual-training school, the printing trade could be learned in perhaps one-half the time now required in a private shop, and the pupils turned out would be craftsmen of superior ability.

MILLIONS IN A COMMA.

"My dear sir," exclaimed the man who is painfully accurate in the use of language, "that sign in front of your shop is improperly punctuated."

"You don't tell me!" exclaimed the old merchant.

"Yes, sir. You have omitted a comma ——"

"Don't tell me any more. I can't bear to think of it. Here I've made only two or three paltry thousands out of this business. When I think of the millions I might have made if that comma had been present, I am overwhelmed with remorse."— *Exchange.*

SOME mens go through dis vorld on der brincible dot der more noise dey make der more salary dey vas vorth py pay day on.— *Dinkelspiel.*

PRESSROOM



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

A NOVEL ROTARY PRESS (556).— Probably the smallest rotary press made is a type of machine in which the cylinder is from two to four inches in diameter. This cylinder has grooves parallel with the axis to receive rubber type, which, when inked from a single roller, impresses a sheet of paper that passes between the type cylinder and an impression cylinder below it. This machine is operated by hand, and is made principally for the holiday trade. The price varies according to the size, and runs from $3 upward.

CORKS IN CUTTING FORM FOR FOLDING-BOXES (552).— "Will you kindly inform me where I can secure exact information concerning the make-up of forms of cutting rule for folding-boxes, and also how to fasten bits of cork to prevent the cards from sticking to the cutting rules? The form is to be used on a C. & P. Gordon." *Answer.*— A copyrighted book, by O. Margison, entitled "Cutting and Creasing," gives all of the details required in connection with such work. It is priced at $1.50, and may be had from The Inland Printer Company.

PRINTING ON OIL-CLOTH (549).— "Would like to know how to print on oil-cloth. Have tried hard and soft tympans, light and heavy impressions and several kinds of inks, but with very unsatisfactory results." *Answer.*— We believe that you must have a special ink. The surface of oil-cloth is so unlike anything that is ordinarily printed upon, that the ordinary grades of ink are inadequate. The ink must have a greater affinity for the cloth, in order to lift from the printing surface. Would advise you to send a sample to your inkdealer, with information regarding type-form, that he may determine the body and other requirements of the ink.

A MULTICOLOR ATTACHMENT (555).—A short time ago we called attention to an attachment for flat-bed presses, by which several colors would be printed on a newspaper with one impression. Another device has been placed on the market, which is intended to do the same work in a somewhat different manner. The Multicolor Attachment Company, of No. 513 Fourth avenue, South Minneapolis, Minnesota, has constructed an auxiliary cylinder, which may be attached forward of the regular cylinder in such a way that a sheet fed to the grippers is printed first from this cylinder, which has a separate inking mechanism. Either type or plate may be used, and, as the fountain contains dividers, several colors may be used at one time.

TYPE-HIGH FORMS (554).— "In one of your books, known as 'Presswork,' I have found answers to various problems that I have met with. Also, by a close study of the book, I have learned many valuable points. There is, however, one thing for which I find no answer, there or elsewhere, and it is this: 'How is a pressman to know when a form is type-high?' Mr. Kelly lays great stress on the necessity of forms being type-high." *Answer.*— The American standard type-height is .918 inch, so, a form to be type-high, must be approximately that height. In a mixed form, which may contain half-tone cuts, zincs, electros and type, the relative height is usually judged by the first impression taken. To determine the exact height of a cut or electro, a type-high gauge or a micrometer may be used. Some plants are equipped with both of these instruments, and cuts are measured and properly mounted before the forms are made up. Vignette cuts usually are several thousandths of an inch less than type-high, for the purpose of softening the edges by using an interlay. This method has merits, which many are slow to recognize.

FOIL USED WITH THE COUNTER-DIE (551).— "We have been informed of a process of embossing, whereby a small die is overlaid with lead or copper foil. Will you kindly let us know if you have heard of this method, and where the foil may be procured? As we understand, the advantage of using this style die is that it will wear a great deal longer than the ordinary wax or composition die and will give a very sharp impression." *Answer.*— The use of tin or lead foil as a covering of the counter-die is well known. We can not find any special advantage in its use. The value of a compound for a counter-die consists first in its plasticity, or that it may readily enter fully every interstice in the die, and, secondly, its hardness after setting, so that it will stand up during a run. All of the commonly used materials answer for the purpose intended, and are capable of giving a sharp raised surface, providing the female die is cut to correspond to the grade of stock to be used. If, for instance, a design in light-faced gothic is cut, and a heavy, rough stock is printed and embossed, the relief may not appear so high or sharp as if a thin, smooth grade were used. To make a counter-die last it should be applied direct to the platen, or to a hard sheet pasted thereon, and allowed to harden fully before using. If the bed and platen register each with the other accurately, and the stock is not tough, heavy or irregular, the raised surface will appear sharp during a long run. As there is considerable abrasion on the surface of the counter-die from the stock, it should be frequently rubbed with talc, as this minimizes the friction. Possibly, herein lies the value of the tinfoil, as its surface remains smooth throughout.

WIDE GRIPPER BITE (550).—An eight-page paper is submitted, which has a gripper margin of 1¼ inches, while the opposite of the sheet has but ¾-inch margin. The accompanying letter explains the trouble as follows: "The enclosed paper, which, as you can see, has very uneven margins, the gripper edge being much too wide. The press has been used two years. The only way I can get the delivery cylinder grippers to catch the sheet is by giving a large bite, and yet sometimes it fails. The press is on an unstable floor, which causes it to vibrate considerably when running at a speed above 1,000 an hour. I had run it up to 1,600 an hour, but several times the segments failed to mesh properly, and broke several screws. I have adjusted the segment repeatedly, but to no purpose, so have removed it. The shoes are worn somewhat; the plungers appear to be all right. As I will soon have a large edition to get out, would like to have suggestions toward remedying the trouble due to the gripper bite." *Answer.*— In our reply by mail we suggested the following treatment: "Set the guides so that the form prints in the center of the stock and have no more than ⅜-inch gripper bite. Feed a sheet to the guides and turn the machine over, raise the feed-board and stop the machine just as the delivery cylinder takes the sheet. Draw down on the sheet at every point, to see if all grippers bite with equal pressure, for if one bites too hard, those adjacent may not hold at all. Examine the gripper-spring, and, if it appears necessary, tighten the nuts down on this spring to give stronger gripper bite." The reply we

received shortly afterward is as follows: "We had experimented along the lines you suggested previous to receiving your letter, and have since discovered the cause of the trouble to be due to a loose key in the cylinder shaft. This allowed so much lost motion between the two cylinders as to make it necessary for the increased gripper bite. It was very likely the cause of the segment trouble. A new key being inserted makes the parts snug and tight, and has corrected the difficulty."

ELECTRICITY IN PAPER (553).—"I would appreciate it very much if you will furnish me a little information regarding electricity in paper. I have tried a number of liquid formulas and get results for a limited time only. I have one hundred thousand impressions each month, on 32 by 44 S. & S. C. stock, with an automatic feeder. The electricity is so troublesome that the jogger can not straighten the sheets, therefore, I must either jog this paper by hand, or have it hand-fed for the second side. You can readily see the position I am in." *Answer.*—Trouble of this nature may be dispelled, to a great extent, by heat. The cause of the trouble is due to the use of stock direct from the case or wrapper, the stock being more or less colder than the atmosphere of the pressroom. This, together with the friction of passing sheets, induces sufficient electricity to cause the sheets to adhere to the fly-sticks or jogger, and, in many cases, to make them stick together in a mass until the electricity is discharged by induction or otherwise. A lift of stock, which has been laid on a steam radiator, or in a position where it is thoroughly heated, will print and fly without any tendency toward sticking. This suggests the advisability of having the stock removed from the cases or wrappers, and by piling it in the center of the pressroom or in a place where it is possible to have it assume a state equal to the local temperature. To accomplish this the stock should, if possible, be in the pressroom a week or ten days before using. Another method employed is by heating of the stock in transit, as the sheets are delivered to the fly, by passing them over a steam-coil located just beneath the fly-sticks. The steam-coil is supplied with live steam, the pipes of which are arranged parallel with or at right angles to the fly-sticks, and, of course, for different types of front-delivery presses, must be arranged to suit the space. On account of the radiation of heat being in all directions, a shield below the pipes will protect the rollers from being unduly influenced by high temperatures. The amount of heat received by sheets in passing is not great, but it tends to minimize the trouble. A patented device, having a contrivance heated by a gas flame, which is attached parallel to the delivery fingers, warms the printed sheets as they pass over it to the fly-sticks or delivery apparatus. This arrangement, with the flame protected by a perforated metal hood, produces a high temperature and eliminates the necessity of slip-sheeting in solid cutwork. The use of these heating devices, in connection with close register work, has this drawback: the sheet is printed in one state, and, having received a certain amount of heat, will tend to shrink, so that it is well to consider the effect on work requiring very accurate register. Would like to hear from pressmen having difficulties similar to that of our correspondent, and their theory and plan of correcting the difficulty.

INKS WITH MINERAL BASE (557).—The following questions were received from a pressman: "(1) How can a color be printed over a tint and not give a gloss effect, or should the tint be printed over the color? (2) In Mr. Gage's article on presswork, in December, 1908, INLAND PRINTER, he says, 'Avoid using an ink with a heavy mineral base for making certain tints.' How can a mineral base be determined; that is, how does a pressman know whether an ink has a mineral base or vegetable base? (3) Also, as only certain red inks have mercury in their make-up, how can it be determined whether or not a red ink has a mercury base? (4) What is a good reducer for white cover-ink; also, gold and aluminum ink?" *Answer.*—(1) An impression will show glossy in proportion to the glossiness of the vehicle in which the pigments are ground. This is especially noticeable where the colors are superimposed on hard or finished papers. To prevent gloss, the inks, if not specially ground, may be reduced with a mixture of benzin, one part; turpentine, two parts. The mixture of this compound with the ink tends to deaden the gloss, and gives what painters term a flat finish. The action is wholly on the vehicle, and does not affect the pigment. If the tint is to be transparent, it may be run last without dimming the luster of the first color. (2) The pigmentary base of inks are almost invariably of metallic origin, being produced by chemical action; thus, for example, zinc oxid is prepared by igniting the precipitated basic carbonate, and, as zinc white is a stable pigment, the oxid obtained by burning the metal is a white, voluminous mass, which, as compared with the lead compounds, volume for volume, is much lighter. Magnesia is a bulky white substance, of metallic origin, and, like zinc white and lead carbonate, is used as a basis for ink. The latter compound is a heavy mineral base, while the former is much lighter, and, consequently, less opaque. The tests necessary in a qualitative analysis of inks, to determine their origin, is of little value to a pressman, as inks are bought and used without regard to their constituents. To make these tests requires an equipment of reagents and a knowledge of elementary chemistry. (3) Place a small amount of red ink which has been mixed with an equal quantity of dry sodium carbonate in a test tube and heat over a Bunsen burner. If the ink is a mercury compound, it will condense in metallic drops on the cool part of the tube. (4) Reduce with a mixing white, as this will add a quantity of pigment with a softer vehicle. For gold or aluminum ink, use acetone, mixing only sufficient for the work in hand. Would advise that these latter inks be used only while high temperature prevails in pressroom, and with hard rollers.

POST-CARDS ON A PLATEN PRESS (548).—Submits ten post-cards printed on single-coated blank-board in black and double-tone brown ink from half-tone cuts. The lack of proper care or skill in the make-ready and the carrying of excessive ink show strongly in the work. A number of contrasty cuts are badly rendered by the use of black ink. The publisher writes as follows: "We are not satisfied with the appearance of the enclosed cards; they seem to lack the finish and the clean, sharp appearance they should have. We would like your criticism and suggestions for improvement of the work. Some of the cards were run in a double-tone and some in our regular half-tone black, and were run ten-on on a platen press. This press is almost new and in perfect condition, rollers new and well seasoned. Do you consider ten of these cuts too much for a press of this style? Could better results be obtained on a cylinder press? Also advise us if mechanical overlays would be applicable to this style of work." *Answer.*—The cards lack finish, and, having been printed with a surplus of color, look dirty. The press is capable of printing a form of that size properly, but should not be run fast. Better results can be obtained on a cylinder press with less labor. The use of a mechanical overlay is advisable, for it gives a proper distribution of pressure, and will shorten the work of make-ready. A better grade of Bristol will furnish a cleaner appearing card. The surface of a blank-board is unsuited.

Procure a double-coated post-card Bristol. The make-ready of a form of half-tone cuts of this character might well begin by first leveling up the plates. All blocks, we will suppose, are fairly rigid and unyielding. If made of metal, so much the better. As a rule, cuts of this kind are mounted on wood, each block varying more or less in height, and possibly unequal as regards rigidity. However, that is generally overlooked by the printer as of no consequence, although being a vital point. The plates having been leveled up, so as to give a fairly even impression, the matter of overlaying and make-ready in the tympan follows. The tympan may be composed of from four to six sheets of thin, smooth manila or light print; this is covered by a top sheet of smooth, heavy manila. A sheet of thin pressboard is used with these. After a few impressions are taken, and the margins are found correct, an impression is pulled for marking out. On this sheet all low places are marked with a crayon in such a way that these places may be patched up with tissue, so as to present a reasonably even printing surface. A hand-cut overlay for this work would require hours of labor. It should be made from very thin S. & S. C. book-paper of several weights. The exact operation can be told only in general terms. The cutting out of the solids and middle tones, and attaching them to a support sheet, the cutting out of the extreme high lights, and the paring down of the cut edges to produce soft results, are the purpose of this part of the work. It may be, and is, quite possibly, necessary to mark out and attach several spot-sheets in the tympan, each one tending toward a more complete rendition of the various tones in the cut. Some pressmen, instead of making cut overlays, just mark out and spot up these sheets, and attach them under the tympan, tearing out a blank sheet for each one inserted. When the impression produced shows that the work of bringing out the cuts properly is completed, the press is washed up and reinked and the fountain charged. The ink is applied lightly at first, gradually increasing until the appearance shows a correct inking. The ability of maintaining an even supply will show the skill of the pressman, and the care of the feeder; for, if a pressman sets his fountain ever so careful, a careless feeder may undo this work by frequently missing impressions, causing the ink to increase in quantity. The plates should be washed out at regular intervals — this operation will tend toward clean printing. It is better to err on the side of frequent cleaning than to wait until the cuts fill in before washing them out.

"SUBSCRIBE, PLEASE!"

Once upon a time, a man who was too economical to take a paper, sent his little boy to borrow the copy taken by his neighbors. In his haste, the boy ran over a four-dollar stand of bees, and in ten minutes looked like a watery summer squash.

His cries reached his father, who ran to his assistance, and, failing to see a barb-wire fence, ran into it, breaking it down, cutting a handful of flesh from his anatomy and ruining a five-dollar pair of pants.

The old cow took advantage of the gap in the fence, got into the cornfield and killed herself eating green corn. Hearing the racket, his wife ran, upsetting a four-gallon churn full of rich cream into a basket of kittens, drowning the whole "flock." In her hurry she dropped a seven-dollar set of teeth. The baby, left alone, crawled through the spilled milk into the parlor and ruined a twenty-dollar carpet. During the excitement the oldest daughter ran away with the hired man, the calves got out and the dog broke up eleven sitting hens.

Moral — Subscribe for our paper.— *Ex.*

OBITUARY

A. J. COX.

Alfred J. Cox, president of A. J. Cox & Co., bookbinders, which company he founded forty-eight years ago, died December 19 at his residence, 738 Diversey boulevard, Chicago, at the age of seventy-four. Mr. Cox was active in his business affairs up to three weeks before his death, when he was found to have tumor of the stomach.

Mr. Cox was born at Ilseworth on the Thames, England, January 22, 1835, and came to this country at the age of thirteen. He moved from New Orleans to Columbus, Ohio, and then to Chicago. In 1861 he started the firm which bore his name, and by his tenth anniversary had built up a good trade, only to be burned out in that year by the Chicago fire.

In 1856 he was married to Miss Jane E. French, of Milwaukee. His wife died eight years ago. Mr. Cox is survived by four sons —Alexis J., Wilkie A., Alfred W., and Elmer C. Cox, and by one daughter, Mrs. Charlotte E. Dieffenbacher.

HONEST LABOR.

Nothing so far, in the history of humanity, has been discovered as an acceptable substitute for honest, steady labor. Old Cyrus Simmons built a sizable town before he stopped building wagons. He planned a great many stylish rigs in his day and some rules — the rules hadn't much style to 'em, but they were as solid as his wheels — they didn't wabble. Cyrus didn't copyright the rules, so you'll get a chance to profit by them, too.

Rule 1. Don't lie — it wastes my time and yours. I'm sure to catch you in the end, and that's the wrong end.

Rule 2. Watch your work, not the clock. A long day's work makes a long day short and a day's short work makes my face long.

Rule 3. Give me more than I expect, and I'll pay you more than you expect. I can afford to increase your pay if you increase my profits.

Rule 4. You owe so much to yourself that you can't afford to owe anybody else. Keep out of debt or keep out of my shops.

Rule 5. Dishonesty is never an accident. Good men, like good women, can't see temptation when they meet it.

Rule 6. Mind your own business and in time you'll have a business of your own to mind.

Rule 7. Don't do anything here which hurts your self-respect. The employee who is willing to steal for me is capable of stealing from me.

Rule 8. It's none of my business what you do at night, but if dissipation affects what you do next day and you do half as much as I demand, you'll last half as long as you hoped.

Rule 9. Don't tell me what I'd like to hear, but what I ought to hear. I don't want a valet to my vanity, but I need one for my dollars.

Rule 10. Don't kick if I kick — if you're worth correcting, you're worth while keeping. I don't waste time cutting specks out of rotten apples.— *Cleveland Leader.*

QUESTION BOX



This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

WOODEN HANDLES FOR FANS (492).—"Kindly furnish the address of a manufacturer of wooden handles for fans." *Answer.*—They may be obtained from the Geneva Manufacturing Company, Geneva, Illinois.

ALMANAC PLATES (498).—"Kindly furnish me with the name of a manufacturer of almanac plates." *Answer.*—These can be obtained from the Franklin Engraving & Electrotyping Company, 346 Dearborn street, Chicago.

LODGE CUTS (500).—"Kindly furnish name of manufacturer who can furnish lodge cuts that will print in colors." *Answer.*—The R. Carleton Engraving Company, Omaha, Nebraska, or the Yates Bureau of Design, of 263 Dearborn street, Chicago, are in a position to furnish the cuts desired.

DIE-CUTTING MACHINERY (493).—"Kindly furnish the name and address of manufacturers of die-cutting machinery, to use with envelope dies." *Answer.*—A die-cutting machine suitable for use with envelope dies can be obtained from the Oswego Machine Works, Oswego, New York, and the Seybold Machine Company, Dayton, Ohio.

ILLUMINATED INITIALS (565).—"Can you tell me where I can buy illuminated initials, so that I can tip these into my circular matter?" *Answer.*—Steiner Sons & Co., 257-265 West Seventeenth street, New York, and Snyder & Black, 914 Walnut street, Philadelphia. These concerns are manufacturers of lithographic specialties.

SMALL SELF-FEEDING PRESSES (566).—"Can you give me the addresses of a few of the different makers of small self-feeding presses?" *Answer.*—Automatic Printing Press Company, 167 Dearborn street, Chicago; H. Mindlin Manufacturing Company (Agent), 85 East Washington street, Chicago; Buffum Tool Company, Louisiana, Missouri.

EMBOSSING PRESSES (568).—"Will you kindly give us the name of makers of embossing presses, for embossing in sheets, such as imitation alligator on sheets of fiber board or paper?" *Answer.*—Fuchs & Lang, 29 Warren street, New York, and Dunning Brothers, Incorporated, 64 Fulton street, New York. These firms make a specialty of this class of press.

CARDBOARD WITH CHECK BACK (567).—"We are in the market for white cardboard with check lithographic back, about 22 by 28 inch. Can you give us the address of dealers handling such stock?" *Answer.*—Lithographic and paper houses do not handle this kind of stock. The only source through which it can be obtained, we believe, is through the manufacturers of playing cards. Any one of the following concerns will be able to supply you with what you want: The Kalamazoo Playing Card Company, Kalamazoo, Michigan; Cincinnati Playing Card Company, Cincinnati, Ohio; New York Consolidated Card Company, New York city.

STRING-PULL WRAPPERS (564).—"Can you tell us where we can buy six hundred string-pull wrappers for mailing twelve-sheet calendars? We mean the kind of wrappers that have a string in so that by pulling the string the wrapper may be taken off without damaging the contents." *Answer.*—String-pull wrappers are made by the Williams Wrapper Company, 180 Monroe street, Chicago.

MULTICOLOR VIBRATOR (569).—"We have been referred to you with reference to a roller known as a multicolor vibrator. We understand this roller is made in movable sections, so that several colors may be printed at one time by dividing the fountain. Please let us know where we could purchase the same." *Answer.*—American Typefounders Company, we believe, is the sole manufacturer of the roller you describe.

AUTOMATIC GORDON FEEDER (562).—"Is there such a thing as an automatic feeder for a Gordon job press? If so, by whom are they made?" *Answer.*—The first successful sheet feeder for Gordon presses was invented in 1908, by J. E. Tucker, Memphis, Tennessee, of which an illustration and description appeared in the February number of THE INLAND PRINTER of that year. Address the Tucker Sheet Feed Company, 122 Union avenue, Memphis, Tennessee.

TRUCKS FOR HOLDING INK-BARREL (563).—"We have seen advertised somewhere a truck for holding a barrel of printing-ink, with a pump attachment for use in a newspaper pressroom. Will you please send us the address of some firm manufacturing such appliances?" *Answer.*—Lyon & Co., Aurora, Illinois, manufacture a truck especially for holding ink-barrels. Fairbanks & Morse, Chicago, manufacture all kinds of barrel-holding trucks. F. C. Wilson & Co., 239 Lake street, Chicago, make ink-pumps for forcing ink from barrel to container.

MACHINE FOR PRINTING ROLL TICKETS.—The answer to a correspondent inquiring for these machines, which was printed in the August number of THE INLAND PRINTER, gave the name of but one house, because the special requirements of our correspondent seemed to be squarely met by the product of that house. Lest our answer might appear misleading to some, attention is called to the special machines for roll and ticket printing made by the Meisel Press & Manufacturing Company, 944 Dorchester avenue, Boston, Massachusetts; the Kidder Press Company, 261 Broadway, New York, and the Printers' Machinery Company, Elkhart, Indiana.

A CHANGE OF COSTUME.

A little girl, aged three, had been left in the nursery by herself, and her brother arrived to find the door closed. The following conversation took place:

"I wants to tum in, Cissie."

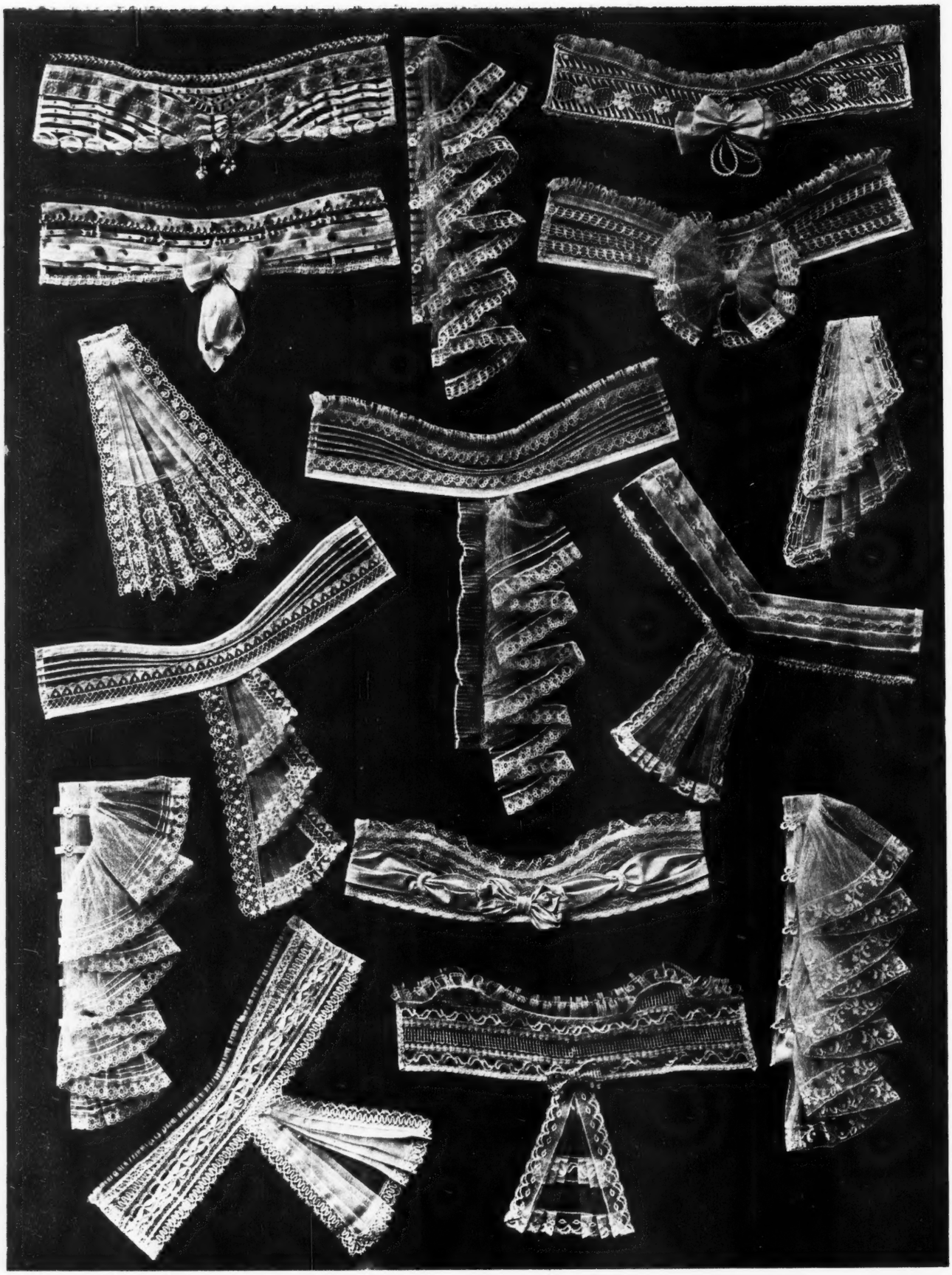
"But you tan't tum in, Tom."

"But I wants to."

"Well, I'se in my nightie gown, an' nurse says little boys mustn't see little girls in their nightie gowns."

After an astonished and reflective silence on Tom's side of the door the miniature Eve announced, triumphantly: "You tan tum in now, Tom; I tooked it off!"—*Greensburg Argus.*

"LET no man know more of your specialty than you do yourself."



LACE COLLARS

REPRODUCED IN MEZZO-GRAVURE BY MEZZO-GRAVURE COMPANY, 167 WILLIAM STREET, NEW YORK, FROM PHOTOGRAPH OF GOODS FURNISHED BY ADVERTISING DEPARTMENT, MARSHALL, FIELD & CO., WHOLESALE, CHICAGO.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

FIRST RUSSIAN PRINTER.— To the memory of Russia's first printer, a monument recently was erected at Moscow. Ivan Feodvrow, whose memory is thus honored, died in the latter part of the sixteenth century.

A NEW printing company has been organized at Houston, Texas, which will take over the business of the Hartley Printing Company. The new concern will devote special attention to the Hartley billing system. Andrew Dow is president.

THE controlling interest of the Christian Publishing Company, St. Louis, Missouri, the largest publishing house of the Christian Church in the West, has been purchased by R. A. Long, of Kansas City, who paid $100,000 for two-thirds of the stock.

THE Frankfort Printing Company, Frankfort, Kentucky, which was organized only two years ago, has secured the contract for printing the decisions of the Court of Appeals of that State. It is expected that it will require eight volumes to cover the work.

PHILADELPHIA MAYOR COMPLAINS OF BAD PRINTING.— During the discussion recently brought about by a demand on the part of the Typographical Union of Philadelphia that the mayor's message be printed in a union office, it is reported the mayor asserted that his message had been so badly printed in the past he was ashamed to send it out to other cities.

FIRST PROOFREADERS' SCALE IN ENGLAND.— In the early part of last month the first scale of prices for proofreaders ever recognized by the Master Printers' Association was put into effect in London, England. For some time preceding the agreement negotiations had assumed a serious aspect, but conciliation finally prevailed and the dispute was amicably settled.

THE MERGENTHALER LINOTYPE COMPANY AND THE DUPLEX PRINTING PRESS COMPANY.— The Duplex Printing Press Company, of Battle Creek, Michigan, has just completed arrangements with the Mergenthaler Linotype Company for the exclusive manufacture in Europe of the Duplex printing-presses in Manchester, and their sale throughout the Eastern hemisphere.

NEW YORK TYPOS FEAST.— The composing-room force of the New York *Evening Telegram* recently held its annual "beefsteak" dinner. Many prominent members of "Big Six" took part in the entertainment and speechmaking which followed the "steaks," and a most enjoyable time was had by every one present. James J. Kenny presided during the rendering of the program.

PRINTING AND BOOKBINDING SCHOOL.—A new preapprentice school in printing and bookbinding was opened during the past month in the old East Boston High School building, at Boston, Massachusetts. The new institution will have as its pupils the attendants of the grammar schools, and will be under the superintendence of Thomas A. Whalen, former superintendent of the municipal printing-office at the Hub.

CLEVELAND PRINTERS CELEBRATE.— In commemoration of the fourth anniversary of the establishment of the eight-hour workday, union printers of Cleveland, Ohio, enjoyed a smoker and entertainment, on December 20, at the United Trades and Labor Council Hall. Stories, songs and vaudeville helped to make the occasion a most pleasing event. Max Hayes, international union organizer, made the principal address.

FREEL SUSTAINS STEREOTYPERS.— International President James J. Freel has rendered a decision upholding Stereotypers' and Electrotypers' Union, No. 29, San Francisco, in its action deposing President Roland for his attitude in connection with the dispute over blocking photo-engraving cuts, which was the question which led up to the deposition of President Tracy by the Allied Printing Trades Council.

TRADE IMPROVEMENT.— The printing-trade members of the National Association of Manufacurers recently reported to their organization a healthy increase in business during the year. The reports indicate a ninety-six per cent condition of trade at present, which is an increase over 1908 of twenty-three per cent. The future prospects, according to the letters received by the association, indicate a further increase over the percentage of 1909.

ANOTHER PRINTER STATESMAN.— F. S. Wallis, Minister of Industry in the Price Australian Government, is a compositor. In order to accept the position he resigned the position of secretary of the South Australian Typographical Society, which he had held for twenty-one years. Mr. Wallis is fifty-two years of age, was a member of the legislative council of his state and is a foundation member of the South Australian Branch of the Royal Geographical Society.

PRINTERS' LEAGUE OF AMERICA.— On January 24 a meeting of officers and members constituting the official board of the Printers' League of America was held at the headquarters of the New York branch, 75 Fifth avenue, New York. The question of a more diligent prosecution of the work of the league was taken up, and plans presented and adopted which are expected to produce great results in the organization of branches throughout the United States and Canada.

PRINTERS NOT AKIN TO ANARCHISTS.— The San Antonio (Tex.) Typographical Union, at a recent meeting, unanimously endorsed a resolution pledging its hearty support to the local Civic Improvement League, which was organized for the purpose of advancing the interests of the city. The introducer of the resolution stated that its purpose was to show that organized labor was in accord with all righteous movements and that it was not, as some people supposed, akin to anarchy.

PRINTER HONORED IN COLORADO.—At the recent election of officers in Grand Junction, Colorado, Charles K. Holmberg, vice-president of the local typographical union, was voted into the office of commissioner of health and civic beauty. Mr. Holmberg is honored by being one of the first successful candidates under the new commission form of government adopted by that city. A knowledge of the art of printing undoubtedly will aid the new officer in his work of civic beautification.

PRINTERS GUARD GREELEY SQUARE.—The alleged attempt of a large dry goods firm to rechristen Greeley Square, at Manhattan, New York, with the name of the firm, has created a stir among typographical union circles in New York

city. Old Brooklyn Typographical Union, No. 98, which existed before the consolidation era, and "Big Six" were instrumental in securing the plot for the erection of the Greeley statue there, and these organizations naturally resent any attempt to eliminate "Greeley" in the name of the square.

CINCINNATI ALLIED PRINTING TRADES COUNCIL ISSUES PAPER.—A new official paper has been established at Cincinnati, Ohio. *Allied Printing Trades Journal* is its name, and it is published by the Allied Printing Trades Council of that city. Frank E. Bell, editor of the paper, in the initial greeting, says: "By presenting our aims and objects, in so far as we can in our limited space, in a fair and impartial manner to our fellow workers, and the public as well, we may be able to command that greatest of all factors — public sentiment."

FRANKLIN BIRTHDAY AT DETROIT.— The annual gathering of printers at Detroit in celebration of Ben Franklin's birthday took place on January 17, and was one of the most successful banquets ever given by the printing fraternity in the Michigan metropolis. Among the speakers invited from out of town were President Lynch, of the International Typographical Union; Senator William Alden Smith and Mayor Brand Whitlock, of Toledo. Governor Warner, Mayor Breitmeyer, Postmaster Warren and several judges were among the local speakers.

MEETING AND CELEBRATION AT BOSTON.— The Franklin Typographical Society, of Boston, held its eighty-sixth annual meeting on January 6, at which reports covering the work of its officers for the past year were presented and officers elected for the ensuing twelve months. On January 17 the society celebrated the two hundred and fourth anniversary of Ben Franklin's birthday, by a reception and banquet at the American House. A splendid literary program was rendered during the dinner which followed the reception in the hotel parlors.

THIRTY-FIVE YEARS IN ONE OFFICE.—At Holland, Michigan, are two printers who have served thirty-five years in the respective offices in which they are employed, and it is said that neither one of them has enjoyed a vacation. Benjamin H. Kamferbeek began as devil in the office of *De Hope* and is now foreman of that newspaper. Albert Klooster began work in *De Grondwet* office, and in the thirty-five years has served under three different publishers. Mr. Klooster also has reached the position of foreman. Both printers entered the business at the same time and are of the same age.

BUFFALO HUNT FOR PRINTERS.—A herd of Buffalo on Antelope island, offering opportunity for a genuine buffalo hunt, is one of the attractions held out by Salt Lake City printers to the delegates who will compose the 1911 convention of the International Typographical Union. The chance of a lifetime, Salt Lake City printers urge, will be missed if their city be not chosen by the 1910 convention as next year's meeting place. It remains to be seen whether this attraction will outweigh the suggestive picture sent out by San Francisco — that of the members of the local union, with the United States mint as a background.

FEMALE LABOR OPPOSED IN EDINBURGH.— The Typographical Society of Edinburgh, Scotland, has begun a campaign having for its object the elimination of women as compositors and machine operators. A circular has been issued to the master printers of Edinburgh requesting that there be no further introduction of females into printing-offices after January 18 of this year. The circular states that for over thirty years female help has been steadily on the increase in that city, until almost all of the machine composition and a large part of the handwork is being done by women. The master printers are not disposed to meet the demands of the society, asserting that they are unreasonable.

SAN FRANCISCO DISPUTE UNSETTLED.— Before acceding to the order of the Joint Conference Board (composed of officials of printing-trade international unions) reinstating George A. Tracy to his position as president of the San Francisco Allied Printing Trades Council, the council has demanded the payment of per capita tax from the typographical and stereotypers' unions during the period their delegates were withdrawn. This condition has been objected to by the unions affected and their reaffiliation with the Allied Printing Trades Council can not be accomplished until this difficulty is bridged. It is possible that another appeal may be made to the Joint Conference Board in order to settle the per capita tax disagreement.

BUTTERICK-RIDGWAY ALLIANCE.— The close alliance recently made between *Everybody's Magazine* and the *Delineator*, as announced by the former publication, in its December number, has been effected by an arrangement whereby the Butterick Company increased its capital stock from $12,000,000 to $15,000,000, exchanging three shares of its stock for one of Ridgway's, which had been capitalized at $1,000,000. Why this action was taken is explained by *Everybody's* publishers as follows: "The tendency of periodical publishing is away from one magazine published by one house, and toward many magazines published by one house. You may have remarked it. It means that the magazine business is going through exactly the same evolution as other businesses."

RECOGNITION OF THE FRANCIS WAY.— On Christmas Eve the Charles Francis Press, of New York city, presented each of its employees who had been with the firm three months with a sum equal to half of his or her weekly wages. At a chapel meeting held on December 28, the following resolutions were unanimously adopted:

WHEREAS, This chapel desires to place on record its appreciation of the generous treatment of its members by the firm in presenting to each a sum equal to fifty per cent of their weekly wages as a Christmas gift, it is hereby

Resolved, That the chairman convey to Mr. Charles Francis, president, and the other directors of the Charles Francis Press our best thanks for their kind remembrance of us at this time, and we further express the wish that the unvaried good feeling which has characterized our relations hitherto may continue and that the firm may enter upon an era of increased prosperity. It is further

Resolved, That these resolutions be spread upon the minutes of this chapel and published in the *Typographical Journal* and other trade papers.

PHOTOENGRAVERS ACTIVE IN ENVELOPE CAMPAIGN.— President Stiles, of the International Association of Photoengravers, has issued a circular letter in aid of the campaign against the practice of printing stamped envelopes by the Government. He directs attention to the fact that his association is coöperating with the National Joint Committee, because photoengravers are "interested in the welfare and prosperity of their printer neighbors." The usual arguments are used and Mr. Stiles urges photoengravers to write senators and representatives protesting against the practice. "Do not let anybody escape," admonishes Mr. Stiles, who winds up with this call to arms: "Remember that the association won its fight in the last Congress to secure an increased tariff on post-cards, and it took the united efforts of the whole craft to do it. So get in this fight to assist the printers, who will in turn assist us, and if you do your level best we are bound to win."

INVESTIGATE PAPER COMBINATION.—At the instance of the American Newspaper Publishers' Association, which charges conspiracy among news-print paper manufacturers

to stifle competition and operate under an agreement in restraint of trade, the federal authorities have begun a sweeping investigation into the conditions surrounding the whole paper trade, under the direction of United States District Attorney Wise, of New York. The evidence secured by the newspaper association and turned over to Mr. Wise is said to show how the different groups of the American Paper and Pulp Association advanced the prices of paper following meetings at which it is supposed agreements had been arrived at. The investigation under way is the result of Herman Ridder's initiative in calling the Attorney-General's attention to the report of a speech made by Louis Chable, at a dinner of the International Paper Company, in which he is said to have "let the cat out of the bag."

OPPOSED TO GOVERNMENT-PRINTED ENVELOPES.— Those wishing to know the whys and wherefores of the opposition to the policy of the Government printing stamped envelopes free should write to the National Joint Committee on the Government Printing of Stamped Envelopes, 202 Jenifer building, Washington, D. C., for a copy of its first circular on the subject. The joint committee is composed of representatives of the United Typothetæ of America, American Envelope Manufacturers' Association, International Association of Photoengravers, National Association of Stationers and Manufacturers, National Editorial Association, National Paper Dealers' Association and Printers' League of America. The circular contains about three thousand words and declares that the rights of the following are abridged or threatened by the prevailing custom: Envelope manufacturers, paper manufacturers, paper merchants, stationers, printers ("on whom this free government printing seems to fall most heavily"), trade periodical publishers, weekly newspaper publishers, lithographers, photoengravers and journeymen printers, lithographers, engravers — all workmen engaged in the graphic arts. An added interest is lent to this campaign by the fact that the printed envelopes are said to be franked to customers by the department, and therefore help to swell the alleged postoffice deficit.

CHICAGO VETERAN PRINTERS CELEBRATE.— For twenty-five years the Old-Time Printers' Association of Chicago has honored Franklin's birthday by holding a banquet and ball. The affair has come to be regarded as the social event of Chicago printerdom, and is really one of the most enjoyable functions held in connection with the trade. It partakes of some of the aspects of the old-fashioned party. The guests have supper, listen to an address and then they "visit," while the younger set pay their devoirs to Terpsichore. Until this year the Sherman House has been the scene of the festivities, but that is now demolished and the association celebrated at Chicago's newest hotel — the La Salle. Though the evening was probably the most unpropitious in a winter which holds the record for disagreeable weather, there were about four hundred present, on January 17. Medill McCormick, publisher of the Chicago *Tribune*, was to have been the orator of the evening, but was unable to fulfil the engagement, so the burden of the speaking fell on Father McCorry, the Paulist Father, who conducts the morning mass for the newspaper men of Chicago, and County Judge Rinaker. These gentlemen denounced all kinds of graft in all kinds of ways, much to the delight of their auditors, who are engaged in a competitive business which precludes very much "easy money." In the list of committeemen appeared the name of John R. Walsh, the septuagenarian banker whom J. Pierpont Morgan designated as the "iron man of finance," and who on the day of this celebration was denied a writ of certiorari by the Supreme Court in his fight against a prison sentence.

NEW INCORPORATIONS.

Western Magazine Publishing Company, Wilmington, Del. Capital, $1,000,000.

Cheraw Printing & Publishing Company, Cheraw, S. C. J. S. Hartzel, secretary-treasurer.

Virginia Publishing Company, Manassas, Va. Capital, $10,000. C. E. Lipscomb, president.

Saalfield Publishing Company, Akron, Ohio. Capital, $300,000. A. J. Saalfield, president.

Roanoke Times Company, Roanoke, Va. Capital, $200,000. Alfred B. Williams, president.

Houseman Printing Company, Richmond, Va. Capital, $10,000. President, Harvey Houseman.

Independent Publishing Company, New Philadelphia, Pa. Capital, $10,000. Samuel B. Mining.

The Reflector Publishing Company. Capital, $25,000. Incorporators: John B. Berkeley and others.

The Law Printing Company, Pittsburg, Pa. Incorporators: Albert Ebaugh, W. O. Beck, C. B. Ebaugh.

Ames H. Earle Company, Boston, Mass. Capital, $30,000. President, G. A. McBride, Philadelphia, Pa.

The Democrat Publishing Company, Wewoka, Okla. Incorporators: E. E. Jayne, F. H. Reed and W. L. Knight.

County Press, Jersey City, N. J. Capital, $125,000. Incorporators: E. J. Forhan, J. J. Harper, G. F. Martin.

Curtis Publishing Company, Philadelphia, Pa. Incorporators: C. H. K. Curtis, G. H. Lorimer, C. H. Ludington.

The Midget Publishing Company, Winchester, Va. Capital, $25,000. W. H. Frederick, president and treasurer.

Spanish Publication Company, Manhattan, N. Y. Capital, $25,000. Incorporators, B. H. Levy, F. Moser, L. Sachs.

Sapulpa Publishing Company, Sapulpa, Okla. Capital, $25,000. Incorporators: W. E. Verity, C. M. Irelan, H. G. Beard.

Star Publishing Company, Bonne Terre, Mo. Capital, $15,000. Incorporators: I. L. Page, A. W. Thornton and others.

The McAuliff Printing Company, Vicksburg, Miss. Capital, $10,000. Incorporators: W. J. McAuliff, Jr., and others.

Delaware Tribune Company (publishers), Kansas, Okla. Incorporators: D. C. Jones, C. J. Carlton, H. R. Ellis and others.

Index Printing Company, Mineral Wells, Tex. Capital, $20,000. Incorporators: C. W. Wilson, P. E. Bock, N. E. Adams.

Campbell Printing Company, Atlanta, Ga. Capital, $25,000. Incorporators: Robert L. Campbell, Edward Y. Clarke.

Byxbee Publishing Company, Chicago. Capital, $25,000. Incorporators: C. C. Bronson, A. C. King, J. P. Van Doozer.

Democrat Publishing Company, Wewoka, Okla. Capital, $3,000. Incorporators: E. E. Jayne, S. H. Reed, W. L. Knight.

Democratic Press Company, Reno, Nev. Capital, $300,000. Directors, H. A. Dunn, George G. Fraser, George A. Bartlett.

Century Advertising Company (advertising, printing, publishing, etc.), Manhattan, N. Y. Capital, $25,000. Incorporators: William Golden, Jr., F. E. Price, T. E. Webber.

Texas Publishing Company, Houston, Tex. Capital, $5,000. Incorporators: R. H. Schmidt, Carey Haynes, E. L. Crocker.

Art Press, Kansas City, Mo. Capital, $5,000. Incorporators, R. R. Kellogg, Clem Sherman, J. W. Dickinson and others.

Southwest Publishing Company, Oklahoma City, Okla. Capital, $10,000. Directors: F. E. Harkness, E. P. Speers, H. S. Warner.

Mutual Printing & Publishing Company, Savannah, Ga. Capital, $5,000. Incorporators: J. Lucas, William E. Harper and others.

Independent Publishing Company, Houston, Tex. Capital, $5,000. Incorporators: Robert Black, S. R. Maxwell, W. W. Holland.

Acme Printing Company, Louisville, Ky. Capital, $2,500. Incorporators: P. F. Sutterlin, N. J. Steinan, W. C. Schoenlaub.

The West Printing Company, West, Tex. Capital, $3,000. Incorporators: H. B. Terrell, W. W. Plate, J. Lem Jones and others.

The A. S. Barnes Company, Manhattan, N. Y. Capital, $50,000. Incorporators: H. B. Barnes, C. D. Barnes, J. B. Pratt, J. S. Fairley.

The Union Binding Company (printing, publishing and bookbinding), Springfield, Mass. Capital, $25,000. President, G. C. Prouty.

The Liberty Publishing Company, La Center, Ky. Capital, $5,000. Incorporators: William Chesterfield, J. W. Cooper, J. J. Perry.

The Laborers' Publishing Company, Dallas, Tex. Capital, $10,000. Incorporators: G. C. Edwards, R. H. Campbell, B. M. Hughes.

Moose Publishing Company, Youngstown, Ohio. Capital, $10,000. Incorporators, J. H. C. Lyon, Walter Lyon, A. M. Denny, L. F. Sawvel.

Moss Point Advertiser Publishing Company, Moss Point, Miss. Capital, $5,000. Incorporators: Jesse Bounds, J. J. McIntosh, C. G. Scott.

Pagosa Publishing Company, Pagosa Springs, Colo. Capital, $1,000. Incorporators: David Hersch, William E. Furrow, Cyrus Arny.

Western Magazine Publishing Company, St. Louis, Mo. Capital, $2,000. Incorporators: Frank Orf, Henry McKinnie, Ray C. Haller.

Jewell Printing Company, Chicago. Capital, $5,000. Incorporators: Edward D. Pray, William J. Lindsay, Edwin Terwiliger, Jr.

Journal Publishing Company, Hartford City, Ind. Capital, $10,000. Incorporators: C. A. Reeves, W. A. Curry, Finley George.

Democratic Voice Publishing Company, Coleman, Tex. Capital, $12,000. Incorporators: E. A. McDaniel, C. C. McDaniel, L. F. Wade.

The Forum Publishing Company, Atlanta, Ga. Capital, $50,000. Incorporators: Silas L. Morris, J. P. McGraw, S. D. Jones and others.

Tidewater Printing Company, Washington, N. C. Capital, $25,000. Incorporators: James L. Mayo, George A. Phillips, E. R. Mixon.

Stoneman Press Company, Columbus, Ohio. Capital, $100,000. Incorporators: W. G. Stoneman, H. C. Creith, R. D. Palmer, L. A. Allen.

The Gould Press Printing Company, St. Louis, Mo. Capital, $50,000. Incorporators: Edward M. Gould, H. S. Collins and Joseph Dickson.

M. B. Brown Printing & Binding Company, Manhattan, N. Y. Capital, $300,000. Incorporators: H. Harris R. M. Outwater, I. Margon.

The William Darling Press (printing, engraving, etc.), Manhattan, N. Y. Capital, $35,000. Incorporators: W. K. Hall, C. W. Luckings, L. F. Singer.

The Lane Press, Montpelier, Ohio. Capital, $5,000. Incorporators: Max L. Powell, F. L. Lane, T. C. Lane, Hugh A. Allen, Oliver S. Parmalee.

Barse & Hopkins (printing and publishing books), Manhattan, N. Y. Capital, $30,000. Incorporators: W. J. Barse, J. H. Hopkins, H. M. Browne.

The Winship Company (printing and publishing), Chicago, Ill. Capital, $2,500. Incorporators: Henry J. Sager, Max Grosse, Raymond S. Winship.

Independent Printing Company, Huron, S. D. Capital, $25,000. Incorporators: Bert Gutherie, L. C. Morgan, H. P. Keenan, A. B. Cooper, Philip Lawrence.

Russian-American Echo Publishing Company, Manhattan, N. Y. Capital, $5,000. Incorporators: Voldamar T. Kruglak, Moses Pecharsy, Abraham Mann.

World Publishing Company, Knoxville, Tenn. Capital, $25,000. Incorporators, Gordon Nye, S. G. Heiskell, T. I. Stephenson, Wylie Brownlow, W. T. Kennerly.

The McDonnell Company (printers, stationers, binders, etc.), Fabius, N. Y. Capital, $50,000. Incorporators: J. A. McDonnell, C. W. Simmons, C. D. Church, Syracuse.

Bruno Hossling Company (printing and publishing), Manhattan, N. Y. Capital, $12,500. Incorporators: Cornelius Sullivan, Jr., William H. Schaefer, James J. Coleman.

Edwin T. Miller Company (printing and publishing), Columbus, Ohio. Capital, $50,000. Incorporators, H. W. Allen, Edwin T. Miller, H. M. Bush, E. N. Peoples, H. C. Barrett.

The Sun Printing Company, Mt. Vernon, Ohio. Capital, $3,500. Directors: W. E. Hastings, S. J. Miller, William Gonnerman, W. M. Ford, E. H. Fulmer, F. P. Leonard, Christian Menzie.

The Plattsburg Republican Publishing Company, Albany, N. Y. Capital, $10,000. Incorporators: George S. Bixby, Helen S. Bixby, Henry E. Barnard, John J. Tabberrah, Franklin G. Lord.

Intaglio Company (printers, publishers, etc.), Rutherford, N. J. Capital, $250,000. Incorporators: W. Fleischman, Carlstadt, N. J.; C. B. Reynolds, New York city; W. T. Moore, Flushing, Long Island.

Architect Publishing Company, Columbus, Ohio. Capital, $25,000. Incorporators: D. W. McGrath, H. R. Sockett, W. H. Fish, William Watson, C. E. Morris, E. Doddington, F. O. Schoedinger, Samuel A. Esswein.

AS REUBEN SEES IT.

Farmer Foddershucks—" Haow do them summer boarders of yourn keep busy? "

Reuben Robbins — " They play golf."

Farmer Foddershucks — " What'n Sam Hill's that? "

Reuben Robbins — " 'S near's I kin figger, it's solitaire shinny."— *Cleveland Leader.*

Written for THE INLAND PRINTER.

HOW REPORTERS' ASSIGNMENTS ARE TAKEN.

BY MAUDE MURRAY MILLER.

YOU buy a paper on the street, glance at the headlines, perhaps read a column or two, and cast it aside. As far as you are concerned it has fulfilled its mission. But have you thought of the weary hours in which reporters have worked to find those stories and written them? The process is an interesting one, and if understood, will make readers more lenient with the makers of the paper.

Activity, patience, untiring work, a quick grasp of details, "a nose for news," and rapidity in writing, the power of condensing ideas, good judgment as to what should be printed, are the necessary requisites of a good reporter. Each day brings a new product, and he is expected to sift the wheat from the chaff. Nothing can be monotonous in a newspaper office, for the very reason that the history of the world changes every day, and the paper records the changes.



MRS. MAUDE MURRAY MILLER,
President Ohio Newspaper Women's Association, and Business Manager of the *Morning Times*, Springfield, Ohio.

THE FIRST STEP FOR NEWS.

There is some difference in the workings of an afternoon and a morning paper, but not vital to the reader who wishes to know just how news is gathered. Take, for instance, the afternoon paper. Make it the type by which to tell the story, because it is made during the day, when all the world is busy with its own private affairs, and the reporters are moving about scouring the city for news. And it is a very unusual thing for a news item to escape their sharp eyes and ears.

At 8 o'clock the editor is at his desk, and the reporters scanning the assignment book. There is a name opposite each item which tells who is to get the story. There is no word of explanation, no objections raised as to the assignment. It is like the laws of the Medes and Persians. The editor has written the line which denotes their work, and the reporters take it up. Out come their own private assignment books, and the items jotted down with any others they may have found.

If the names are unfamiliar, or street numbers unknown, a city directory is consulted, and this data added to the items. That is the preliminary. After that there is nothing but hurry and untiring work. Good reporters seem to know instinctively how to find news and the best way to write it up for the world to read.

OUTSIDE ASSISTANCE.

As a rule, reporters are well known in every city, and have numbers of friends who give them tips which later develop into good stories. One Ohio daily offered a prize each week, and a grand prize for the month, to the person who sent into the office the best news tip for the week and the month. The only stipulation was that it must be an item not known by the reporters on the paper. It was expected that this would prove the best contest the paper had ever inaugurated, but it proved a disappointment. The city was so well covered by the reporters that it left little for any one to send in, and so the contest was discontinued at the end of the month. That was a distinct compliment to all the reporters on that paper.

Sometimes heads of great corporations call up a reporter and ask for a private conference. They frankly state that there is to be a change in the business, within one, two or three months, and, fearing that the news may reach the papers before they are ready for it to be published, they take the precaution of making a confidant of the reporter. They briefly outline the change which is to take place, then ask to have it suppressed for business reasons until such time as the deal is completed. Then there is a promise of first news when it is done. The compact is made. The reporter goes his way carrying the great news for perhaps several months, but knowing that his honor is at stake with the big corporation. He tells his editor about it as soon as he reaches the office, but beyond that no one knows of the conversation. One of the requirements of an office is that reporters shall keep the editor informed on all such subjects, so that if any other paper scoops the news the reporter will not be blamed for being slow.

THE COURT REPORTER.

Court news is of such vital importance that one man is assigned for the work every day. He reports for duty and goes immediately to the courthouse to hear the trials. On a metropolitan paper, one man is assigned to the city prison, and one to police headquarters, and they stay there from the time the reporters begin work in the morning until the paper goes to press in the afternoon. If a prisoner is brought in or any accident occurs, they telephone it into the office, and it is written there by a reporter regularly assigned to that work. In that way nothing escapes them. They write nothing, and do not leave the places, but the news is taken care of perfectly.

This method is adopted in the gathering of general news on a very large paper. There are reporters who get the news, but never write it. They tell it to another reporter, who prepares it for the paper, the managing editor stating how much of the story is to be used, and how long it is to be. There are also assignment writers who do nothing but special feature work, and they are expected to get the big stories of the day, and exploit them. They keep in touch

with the great pulsing city, and when something very unusual occurs they are there to furnish it to the paper as quickly as possible.

THE TELEGRAPH EDITOR.

In one corner of the editorial room, or divided from it by a partition, is the office of the telegraph operator. From eight in the morning until four in the afternoon, with a brief half hour for lunch, he sits at the instrument, and as the news of the world ticks in over the wires he takes it on a typewriter, and passes it on to the telegraph editor. He scans it carefully but rapidly, and from it sorts what is of most importance, and what will be the most desirable to the readers of the papers. Then he writes the heads, some glaring in large pointed letters with several "banks," one perhaps important enough for "a streamer" across the entire front page, much only thought worthy of little No. 8 heads. But all go to make up the news of the day from foreign sources. If the wires tell a story of an earthquake, the assassination of a great man, or some calamity of unusual proportions, the news is given prominence on the first page, with imposing headlines, and the managing editor probably orders an extra issued to get the news on the street as quickly as possible.

THE SPORTING EDITOR.

A big man on the paper is the sporting editor. He handles all the news of the sporting world, knows all about the big ball-players and prize-fighters; is expected to answer without hesitation when asked over the 'phone just what year a certain fight took place, and in how many rounds it was won; whether Jeffries will ever fight again; whether Joe Gans or Battling Nelson should have been declared the winner in their last fight, and a hundred other such things.

Around his desk come the men interested in sports to talk over the questions, and when a new ball-player or prize-fighter arrives, he pays a visit to the man who handles this news, and tries to "make good with him." But that is the social side of it. When the teams begin to practice for the season, he is expected to be on the grounds and watch the progress; when at last the day comes for the game, he is expected to sit there through it all, whether the weather is fierce enough to keep an audience away or not. Cold and heat are to have no influence on his presence. He represents a paper, and that means he must have news for its thousands of readers. Scores are telephoned into the office during the game, and posted on the bulletin-board that enthusiastic fans may read the progress of the game. This generally makes a blockade in front of the office, but it is a good-natured crowd, and pedestrians push through on their way to business.

CITY-BUILDING REPORTER.

Perhaps no department is of more general interest than that treating of the day's happenings in the city building. As the reporter is leaving for the day's rounds, the editor may say:

"See the mayor, and ask him what he is going to do about the hospital squabble. Find out if he will order expenses lowered, and if the doctors are running things with a high hand. See the water-works superintendent and get his opinion about turning the water of Buck creek into the city channels if the supply gets low. See what the police judge has to say about the complaints of the people that he is turning too many men loose who should go to the workhouse."

These are all subjects in which the people are vitally interested. People are reading the papers anxiously each evening to see what new developments come up, and rely upon the paper to keep them posted. It is a public trust, and the reporter who does that work must be reliable.

THE WOMAN ON THE STAFF.

It has come to be almost the universal custom to have a woman as society editor, and frequently to those duties is added that of dramatic critic.

If there is a more thankless place on the editorial staff than society editor, nobody has yet found it. The position carries with it much hard work, but when it is completed, and the paper lies before you, it is only a string of names which is supposed to please the subscribers, especially those whose names are in the list.

When the society editor sits down to write her stories of the swell weddings or other social affairs, she shuts her ears to the noise of the other typewriters, the click of the telegraph, the talking of those coming and going, and concentrates her mind on that one subject.

But she is not left long in peace. No one on the staff is called oftener. No one is asked so many questions, or on such a variety of subjects. Mrs. Jones calls to say that Mrs. Brown is visiting her. One angry woman yells over the telephone that her name has been omitted from a list of "those present," and she wishes it inserted in the next issue. A hostess calls up to say she has given a party and would like to have it in the paper.

The patient — or impatient — society editor says she is ready to take the item; the hostess says she has forgotten her list, and asks time to get it. All this time the newspaper woman holds the receiver anxiously, watching the clock, and expecting the foreman every minute to stick his head around the door and say, "Society page is going down." The initiated know that means it is being locked and sent to the stereotyping-room. Finally the "Hello!" of the hostess is heard, and she says she has mislaid her list, but will try to give the names from memory.

With much hesitation she does, but finally says that is all she can think of. Then the bright idea occurs to her that as she may have forgotten a name or two, perhaps the list had best be left out. But the society editor has lost too much time then over the affair, so she begs to use it as she has written the names. At last she wins the consent of the hostess, who says she will call up if she remembers any more of the names.

After the paper has been printed and is on the street, the same hostess calls up to say that she has thought of two more names, and she would like them inserted because the ladies would be offended if they were omitted. She is indignant when told that the paper has been printed, and is then perhaps lying on her porch. She snaps out that she does not see why they have to be in such a hurry, and slaps up the receiver.

NEED OF HASTE.

Newspaper people know why there must be so much hurry. News must be fresh. Things are happening all the time, and it is up to the reporters to find them out. The society department is no exception. If a woman gives a party, she thinks it a very poor paper that does not know of it, even though she may have pledged all of her guests to silence, as is sometimes done. And be it to the credit of the paper, it is generally found out.

It is quite surprising how varied are the questions asked the society editor. A woman wants to know how to word a note in answer to a dinner invitation. Shall it be in the first or the third person. Another would like to know how to make a Psyche knot. One wishes to know how to plan an entertainment for a special celebration, how to take off tan, or to praise a girl who has taken part in an amateur

performance, although she may have been the worst in the cast. Dozens of questions are asked a day, and all must be answered courteously, or the editor is liable to hear from it. People in general seem to think that newspaper men and women are the real slaves of the people.

DRAMATIC EDITOR.

If one is interested in the stage, there is no part of newspaper work quite so delightful as the dramatic feature. There are the plays, the musical comedies, the operas, all the delightful things which come under the head of theaters. If the dramatic editor is agreeable, she finds little difficulty in interviewing the great stars, and that adds another pleasant feature to the position.

It is doubtful if any part of a paper is more widely read than the dramatic page. The interviews with the stars are personal insights into the lives of these children of the footlights, and every word which brings them closer to the people is that much to the credit of the critic and the paper represented.

It is not always easy, though, to interview a star, especially if it happens to be a woman. She seems to feel her importance more than men and, for one reason or another, refuses to see the dramatic representative. But once win their confidence, and the rest is plain sailing. They will always be your friends.

When Mrs. Patrick Campbell came to America last season, it was heralded all over the country that she would meet no dramatic critics. She held to the resolution, but finally agreed to see some of them in New York if they all came at the same time and would be satisfied with ten minutes.

When she came to Springfield, Ohio, I asked for an interview, without any hope of getting it. So my delight was unbounded when she sent word that she would see me. Her only stipulation was that I would meet her as I would any other lady in society, and not ask her any questions about her plays.

I agreed to this, but got a better interview than if she had talked an hour about them. Having greeted me, she invited me to sit down. Then turning her lustrous eyes on me she asked:

"Can you rub away a headache? I have a fearful one."

"I never tried," I answered, "but am willing to."

"You know some people can," she answered. "Will you try it?"

She leaned her head back against me, and let her beautiful hair fall around her shoulders. I rubbed her brow and temples, and stroked her hair gently. All the time she talked entertainingly about her home life, her children, her little Japanese dog, Pinky Panky Poole, and ended by allowing me to select a photograph of herself from a collection and she autographed it.

I felt proud of the achievement of interviewing Mrs. Campbell, and was more delighted when the editor boxed the story and ran it on the front page of our paper that day.

But it is not all sunshine. No department of the paper comes in such close relationship with the business department as the dramatic. The business office says there must be so many inches of display advertising before a certain number of lines of a "reader" shall be inserted. It is a cold proposition. "An eye for an eye and a tooth for a tooth." One of the unreasonable things in the business department of a paper is that a close watch is set upon all the theatrical stuff to see that it does not exceed its limit, while sports of all kinds can have unlimited space. Baseball and football games and prize-fights are all money-making propositions, yet the men directing them are never called on to pay one cent for advertising.

There are no more people interested in sports than in theatricals, perhaps not so many, for women are great theater-goers, yet no paper has ever been known to give a page of advertising to exploit some great star, world-famous pianist or opera singer. But it will run columns of reading matter about ball-players, and even make cuts of the players besides giving them space.

When the press agents tell their wonderful stories of the popularity of their stars, and begin to exploit their successes, it seems hard to be compelled to listen to them in silence, knowing that the business office will exact its pound of flesh. The dramatic editor may know that the star deserves all the things said by the press agent, and may wish to help along the good cause, but what is the use in making promises which can not be fulfilled? Perhaps some day a paper will wake up to the fact that its readers are as anxious for theatrical news as for sports, and will be as generous with its space.

REPORTERS IN GENERAL.

Of course, these reporters mentioned do not compose the entire list of men at work on the editorial staff, but they are the leading ones. There are so many assignments to cover, that there are reporters who are given more than one thing to look up. When one considers the hundreds of things which come up in a city in a day, it will be seen that it takes a large and competent staff to handle them. Each day the hospitals must be called, the undertakers, the prominent physicians, in fact anybody supposed to know what is going on. It is the ambition of each reporter to "scoop" the rival papers as often as possible, but it takes hustling to do it.

ONE ASSIGNMENT FOR ALL.

It is when a great public calamity comes that all reporters are given the same assignment. It takes the united efforts of all of them day and night then to cover the entire story. At such times each man works according to his own ideas of how to get the most news. Such a time has been known twice in Springfield, Ohio, when there were riots caused by a clash between the whites and blacks.

For days before the fatal night came, the reporters had been bringing in alarming news, and everything pointed to the catastrophe. For several years there had been bad feelings between the whites and the negroes, and when a worthless negro from Kentucky shot and killed a policeman in the discharge of his duty the fury of the whites broke out.

The negro was arrested and taken to jail, but the threats of a lynching kept every one anxious. The managing editor of the paper knew it would require all of his force to keep up with the news, and they were ordered to report at the office at regular intervals.

News had been flying thick and fast all day that there was to be a lynching that night. Sober-browed men scoffed at it, but the more nervous ones begged to have the militia sent out for protection. The mayor did not think it necessary then, and before the city realized that the danger was so great the lynching had been accomplished.

At the first alarm, the reporters hurried to the office for instructions from the editor. Briefly, he outlined the plan, and all hastened away, each man to work out the problem as best he might.

ON THE DANGER LINE.

Reporters on duty at such a time are like soldiers. There must be no shirking nor looking backward. Into the mob

they must go, unmindful of the danger to life and limb. To get the news they must be where the news is thickest.

Down the street the mob comes. Like a great river roaring in the distance is the sound of voices, the hoots and yells, the cries for the blood of the man who is cowering in the jail, listening to the sounds with trembling body and terrified soul. Under the electric lights the great mass of humanity swings down the street, and halts at the jail. There are yells and cries of " Lynch him," and the listening culprit within knows that his time has come.

For a few moments there is a parley at the doors of the jail, and then the mob overpowers the jailer and some of the more desperate ones dash up the steps and, in a few moments, return leading the terrified victim. A volley of shots are fired, and before the body is hanged on a near-by telegraph pole the spirit has passed out of it. But, even then, the infuriated mob continues to shoot into the lifeless man hanging there.

The reporters are on the spot. Running through the mob, not heeding the flying bullets, not thinking once of personal safety, they push into the crowd to find out who are the leaders, who are the ones urging on the crowd, and who are doing the shooting. As they gather information, they hurry to the nearest telephone and call up the managing editor, who is pacing the floor in anxiety, waiting for enough news to make out an extra edition. This news is repeated to the telegraph operator in the office, and it is flashed over the world through the Associated Press service.

It is no easy task to follow a mob. It is always a restless wandering. With the militia on the streets by that time, and always the danger of a stray bullet from one of them, or a lawless person in the mob, the reporter's lot is not to be envied. Down alleys, across railroads, led by the spirit of lawlessness, and not knowing what to do next, the mob must be followed so that no item of importance escapes the reporter.

At last, one by one the reporters return to the office, and, sinking into their chairs, the typewriters are soon clicking out the story.

WORKING UNDER PRESSURE.

No one but a trained reporter could work under such conditions. As fast as his fingers can work the keys, he is putting the story into form for the printers. There is no time to stop to consider; haste is the one thing urging him on. The foreman stands in the door, watch in hand, and as fast as a sheet is run from the typewriter, he grasps it and rushes it to the man sitting before one of the big Linotype machines, and he is back to follow up the same methods with the other reporters. There is no time for revision, nor the reading over the story. That will have to be done later by the editor, and the reporter keeps up the pace until the story is all told. Then with a sigh, he falls back in his chair and rests.

Yes, but only for a few minutes. The restless crowd is still on the streets, and the militia are pacing their beats, so no reporters are supposed to know rest, eating or sleeping, until everything is back in its normal channels. This may take days, perhaps weeks, but they must be on duty every hour of the time.

SOME EDITORIAL TROUBLES.

The editorial and business departments must, in a measure, work together. News space is controlled by the amount of advertising. If the advertising is light, the reporters must work to fill up the space with new stories. If there is an oversupply, the copy must be condensed to fit the space. It takes much skill to do this. They must pad if necessary, without showing it, and cut the story to rock bottom if space demands it. It all falls to the lot of the reporters to keep up the even balance. It is always up to them to furnish copy enough to keep the machines in the composing-rooms running.

Sometimes the advertising man will report so many inches of advertising, and the editor will plan his paper accordingly. A couple of hours later, perhaps, an additional page or two of advertisements is brought in, and that means so many galleys of news already written and set being condensed or left out. The editor has the problem then of selecting what shall be thrown out from a lot which he had considered all good.

THE FINISHED WORK.

There is a sigh of relief in every department of the editorial-room when the welcome announcement is made that " the paper has gone to press." The editors and reporters may then have a breathing spell.

Throughout the day the raw material of the country has been brought into the office over the wires, through telephones, through the mails and by the busy reporters, and it has been toned down, polished and written in attractive styles to please the public. Every day there is a new story to tell, and it must be put into shape that will attract attention. Every name added to the subscription list means an added value as an advertising medium and, as reporters say, the business office makes " the ghost walk." But this is nothing uncanny; simply the pay envelope on Saturday.

There can be no drones in a newspaper office. If any one is so inclined, he might as well hunt less strenuous work. From the time the wheels are set in motion in the morning the strain is kept up. When the foreman sticks his head in the door and asks, " How's the editorial? " and the editor lifts his head long enough to answer, " Let her run," it means that the one feature from the editor's own typewriter is ready, and that the rest of the day he must keep his finger on the pulse of the reporters and the rest of the world.

It is a strenuous life, but few are willing to give it up who have once tasted of its fascination.

A great world-poet is the child of his century. Through him, as the individual, the ideas of the masses find expression. He is the pulse of his generation and, in a certain way, is the unconscious interpreter of the people's thoughts and emotions.

The reporter, on a miniature scale, fulfils the same mission. He must be absolutely objective, and he fulfils the same mission for the day which the poet does for the century. He is the voice of the community and, like a delicate instrument, he registers, in words, the thoughts of the people.

THE EDITOR'S AMBITION.

A Kansas editor philosophizes: " The goal of every country editor's ambition is to have a private editorial room up-stairs, over the printing-office, where the help will have to talk to him through a speaking tube, and no other worldly consideration to worry him. Then he thinks he could write a book of high-class stuff that he is confident wants to ooze out of his system."

BY ALL MEANS.

Dear Sir,— Yesterday I telephoned for an electric brougham, and they sent me a vacuum cleaner. When I remonstrated they insisted that a vacuum cleaner was an electric broom. What shall I do? E. E. E.

Written for THE INLAND PRINTER.

PROOFING IN ONE OR MORE COLORS.

BY P. MASURE.

IF the job printer would take more pains in proofing his jobs, a larger percentage would come back O. K.'d than do when he sends don't-care-how-it-looks proofs. He would have fewer of his jobs to handle again, and therefore accomplish more each day.

A proof to a customer should always be scored, to show the size of stock it is to be printed on. The best way to accomplish this, with the least amount of time, is to make an apparatus as follows: Take two-ply "Star" manila, or still better, light-weight colored celluloid and cut out two carpenter's squares, the inside to measure about 12 by 14 inches, graduated to inches and fractions thereof, as shown in Fig. 1. Place together so that the aperture is the size of the stock to be printed on, and fasten with paper clips to hold in place. Now you are ready to score your job. This is done by holding the apparatus against a window-pane, place your proof *face down* on same, then place a sheet of common paper on top of the proof, to keep the back of the proof clean. Now take a fairly sharp lead-pencil and run around the edges of the aperture as you see it through the pane, and your proof is ready.

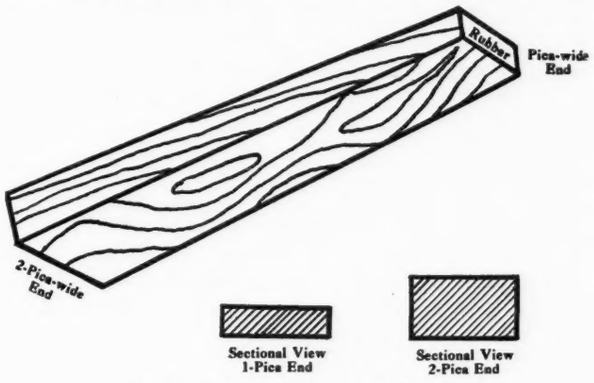


FIG. 2.— Device for inking up colored lines.

A job to be printed in two or three colors should be proofed in the respective colors. Supposing the job or

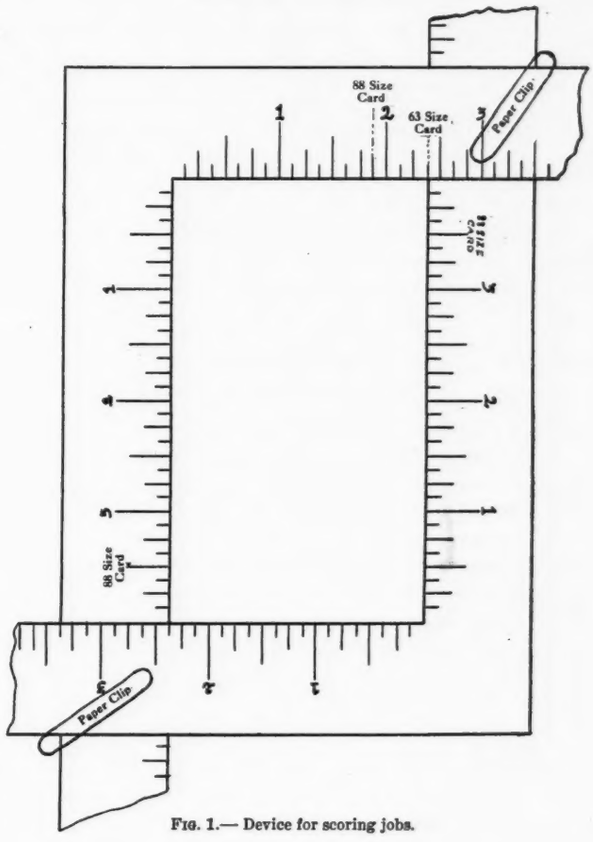


FIG. 1.— Device for scoring jobs.

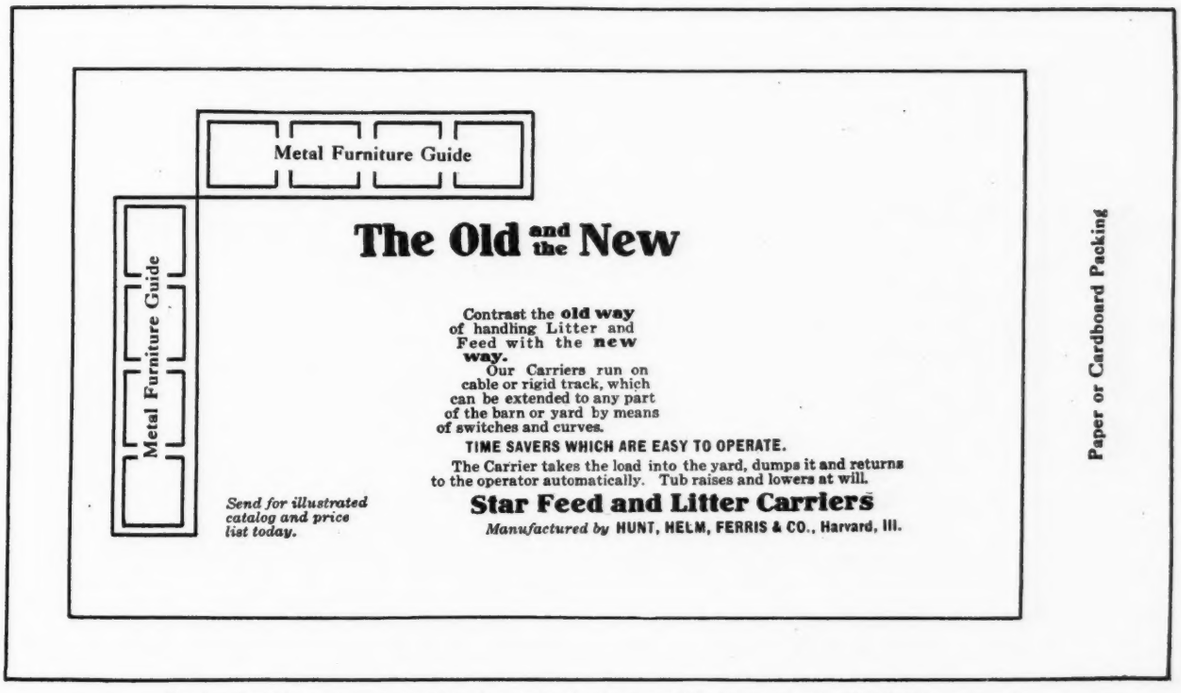


FIG. 3.— Proof in two colors. Metal furniture guides in place for striking in cut, after key-sheet has been removed.

advertisement is to be in red and black, as per Fig. 5. Ink up your form with black ink, and if possible keep the roller off the lines to be in red. This can be accomplished with very little practice. Should you get black ink on the lines

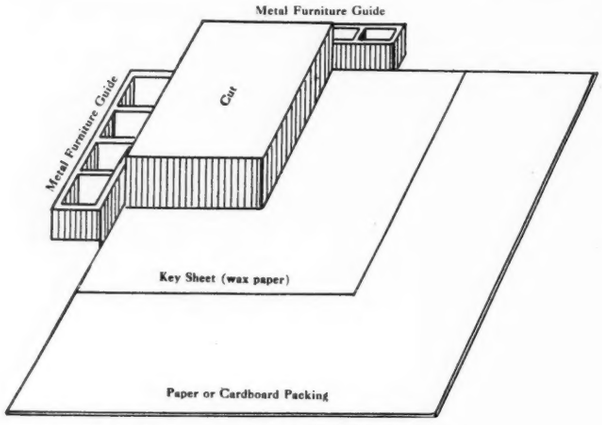


FIG. 4-A.— Showing the making of key-sheet.

that are to be in red, clean off with a piece of rag stretched over the rubber tip of a pencil. Now you ink up the red lines, which can be accomplished best by making an inking apparatus as follows: Take a piece of two-pica reglet,

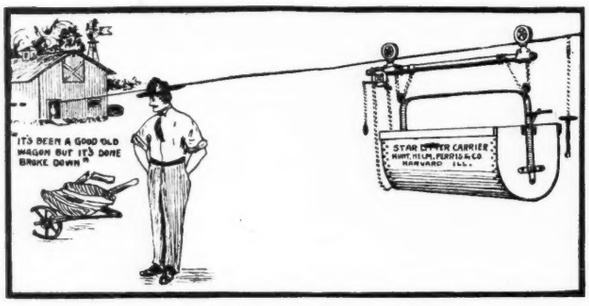


FIG. 4-B.— Key-sheet on wax paper.

about three inches long and shave one end down, wedge shaped, to about one-pica thickness, as shown in Fig. 2; then glue to both ends pieces from a wide rubber band to cover the surface, when it is ready for use. The two-pica

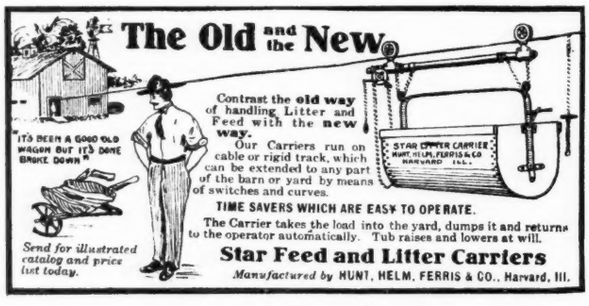


FIG. 5.— Proof completed.

end is for inking up large type and the one-pica end for smaller type. This apparatus is to be used for all colored lines.

Where a job contains a cut and type is to be run around as in magazine advertisements, as shown in Fig. 5, or in book pages where the half-tones are vignetted and the vignetting is to run under the reading matter, after proofing your type-page, take the cut and proceed as follows: Take a sheet of waxed paper or oiled French folio, place same on five or six sheets of common proofing paper or heavy cardboard, the size of the waxed paper or larger (to act as a packing), jog same to one accurate corner and place two pieces of metal furniture, about 10 by 25 picas wide, against the jogged sides to act as guides, as shown in Fig. 4 A. Now, ink your cut and place same face down on the waxed paper against the metal furniture guides, being careful not to move same; then proof with planer and mallet. This is called the key-sheet.

Now, take the proof of the type-form and lay same on a few sheets of paper or heavy cardboard (to act as packing), as shown in Fig. 3, and lay your key-sheet (the wax-paper proof) on same, move about until it registers, take your metal guides and place against the two accurate edges of this key-sheet. Now, remove the key-sheet, leaving the metal-furniture guides untouched, ink up your cut and place face down against the metal-furniture guides and proof with planer and mallet and your proof is complete.

A FAMOUS SUNSET.

What a stormful sunset was that of last night! How glorious the storm and how splendid the setting of the sun! We do not remember ever having seen the like on our round globe. The scene opened in the West, with the whole horizon full of golden, interpenetrating luster, which colored the foliage and brightened every object into its own rich dyes. The colors grew deeper and richer until the golden luster was transfused into a storm cloud full of the finest lightning, which leaped in dazzling zigzags all around and over the city. The wind arose with fury, the slender shrubs and giant trees made obeisance to its majesty. Some even snapped before its force. The strawberry beds and grass plots "turned up their whites" to see Zephyrus march by. As the rain came, and the pools formed, and the gutters hurried away, thunder roared grandly and the firebells caught the excitement and rang with hearty chorus.

The South and East received the copious showers and the West all at once brightened up in a long-polished belt of azure, worthy of a Sicilian sky. Presently, a cloud appeared in the azure belt in the form of a castellated city. It became more vivid, revealing strange forms and peerless fanes and alabaster temples and glories rare and grand in this mundane sphere. It reminded us of Wordsworth's splendid verse in his "Excursion":

> The appearance instantaneously disclosed
> Was of a mighty city; boldly lay
> A wilderness of buildings, sinking far
> And self-withdrawn into a wondrous depth
> Far sinking into splendor without end.

But the city vanished only to give place to another isle, where the most beautiful forms of foliage appeared, imaging a paradise in the distant and purified air. The sun, wearied of the commotion, sank behind the green plains of the West. The "great eye in heaven," however, went not down without a dark brow hanging over its departing light. The rich flush of the unearthly light had passed, and the rain had ceased when the solemn church bells pealed, the laughter of children rang out, and, joyous after the storm, was heard the carol of birds; while the forked and purple weapon of the skies still darted illumination around the Startling College, trying to rival its angles and leap into its dark windows.— *From an editorial which appeared in the Columbus (O.) Statesman, and which gave the writer, Samuel S. Cox, the sobriquet of "Sunset Cox," May 19, 1853.*

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests with the advertisers solely.

INK-DIVIDING BANDS FOR POLYCHROMATIC PRINTING.

Printers who have had to cut rollers to prevent the running together of adjacent colors in polychrome work will welcome the new device which obviates roller-cutting, and, at the same time, gives a more efficient means of dividing colors for such work. The N. M. C. R. Company, 370 Smith street, Brooklyn, New York, have placed an Ink-dividing Band, which automatically adjusts and retains itself to any roller. They are made in all widths and diameters and are practically indestructable. They can be applied and removed quickly, and they do not harm the roller. They save their cost in time and value of cut roller by one application. They can not become detached while the machine is in operation, so that there is no risk attached to their use. The following description will give an idea of their appearance and use. An Ink-dividing Band is a suitably formed band of high-grade spring-steel, with a perfect temper. It requires no particular care, and it automatically assumes a position to fit any roller of the same approximate diameter and hold to that position without any catch or other retaining device. It is one complete piece in itself. It is made by a printer who demonstrated its practicability before placing it on the market. The bands are sold subject to approval.

WHAT THE PRINTER BUYS—IF THE PRINTER IS WISE.

We frequently read of the enormous prices paid for ancient masterpieces of art. As many master paintings are as old and older than the art of printing, the canvas and colors have proved their permanency. It may be safely assumed that a great artist would be very careful to embody his work in the best materials. But contemporaneously with these few great artists were hundreds of painters, using the same materials, whose work has disappeared; nor can we find that at any time their work had any real value. In all art productions it is genius that gives the chief value and permanency and not the materials used.

We can not conceive of any one so ignorant as to appraise the value of any work of art by the materials in it; nor can we imagine anything more ridiculous than an art craftsman who claims as the chief merit of his work the use of good materials. In fact, an art craftsman who is reduced to reliance on such a claim as paramount to all other considerations himself condemns the work of his hands, for good materials are as easily procurable by the veriest botches in art as by the genuine artists.

Now, type is an art product, and we find two classes of typemakers. One class bases its chief claim to the approval of printers on the quality of its metal. Does that really interest the printer, unless the metal quality is a foundation for face quality — superiority of design? Rather, is not metal quality unaccompanied by superiority of design a detriment? If the type-design is inferior (perhaps a base imitation of a good design, such as too frequently disgraces typography) its durability only prolongs the agony.

The printer is not selling metal quality — he is selling the type-design. We may judge a man by his own advertised ideals. One bids you admire the bricks in his house, another the beautiful proportions and harmonies in the design of his house. It is the same in typefounding — a low ideal and a high ideal. Nor can any thoughtful man believe for an instant that the man of high ideals would consent to embody those high ideals in inferior materials. Would he not rather be more careful, because of the greater pride in the essential quality of the whole art product?

It has proved to be so in typemaking. The typefoundry which sets the type fashions for the world, and keeps its "metal-quality" competitors busy imitating successful designs, takes extraordinary precautions to embody its beautiful type-designs in the best of metals. It is the only typefoundry in America that has a chemical laboratory in its factory for testing all metals. There are no secret metal formulas.

It can and does know exactly what are the ingredients of the metals used by its competitors. But it has better things to boast of, and has been well pleased to hear some of its competitors vociferate about a secondary merit — without possessing which any typefounder would be either incompetent or dishonest — while it remains the leader and originator of type-fashions. It finds its glory not in its metal-pot, but in its great designing departments.

A firm is in a sad condition of reputation when it has to advertise its honesty in metals. There are scores of typefounders in the world, but to one only is reserved the necessity of advertising its metal honesty. Call over the roll of great type-designs and you will find that anxiety about metal honesty has effaced the advertiser of its own honesty from that distinguished roll which contains the names of the Cheltenhams, the De Vinnes, the Century Expandeds, the Century Old Styles, the Ronaldsons and many others. Any attempt to create the inference that these great type-designs are not cast in the very best of type-metals must surely be based on a belief that all the gullible are not yet eliminated from the printing trades.

The wise printer buys design, knowing that to be the chief merit of type, and knowing that the superior ability which produces the greatest design may be relied upon to embody them in the best of type-metal. Besides, it has been so ordered for the benefit of the printer that he can buy the designs distinguished by originality and the approval of the artistic in every calling that sends orders to the printer, just as cheaply as inferior or plagiaristic designs cast (in all probability) in just as good metal as designs really worth using.

A NEW DEPARTURE IN LINOTYPE METHODS.

No stronger indication could be given of the trend of modern printing along modern lines, than the development of the Linotype machine to meet every requirement of the printer — making him sufficient to himself. The clock can not be turned back. Time is of increasing value. Labor is of increasing value. Time and labor saving machinery emancipate men from drudgery and give higher wages and higher profits. The "Linotype Way" is the path to success. Read and ponder the "New Departure in Linotype Methods," in the January INLAND PRINTER. Realize the fact

that the "Matter with the Printing Business" is that printers have figured themselves rich on supposititious values. It is folly's wisdom to figure yourself rich on foundry type at so much a pound. Linotype metal is a staple. The Linotype machine is a staple. The "Linotype Way" makes the printer his own master and shows him without sophistry "How to Make Money in the Printing Business."

THE COPPERPLATE GOTHIC FAMILY.

The use of American type is not confined to this country alone, for it finds its way to all parts of the world, and wherever used printers have found that it stands always for the very best in design. The American Type Founders Company has achieved a most enviable reputation for thoroughness in every detail of typemaking.

From the first the American Type Founders Company appreciated the value of originality in a type-design. Later they have gone further and developed the design into family groups — each member adhering faithfully to the family characteristics, while at the same time possessing individual traits.

The Copperplate Gothic Family is the latest illustration of the type-family idea, and as usual the American has

LIGHT COPPERPLATE GOTHIC
HEAVY COPPERPLATE GOTHIC
COPPERPLATE GOTHIC ITALIC
COPPERPLATE GOTHIC BOLD
LIGHT COPPERPLATE GOTHIC CONDENSED
HEAVY COPPERPLATE GOTHIC CONDENSED
LIGHT COPPERPLATE GOTHIC EXTENDED
HEAVY COPPERPLATE GOTHIC EXTENDED

absolutely cleaned up the situation, leaving nothing more which might be suggested. In the above illustration we show specimens of each different face in the six-point size.

Eight complete series, and each possessing the same distinctive qualities of the Copperplate Gothics as used by steel and copperplate engravers. In each of these eight faces there are four sizes on six-point body, four sizes on twelve-point and two each on eighteen and twenty-four point bodies.

The Copperplate Gothic Light Extended is the latest member of the family, and specimens of this are shown above.

A most sumptuous showing of this magnificent Copperplate Gothic Family has just been mailed by the American Type Founders Company to their complete mail-list, which is supposed to include every printing-office in the country. This specimen is in reality a text-book, in showing practical examples of every-day printing to illustrate the use of this type family for letter-heads, cards, announcements and other forms of commercial printing. If not already received, it will pay every printer to write the foundry for a copy of this specimen.

TYPE ACCURACY.

Since the advent of the Thompson Typecaster, printers have come to appreciate what it is to have accurate types. Typefounders have always boasted of their type accuracy, but it is only in recent years that the product of different foundries would work together. Neither was the alignment of the faces identical, nor different faces uniform, though of the same body and the product of the same foundry. All this is now changed, and the Thompson Typecaster represents the acme of perfection in typecasting machinery. It is the first real improvement in typecasting machinery since the inventions of Foucher and of Barth, in 1888. Simplified and condensed, its mechanical accuracy has never been approached in any other machine designed for the general market. Type made in the mold of this machine to-day will be identical with type made a dozen years hence, and nothing depends on the skill of the operator. It's all in the machine. And this is the real contribution of the manufacturers of the Thompson Typecaster to the art of casting type. The variations in temperature, the shrinkage in cooling, and all the problems involved in the casting of type have been reduced to mechanical terms, and the various interchangeable-mold parts are so calculated and designed as to compensate for all variations whatsoever.

The extreme conservatism of the manufacturers of this machine commends itself to the public. Instead of flooding the market with a partially developed machine, and doing their experimenting at the cost of the purchasers, it was only after four years of experimenting with different models and working out of the problems involved, that the Thompson Typecaster was built for the market, and then only after months of practical working under commercial conditions.

Even then, only ten machines were built, and such was the confidence inspired by these methods that seven of this lot were spoken for by Chicago printers before they were completed, and these are to-day the best advertisement this company boasts of. Three were sold in the Orient, where they are successfully operated by native labor. Every one of this lot is in successful operation to-day.

Established in their own factory now, the manufacturers of the Thompson Typecaster are building this machine in large quantities, and are now prepared to meet the lively and sure demand for this machine. Their motto is, "The fittest will survive."

AUTHORITATIVE STATEMENT RELATING TO THE POLICY OF THE AMERICAN TYPE FOUNDERS COMPANY.

On pages 788 and 789 we print a statement of the policy of the American Type Founders Company in its conception of its duty to the printers of the world in the esthetic side of the typefounding art, as expressed by the succession of new faces produced in the extensive art department of that company.

The highest service any manufacturing concern has done for the printers in the last decade is the production of these business-compelling type-faces in the art department of the big type company. This art department is the only institution of the kind in the typefounding industry. Hitherto type-designs were picked up from more or less accidental sources. The American Type Founders Company now evolves them scientifically. Thus it is that its competitors are kept so busy making distorted imitations of its great type successes that they have produced no dominating type-designs.

In other industries in which there is art expression, or fine art, the quality of the art increases the cost of the article according to its merit. In typefounding, however, the conditions are such that the very best art in type is practically given to the printer, because, pound for pound, it costs no more than inferior imitations or defective designs. Nevertheless, the fine art in types is the most valuable part of them, and no printer can be as successful in his occupation as he might be until he comprehends this fact.

We trace these admirable variations from meritorious basic models to the scientific evolutionary processes pursued in that unique institution, the art department of the American Type Founders Company. Strange to say, it is the

first and only one of its kind in the typefounding industry. Hitherto type-designs were the result more or less of accident, generally drifting into a typefoundry from outside sources. The American Type Founders Company has organized a staff of designers, who study and experiment and scientifically create the type-designs which we see are dominating the typography not only of America but of Europe and Australia. This is the greatest service any manufacturer has performed for the printers during the past ten years, and it undoubtedly gives unequaled extrinsic as well as intrinsic values to the product of the American Type Founders Company. On pages 788 and 789 we print an authoritative statement relating to this important policy of that company. Apart from its esthetic importance, is the ever-to-be-thought-of consideration of added profitableness to the purchasing printer and to his customer, "the ultimate consumer," for whom all typographic achievements are really undertaken.

NEW TYPE FACES.

The American Type Founders Company gives as the reason for the marvelous expansion of its business and its preëminence over all competitors the production of new type-faces.

One would think that this great company, with its infinite variety of faces, would rest content on its laurels and forego the trouble and expense of constantly issuing new faces.

But this it must not and will not do.

This company, basing its policy on its accurate knowledge of the requirements of thousands of printers in this country, knows the printer is constantly calling for new faces, *because they bring him new customers and hold his old ones.*

As long as the American Type Founders Company leads the type industry in giving the printer what he wants, it will lead in the amount of business the printer gives it.

And so it keeps on issuing new faces.

Faces that are absolutely accurate, absolutely practical.

Faces, every individual unit of which is perfect. So that the printer can put out printing that, in color, gradation, harmony and absolutely even tone, appeals to the American public, and more especially to the American business men.

Every one interested in printing should not fail to read the advertisements on pages 788 and 789. It is a notable and convincing statement of the value to the printer of new type-faces to build up his own business.

THE PRINTER NEEDS BETTER ELECTROTYPES.

The United States is slowly coming to a realization of the value of the Dr. E. Albert Lead-molding Process, which has captured the trade in Great Britain and Europe. It is the only process that reproduces a half-tone original with absolute fidelity, a performance impossible with wax molding. It is well known that with wax molding about fifty per cent of the engraver's quality is lost in electrotyping. This loss is aggravated by an increase of time needed in making ready. Lead molding gives the printer one hundred per cent of the engraver's quality and saves time immensely in make-ready. On some publications the gain by reducing idle press time has been greater than the entire cost of the lead-molded electros.

In Philadelphia the Royal Electrotype Company and the Art Printing Plate Company are molding in lead, and delivering one hundred per cent of engraver's quality. The latter company is a coöperation of a few of the older electrotyping firms who realized the value of Doctor Albert's invention. Before lead molding was introduced in Philadelphia there was practically no electrotyping done there for outside cities, but we are told that last year these two lead-molding plants did over $75,000 worth of work for other cities, all at an advance of at least half a cent per square inch over the scale. The demand for lead-molded work is so good that they have refused large orders for wax-molded work which they had been accustomed to handle.

The F. A. Ringler Company is working its lead-molding plant at full capacity in New York, and the American Bank Note Company and two other New York firms have installed similar plants. The Manz Engraving Company, of Chicago, and the Suffolk Engraving Company, of Boston, are developing rapidly in their respective territories, because they use the Dr. E. Albert Lead-molding Process. In a short time two more concerns will join the lead-molding contingent — one in New York, the other in Chicago. The early enterprising concerns will skim the cream, but it is only a question of time when lead molding will be a necessity in every plant that hopes to get the business of the high-grade printer.

The "Theory and Practice of Metal Matrices for Electrotyping," published in handsomely illustrated form by the F. Wesel Manufacturing Company, 70-80 Cranberry street, Brooklyn, New York, will be sent free to all who apply for it.

"EVERY PRINTER HIS OWN TYPEFOUNDER."

This caption violates the dictates of common sense and economy. The economic fallacy of it is absolutely demonstrated in the article, "If Every Printer His Own Typefounder, Why Not Every Business Man His Own Printer?" on pages 612 and 613 of the January INLAND PRINTER.

Let us consider what the untaught amateur typemaker undertakes to do. Can he teach the typefounder, or give him points on his business? *Of all manufactures of articles in large quantities none is so exact as foundry-made types.* Millions of pieces of cast metals, made daily, must agree in height, body and width with each other, and must agree with millions more, made years before, and millions to be made years after.

This agreement or justification is vital to the printer, for, without it, justification of imperfect bodies must be done crudely by the compositor, and imperfect heights rectified at great expense by the pressman, reducing presses to idleness, every moment of which involves an absolute loss. Typefounders' types were never made so accurately as in these times.

Just at the time when the typefounder has attained the greatest practicable accuracy, the printer is invited by the type-machine men to throw accuracy in types overboard, for it is a mechanical impossibility to make type uniformly accurate on any of them. The types they cast may be accurate in the morning and widely inaccurate in the afternoon, simply because accuracy ultimately depends upon temperature of the air and of the metals in the types and the metals composing the molds.

Let any one of these type-machine men invent a machine that will make types accurately day in and day out, defying changes of temperatures in air and metals, and his market is with the typefounders of the world, not with the printers. Typefounding is an immense industry, employing throughout the world millions of capital in casting machines alone, and more millions in matrices, and yet, when the type-machine men produce a casting machine that will defy temperatures, all those millions of dollars' worth of machines will be thrown into scrap-iron.

It is sufficient to say that not one of the type-machine

men has offered his machine to the typefounders. They all know better than to waste their time trying to sell the typefounders machines they know to be inferior to those now used by the typefounders.

Accuracy in types does not primarily proceed from the machine. This fact is the insurmountable obstacle of the type-machine men. Accuracy is secured by expert workmen. In the American Type Founders Company the casting machines are operated by high-priced expert casters, each provided with gauges, which they constantly employ to detect variations in body, width and height. These gauges indicate variations of ten-thousandths of an inch. In what printing-office can such a gauge be found? And, if found, what printer is trained to work to such infinitesimal accuracy? The expert caster also watches and regulates the temperature of the metal of his machine. The machine is provided with pipes, some distributing cold air and some cold water, to enable the caster to regulate its temperature. Now, with the Barth Automatic Typecasting Machine, owned exclusively by the American Type Founders Company, and on which most of its type is cast, *all the caster has to do is to watch for and correct variations in body, width and height.*

We see that accuracy depends upon the man behind the machine, and yet the type-machine man offers a machine greatly inferior to the typefounders' machine, and invites the printer to hire a boy to operate it — a boy who could not work accurately to a sixty-fourth of an inch.

But even casters are fallible. So, in the plants of the American Type Founders Company, there are corps of inspectors, who, at regular short intervals, inspect the work of each machine. Following these inspectors is a corps of machinists, who rectify any variations beyond control of the casters. A sudden change of temperature may change all dimensions in the course of ten minutes, and in a typefoundry greater care is taken to maintain uniform temperature than is possible in any printing-office.

Machine for machine, the casting machines of the American Type Founders Company cost ten times as much as those offered to printers; nevertheless, accuracy, as we said before, depends primarily upon expert trained and high-priced vigilance of the operators.

Provide the printer with type for nothing, and he would be foolish to use it, if it is inaccurate in height, body and width, for these inaccuracies must be overcome at the printer's expense, if he turns out merely passable work. The expenses of composition, proofreading, electrotyping and make-ready are each increased, and the sum of all of these *hidden* increases would more than pay, in a given time, for all the accurate, expertly made type a printer would require.

When the typecasting machine came on the market no claim for it was so popular with the printers as that the user could sell the type it cast to other printers after he had used it once. Many printers then saw themselves typefounders. Where is that claim now? It was speedily discovered that the eight-point of Monday's cast was very different from the eight-point of Wednesday's cast, and the two could not be used together with safety.

This variation increases as the sizes increase. This variation does not discredit the typecasting machine as a machine, which may be conceded to be even wonderful, but it discredits the attempt to make type on any machine without trained expert operators.

Finally, the printer who is obsessed with the idea that there is any economy in casting his own types, should visit a typefoundry and observe the business he proposes to enter upon where most is known about it.

The Jersey City plant of the American Type Founders Company is open to inspection by all printers during all business hours. An ounce of observation is worth a ton of type-machine salesmanship. *See* the typefounder making type; *hear* the type-machine salesman's promises; then decide between seeing and hearing — facts and buncombe.

GATHERING, COLLATING, JOGGING, STITCHING AND COVERING, THE NEW JUENGST MACHINE COMBINATION.

The illustration on page 784, of George Juengst & Sons, shows a machine combination of unusual extent, the work of which is to gather, collate, jog, stitch and cover magazines, pamphlets, catalogues and other similar books in one operation. The procedure is as follows:

The signatures are stacked in hoppers in regular order and can be replenished by supplying more of the same fold on top. The machine takes them away from the bottom, by suckers brought against the bottom of each pile and drawing down on the bottom signature or section. At the same time the grippers swing in and grasp the drawn-down signature, which, if it is correct, that is, having the proper number of pages, will be drawn out and dropped into the conveyor channel, after which the carrier pins move the signature along in the channel to a point under the next section in time for the section to fall upon the preceding one. In this way a continuous flow of gathered books are delivered at the opposite end of the machine.

The collating is done as explained above. While the machine is in operation, should there be a leaf missing or a leaf too much in the section grasped by the gripper jaws, it will cause the machine to stop and allow for correction. The correction is made by dropping a perfect section on the pile where the imperfect would have fallen, and then taking the imperfect from the gripper jaw and starting the machine.

The jogging is done by a patented jogger chain, which jogs each signature as it falls, and in this way producing a gathered, collated and jogged book, ready for the stitching.

The stitcher is shown as the center machine in the advertisement, and, as seen in the illustration, stitches the books as they pass through on their way to the coverer.

The stitching consists of one, two or three wire staples, the same as is usually used in work of this class.

From this machine they pass on to the covering machine, which is shown as the nearest and last machine of the combination.

This coverer has a number of important improvements, which allow for a much larger output than is possible on the old-style coverers.

A very important feature of this coverer is that, when for any reason there should be no cover to glue, the gluing device will remain depressed and away from the book, and in this way not soil the back, but allow it to pass through clean, so that it can be fed in again for covering.

To recapitulate, it will appear that with one turn of the gathering machine this combination will produce a gathered, collated, jogged, stitched and covered book.

The speed is from sixty to ninety revolutions per minute, according to the size of the book.

	POUNDS.
The weight of gatherer, 20-section, is.....	9,000
The weight of stitcher.....	1,350
The weight of coverer.....	5,500
Total weight.....	15,850

Built in three sizes, namely, 7 by 10, 9 by 12, 10 by 14, for any number of sections.

THE MEZZO-GRAVURE PROCESS.

From the crude proof made by the inquisitive Florentine, during the period of the Italian Renaissance, to the machine-made photogravure, is a far stretch covering a multitude of experiments, disappointments and failures; also many superb reproductions from the artistic instincts of the ages intervening.

The Mezzo-Gravure Company, of New York, profiting by the experience and disappointment of early pioneers, have accomplished in a remarkably short period a result so closely approximating the finest of hand-made photogravure, that but little is left to be desired. This condition has been brought about after some four years of careful and painstaking experiment by Mr. William H. Bartholomew. With an experience of twenty years' work in photoengraving, during which time he was largely instrumental in the development of the half-tone process and color processes, he was able to avoid many of the difficulties which now beset the path of imitators of the mezzogravure.

The installation of the machinery in their plant in New York city was begun in February of last year, and so closely had they calculated and planned their work, that by October the result from their process was in demand by such firms as Tiffany & Co., the National Lead Company, Marshall Field & Co., and hundreds of others in a like position to be accurate judges of the value of their product.

Publishers of *de luxe* editions requiring unusual artistic interpretations of their illustrations, or merchants in the compilation of catalogues intended to reach a highly discriminating clientèle, will find mezzogravures of more than passing interest.

The fidelity of tone and character which is shown in the insert which appears in this issue gives a fair illustration of the commercial side of this interesting process and opens up a field for illustrating heretofore too expensive to be considered in connection with mercantile work.

The recent growth of the business has demanded increased facilities, and the organization of a selling force, which has been placed in charge of Mr. Charles Francis Jones, with headquarters at 27 East Twenty-second street, New York city.

Mr. Jones has had a great many years' selling experience, and has for a long time been identified with the printing trade, bringing to the Mezzo-Gravure Company a knowledge of men and conditions which should be of inestimable value, combining, as he does, a trained artistic mind, an advertising instinct of no mean quality, and a tact for business organization and development. He seems to be the right man in the right place.

On the occasion of a recent interview with Mr. Jones, he expressed the opinion that the field for his efforts was so unlimited in its scope as to be practically a revolution in the illustrating world.

Said Mr. Jones: "There is no question that the artistic instincts of the general public are rapidly developing through the many opportunities which are now offered to judge the works of the masters, both ancient and modern.

"For many years it has been the habit of the advertiser to illustrate his various publications, from post-cards to bound books, with highly colored reproductions, the most of which was so far out of proportion in their effects as to look ridiculous to the cultivated eye.

"With fifteen million homes in the United States with walls on which to hang artistic reproductions, and the inclination of eighty million people to beautify their places of abode, and with their artistic instinct ever reaching a higher plane, it can only be a matter of time when the merchant will appreciate the value of this field and embrace it by reproducing his artwork in a manner to appeal to this vast public.

"An illustration of this condition was sharply outlined on the occasion of a recent visit to the office of the advertising managers of one of the largest national advertisers. With a beautiful mezzogravure reproduction on his desk he called my attention to the lithographed hanger of a competing manufacturer. The lithograph was beautiful in the extreme, with exquisite shading, beautiful proportions and well-considered subject.

"Said I to Mr. Advertiser, 'It is beautiful. Would you hang it on the walls of your own home?'

"His answer was emphatically, 'No!'

"'Would you hang my mezzogravure on your wall?'

"'That is exactly what I intend to do with it,' said he, 'I shall have it framed this week.'

"This little scene aptly illustrates the condition of ninety per cent of the buying public to-day. A really fine reproduction is kept and treasured. It is an ornament to any home, which ninety-nine per cent of the lithograph or color-process reproductions will not supply.

MOTTOES.

The man who won't work without a hustle motto stuck up before him, won't work with it.

Each year the crop of wise saws, infallible receipts for success, seems to be larger than the one before.

Every philosopher from Lord Bacon down to Elbert Hubbard has been forced to give up.

This motto business seems to be recurrent, like seventeen-year locusts or Hencke's comet. Its periodic time is about twenty years. The mottoes of each cycle are a sure index to the mental state of the time in which they appear.

Twenty years ago the motto was universally seen, but it had a religious tone. Every house had two or three done in red and yellow yarn on perforated cardboard by Mary Jane, the eldest daughter.

The favorite was "God Bless Our Home," with "What Is Home Without a Mother" placed and "The Lord Will Provide" to show.

It was the last flickering symbol of the days when one's religious beliefs were considered proper matters for display.

Then the motto craze subsided or hibernated for a spell.

Two or three years ago it broke forth again, but business and success had become the golden calves of the country and the mottoes took on a business tinge.

On every office-boy's table in the country you will find a "Do It Now" and every gum-chewing stenographer has stuck a "Get Busy" on her copyholder.

The sales manager has two or three pasted up to remind him that there is room at the top, but it's slippery, or that any dead fish can float, but it takes a live one to swim up stream.

And for fear that the salesman won't see them and get the full benefit, he writes a weekly letter full of slang and mixed metaphor and labels it "pepper talk" or something like that.

No man ever worked harder or more intelligently because of a hustle motto. Success does not come from following maxims.— *The Silent Partner.*

SWEARING A SAFETY-VALVE.

A London doctor says swearing is beneficial. In case the doctor wants a testimonial, accompanied by a photograph, he has our address. We know his remedy helped us.— *Capper Bulletin.*

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

BE THE CHAMPION TYPIST OR PENMAN of your section; letter-code writing system doubles your speed in one month; script or machine; forty per cent gain in first week's practice; agents wanted; book, letter, terms, 25 cents (stamps). TYPEWRITER TOPICS, 309 Broadway, New York.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student* and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

PAPER PURCHASERS' GUIDE, by Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. $1 by mail. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khâyyâm; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all of the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of books, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information, not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

A MODERN JOB-PRINTING OFFICE in Omaha, the busiest city in the West, with good paying, established business; worth $1,500; will sell for $1,000 spot cash; other business needs my entire attention. J. F. ROWNEY, Omaha, Neb.

FOR SALE —An A1 job plant in live Western city of 20,000; good opportunity for the right person. Write for particulars. B 614.

FOR SALE — Best-equipped news and job office in country; best town in best valley in Washington; no better for fruit, hunting, fishing and health — dry air, almost continuous sunshine; railroad through town and valley now under construction; if fair newspaper man, $1,500 cash will handle — remainder very easy terms. B 571.

FOR SALE — Good weekly newspaper plant, with job plant, in town of 600 in Central Illinois; two-man shop; terms, $800, with one-half down. B 606.

FOR SALE — Job printing and bookbinding plant, modern, well established, best of patrons, with a business of $45,000 annually; complete equipment, including Miehle, Optimus and Gordon presses, Mergenthaler Linotypes; bindery and other departments equipped with latest improved machinery; individual electric drive of most economical type; expenses small in proportion to output of plant; thoroughly organized, experienced, talented and faithful department heads; systemized with simple but effective methods; reputation top notch — one large monthly publication with national circulation and three established local monthly publications; large quantities of profitable, high-class work guaranteed; fine, live business proposition in a healthy city, easy of access to Chicago; the hard work has all been done and the future has bright and encouraging prospects; very best of reasons for selling — proprietors have other interests demanding their time and attention. Address Printing & Binding Company, South Bend, Ind.

FOR SALE — Splendidly equipped plant; business $400 month; paid $600 last month; plant invoices $3,000; cement block building, 5 rooms, worth $2,500; only paper in Grand Valley town of 2,000 people, no opposition until town reaches 4,000 population; finest climate and apple country in world and is the home of the National Apple Queen; owners have other business. Don't write unless you want an established business and are ready to pay for it with $5,200 spot cash. BOX 338, Fruita, Colo.

FOR SALE — The best printing business in Texas; a rare opportunity for a young man with a little money; business already built up, needing no outside man; must close out on account of health. Address O. C. GUESSAZ, San Antonio, Texas.

FOR $10,000, established growing printing business clearing over $4,000 yearly; has profitable specialty; investigation invited. P. O. BOX 757, Dallas, Tex.

NEW LINOTYPE MACHINE — Want party to finance the development of the best Linotype ever invented. MATHEWS, 713 Marquette bldg., Chicago.

PRINTING PLANT, $28,000, profits $400 monthly; sell on easy terms, or trade for land or newspaper. BOX 512, Des Moines, Iowa.

$1,600 JOB PRINTING PLANT in northern Wisconsin, practically new, can be had at a bargain if taken at once; reason for selling — sickness. B 624.

$4,000 BARGAIN — Job-shop, two years old, in large prosperous Southern city; highly profitable business established in fine work; three job presses and Miehle cylinder; type, material, etc., the best; good reason for selling. B 481.

Publishing.

PRINTERS desiring to invest in publications should get our "new bulletin." Just out. HARRIS-DIBBLE COMPANY, 71 West 23d st., New York.

FOR SALE.

BOOKBINDERS' MACHINERY: rebuilt No. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 108-128 N. Jefferson st., Chicago.

FOR SALE — Campbell 2-revolution cylinder, 32 by 44, with jogger, cost $950, first-class condition to do fine half-tones; best offer for cash. LAKESIDE PRINTING COMPANY, Racine, Wis.

FOR SALE — Good printing-plant — power press, gasoline engine, paper-cutter, type, cases, etc. I. C. DUCKWORTH, Pryor Creek, Okla.

FOR SALE — One No. 3 Miehle press, perfectly new, A1 condition; price on application. B 613.

FOR SALE — 44-inch Brown & Carver hand-clamp paper-cutter; good condition. THE JOHN LESLIE PAPER CO., Minneapolis, Minn.

FOR SALE AT SACRIFICE — Latest Cottrell 4-roller 2-revolution press, 43 by 60, front delivery, first-class condition. B 612.

FOR SALE AT A SACRIFICE — Diploma, Marquette and Rival Bond in rolls, 8½ and 11 inches wide, suitable for Kramer web and Williams web machines. HURLEY PRINTING CO., 85 Fifth ave., Chicago.

MODEL 3 LINOTYPE cheap for cash; 3 magazines, 6, 8 and 10 point double-letter matrices, accents, arithmetical signs and ornaments galore, also border slides, complete sets of liners and blades, 70 zinc galleys; everything necessary for jobwork; Jenney motor, remelting furnace, molds, tools, etc.; good stock of extra supplies; machine in good condition and running every day; an elegant opportunity for some job-office intending to install a Linotype. JACOB HANSS, 41 Crescent pl., Grand Rapids, Mich.

ROTARY OFFSET PRINTING-PRESS, with automatic feeder and motor; takes sheet 24 by 34; price $1,800. HENRY C. ISAACS, 10 Bleecker st., New York.

STEREOTYPE DRYING PRESS, 28 by 60, six-column cored casting-box, shaver 18 by 30. B 639.

WHITLOCK TWO-REVOLUTION PRESS, 27 by 40; also one Huber two-revolution press, 41 by 52; we guarantee these presses in every respect; particulars cheerfully given. RICHARD PRESTON, 167C Oliver st., Boston, Mass.

HELP WANTED.

Bookbinders.

WANTED —A binder foreman for a large and well-equipped bindery in the Southwest doing an extensive business in bank, county and commercial work; must have ability to handle men; give experience in answering. B 628.

WANTED — Practical, thorough bookbinder not over 35, understanding loose-leaf devices; part time solicit business and work inside; eventually take superintendency or become part owner; modern bindery; north central city of 125,000. B 636.

Editors.

YOUNG MAN, now holding job foremanship, is looking for hustling partner with a few hundred dollars to handle editorial end of country paper in Western or Pacific coast State. B 644.

Foremen, Managers and Superintendents.

QUALIFY FOR PROMOTION by learning stonework; quick, easy infallible method; home study; complete, $3.50. JOHN W. BARR, Station G, Cincinnati, Ohio.

WANTED —An assistant manager for a complete plant; one who has a general knowledge of the printing business; must be able to estimate and solicit; references required; every opportunity for advancement to right man. B 554.

HELP WANTED.

Foremen, Managers and Superintendents.

WANTED — First-class head job-printer; steady, union; will sell stock if acceptable. LAKESIDE PRINTING COMPANY, Racine, Wis.

WANTED — Foreman; must be live, wide-awake and progressive, with thorough knowledge of printing business; composing-room is modern; press-room consists of cylinder, automatic and job presses. FRED J. PAYNE, St. Louis, Mo.

WANTED — Office in North Central State, modern equipment, 3 cylinders, 6 platens, Linotype, bindery, doing general printing, catalogue, etc., needs expert foreman (strictly nonunion) familiar with best methods in progressive shops, who can read proof, lay out and plan good printing, sometimes meet customers. B 635.

WANTED — Superintendent or foreman (union) for first-class up-to-date job and book-making plant; must be thorough and practical; office, two cylinders, four jobbers, No. 5 Linotype and thoroughly equipped bindery with Dexter folder; no theoretical artist need apply; must be ready to take charge at once; state salary; office located in Georgia. B 642.

Pressmen.

PRESSMAN — PLATEN — Strictly first-class men for best grade commercial work, cut and color work and hot and cold embossing, on Colt's Armory, Universal and Gordon presses; an ordinary man will not do; give age, experience and wages wanted to start, and state whether union or not; if possible send samples of some of your own embossing and other work. REVIEW PRINTING & EMBOSSING COMPANY, Chicago.

Salesmen.

SALESMEN — We want experienced men to call on the printing trade to represent our specialties in territory east of Pittsburg, also in Southern and Southwestern territory, the coast and Canada; applications are preferred from those who have had experience in the pressroom as well as on the road; will pay either salary or commission, or both; give full particulars, also furnish references. All applications will be held strictly confidential. Address MANAGER, 800 Century bldg., Indianapolis, Ind.

WANTED — First-class salesman, who can estimate on job, blank-book, illustrated and catalogue work; only those who can furnish satisfactory references will be considered. J. P. BELL COMPANY, Inc., Lynchburg, Va.

Solicitors.

WANTED — Experienced solicitor with established trade for private printing-shop; excellent opportunity to make first-class connection. CRITERION PUBLISHING COMPANY, 302 Dearborn st., Chicago.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction-book. When ordering, state which layout you want — No. 1 without fractions, No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $4.

I TEACH PRINTERS AND COMPOSITORS all about colors; $1 per personal letter. EMANUEL F. WAGNER, 252 Lexington ave., Brooklyn, N. Y.

LINOTYPE SCHOOL — Six weeks' course, $50; 12 years' experience. LINOTYPE SCHOOL, 474 East Fifty-fifth st., Chicago, Ill.

MISSING.

VICTOR H. NELSON WANTED —Any one knowing whereabouts of Victor H. Nelson, job-printer, will confer a favor on a family in great trouble on account of death, by communicating with MRS. DELLA NELSON, (rear) 16 Washington ave., Pittsburg, Pa.

SITUATIONS WANTED.

Bookbinders.

BOOKBINDER — First-class finisher, embosser, forwarder and marbler wants position; western town will be preferred. B 626.

WANTED — Position as foreman in medium-sized bindery; Northwest preferred; no boozer. B 621.

Engravers.

HALF-TONE OPERATOR with considerable experience in colorwork; can zinc etch and do commercial dry-plate work; good references. B 623.

Foremen, Managers and Superintendents.

EXPERIENCED FOREMAN AND SUPERINTENDENT desires change; might accept A No. 1 position as compositor or stoneman; married, union, references; just the man where all-around experience is desired. B 633.

MANAGER, assistant manager, superintendent, foreman, wants to make change; Middle West or Southwest; competent estimator; 30, married, sober. B 314.

SITUATION WANTED as working foreman in a medium-sized plant doing high-grade work; 8 years' experience; no boozer; West or Middle West preferred. B 622.

SITUATION WANTED — Manager private printing-plant is open for engagement; thoroughly conversant with every department of printing business. B 645.

SUPERINTENDENT open for engagement; 12 years' experience; a thorough executive, estimator and producer of high-class printing. B 492.

WANTED — Position as manager of a private printing-office or good job-office by a man of steady habits and several years of experience. Address ALBERT L. WHITCOMB, 131 Kingston ave., Brooklyn, N. Y.

Operators and Machinists.

LINOTYPE EXPERT desires situation as machinist or operator-machinist; good references, temperate, steady, union, reliable. Address BOX 572, Lisbon, Ohio.

LINOTYPE MACHINIST-OPERATOR, A1, fast, reliable, union; 10 years' experience; Indiana, Ohio or Pennsylvania preferred. M., 870 N. State st., Flat 5, Chicago.

LINOTYPE MACHINIST-OPERATOR wants position as such; union; will go anywhere; first-class references; age 25, married. B 617.

LINOTYPE MACHINIST-OPERATOR wants position in small plant; several years' experience; married, sober, steady, reliable; am employed in New York city at present, but would prefer a small city; would go West or South. B 646.

WANTED — Position as Linotype machinist by thoroughly competent man; union. F. J. LAWLER, 2305 Poplar st., Terre Haute, Ind.

Pressmen.

CYLINDER PRESSMAN, 7 years' experience on catalogue and half-tone work, understands Cross feeder, three years with present employer, wants position outside of Chicago; nonunion. B 607.

SITUATION WANTED by all-around pressman; 15 years' experience as journeyman and foreman on high-class color and black work. B 648.

WANTED — Position as pressman; thoroughly competent on all kinds of high-grade work — cylinder or jobbers; can give best results on three-color processwork, half-tones and embossing; can take charge; strictly temperate; union; employed at present. B 199.

Proofreaders.

PROFESSIONAL PROOFREADER, 29, thoroughly competent, seeks position as head reader; wide experience in magazine, catalogue, newspaper, jobbing, etc. B 539.

WANTED — Position as proofreader by refined educated lady of 30; inexperienced, begin as copyholder. B 634.

Salesmen.

SITUATION WANTED AS SALESMAN with an established photoengraving house, by a man 35 years old, possessing unquestionable integrity and 15 years' experience as a practical engraver; confident of qualifications; central States preferred. B 625.

Steel Engravers.

STEEL ENGRAVING —A No. 1 engraver, vignette, square-letterer and designer wishes to make a change; high-class commercial or bank-note house only. B 616.

WANTED TO PURCHASE.

WANTED — Ruling machine, paper-cutter perforator, stitcher, embosser, standing press; good condition; describe and state price. FRED MEHNERT, Goshen, Indiana.

WANTED — Weekly newspaper in a county-seat town of 2,000 to 3,000 population; Minnesota, Montana, Idaho, Washington or Oregon preferred; those answering this ad. are requested to send copies of own and competing papers, together with full particulars and description of town and printing-plant. J. E. WHITON, Lock Box 12, St. Charles, Minnesota.

BUSINESS DIRECTORY.

Advertising Novelties of Wood.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y. Rulers and advt. thermometers. 1-10

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DEXTER FOLDER CO., Pearl River, N. Y. Folding machines, automatic feeders for presses, folders and ruling machines. 2-10

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BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases. 7-10

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL AND COPPER PLATE CO., THE, 116 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates. 6-10

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BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. Also rebuilt machines. 7-10

Electrotypers and Stereotypers.

McCAFFERTY, H., 141 E. 25th st., New York. 3-10

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 143 Dearborn st. 11-10

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalog. 1-11

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FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die makers and embossers. Write for samples and estimates. 45-49 Randolph st., Chicago. (See advt.) 3-10

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STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

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RAY, WILLIAM H., PRINTING INK MFG. CO., 735-7-9 E. 9th st., New York. 9-10

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BARNHART BROTHERS & SPINDLER, Chicago. New, rebuilt. 7-10

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SPRAGUE ELECTRIC CO., 527 W. 34th st., New York. Electric equipments for printing-presses and allied machines a specialty. 3-10

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LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-10

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HENRY & CO., 18 Spruce st., New York. "Let us put you on our mailing list." 10-10

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BINGHAM'S, SAM'L, SON MFG. CO., 316-318 S. Canal st., Chicago; also 514-516 Clark av., St. Louis; First av. and Ross st., Pittsburg; 507-509 Broadway, Kansas City; 52-54 S. Forsythe st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis.; 919-921 4th st., So., Minneapolis, Minn. 3-10

BUCKIE PRINTERS' ROLLER CO., 396-398 S. Clark st., Chicago; Detroit, Mich.; St. Paul, Minn; printers' rollers and tablet composition. 6-10

MILWAUKEE PRINTERS' ROLLER CO., 372 Milwaukee st., Milwaukee, Wis. Printers' rollers and tablet composition. 1-11

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A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simple, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d st., New York city. 2-10

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AMERICAN TYPE FOUNDERS CO., original designs, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, New York, Philadelphia, Baltimore, Washington, D. C., Richmond, Buffalo, Pittsburg, Cleveland, Cincinnati, St. Louis, Chicago, Kansas City, Indianapolis, Denver, Dallas, Los Angeles, San Francisco, Portland, Spokane, Seattle, Vancouver.

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is what you should have at hand. There is nothing like it to clean old, dirty or scratched half-tones, cuts or etchings like new. Positively removes light scratches, dried ink and dirt of every description, and they print like new. You had better order one to-day; enclose your check or money order for $4.00. You take no chances, your money back if for any reason you don't care to keep it. Delivered, charges prepaid. Outfit includes formula for rapid cleaning on the press of ink-filled (no matter how hard) type or type plates. Address
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has earned a reputation among the discriminating printers and compositors of the country as "a tool of quality for particular printers." Its many up-to-date advantages over the present-day composing-sticks fill a long felt requirement, and those now using it concede it to be the most modern, comfortable, convenient-to-the-hand composing-stick manufactured.

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Not an experiment but an accomplished fact.
Thoroughly tested in practical work before being advertised.
Full details in our new booklet "DRY-PLATES AND COLOR-FILTERS FOR TRICHROMATIC WORK," containing more complete practical information than any other book yet published. *This booklet sent free to photoengravers on request.*

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Our broad line provides the right machine for every point in the pressroom.

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added to printing-inks makes half-tones, type and rule forms print one hundred per cent sharper and entirely overcomes mottled and blurry printing of any sort, also warranted to make any printing-ink print upon highly glazed or varnished paper.

It saves the pressman's time of having to stop his press so often to wash out his half-tones, and his plates stay clean, printing as clean as a whistle for an astonishingly long time. **$1.40** per lb.

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Complete Printing Plant at a Bargain.

Located in good live city near Boston, Mass., fully equipped plant, conducting paying business.

Administrators find it best to sell at attractive price in order to close up estate, and will offer liberal inducement to the right buyer. Here is a good chance for the hustling printer to step into an active commercial printing business at a price well worth investigation. Let us tell you more about it.

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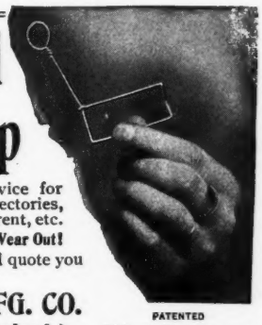
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Quick Stringing Saves Time. Universal Loop Adjustable from 1/8 to 5/8 of an inch.





Is the cheapest and best device for "Stringing" Catalogues, Directories, Telephone Books, Price Current, etc.

Look Better and Won't Break or Wear Out!

Let us send sample and quote you prices.

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CLEVERLY DESIGNED **BLOTTERS** ILLUSTRATED IN 3 COLORS

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OUR Color Designs for printers' blotters furnish the up-to-date printer with a splendid means of advertising his business inexpensively, effectively and **productively.** They are a credit to the printer and never fail to bring in business. Particulars free.

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Learn PHOTOGRAPHY, PHOTO-ENGRAVING or THREE-COLOR WORK.

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We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

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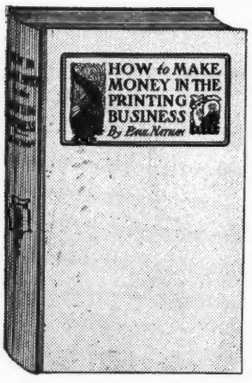
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How to Make Money in the Printing Business



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GIVE value and "charge the price" might be an answer to this question; but there is a very complete and comprehensive answer in Paul Nathan's book of 288 pages, bearing this title, and every progressive printer should own the volume. The book gives full details and information on the highest authority—Experience. It tells how a man made money out of Printing—a thing we all are anxious to do. You need this book; send the order now. Here is a glimpse into the table of its contents:

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Steel-Die Embossed Commercial Stationery

will interest your customers because it is distinctive and vastly better than the average.

In point of excellence and satisfaction, embossed work costs but little more than the ordinary printed stationery.

As a local printer, you can control this business by suggesting to your clients the use of Embossed Stationery.

You will have inquiries for Wedding Invitations, Announcements, etc. Show your customers our line of samples; thoroughly in keeping with the latest.

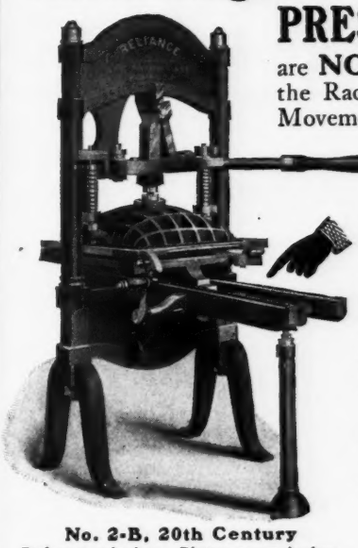
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YOU BE OUR LOCAL REPRESENTATIVE; we supply you with full line of samples, how to take orders, etc.; send us work, which will be quickly executed and forwarded to you direct for delivery. There is an interesting margin of profit for you without investment. Write to-day for plans.

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STEEL AND COPPER PLATE ENGRAVERS AND PRINTERS
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All RELIANCE Extra Heavy Photo-Engravers' PROOF PRESSES (except the Baby)

are **NOW** furnished with the Rack and Pinion Bed Movement (patent applied for)



No. 2-B, 20th Century
Bed, 25 x 31 inches. Platen, 21 x 27 inches.

This *new* Movement

Increases speed of operation
Prolongs wearing qualities
Eliminates delays
Reduces operating space
Eliminates projecting brackets and screws
Places crank handles higher
Causes bed to "Stay Put" at *both* ends of track
Maintains the same high standard—"perfect proofs"
Gives the general appearance of the Press a more mechanical outline.

SEVEN SIZES

MANUFACTURED AND SOLD BY
Paul Shniedewend & Co. 627 JACKSON BLVD. CHICAGO - - U. S. A.

ALSO SOLD BY
WILLIAMS-LLOYD MACHINERY CO., 337 Dearborn St., CHICAGO
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A. W. PENROSE & CO. - - - - - LONDON, E. C., ENGLAND

Printers should add this Press to their business

for quick work and economical production of specialty printing from business card up to and including government post card size. Its capacity to handle quick jobs at an economical rate should interest the printer.

We want the Printers to investigate this little wonder!

This press will pay for itself in short order. It is built along lines of scientific and substantial plans, is by no means a toy, and the shrewd printers are adding this machine to their present equipment. A press that will print cards up to and including government postal size at a speed of from six to eight thousand impressions per hour—self-feeding, mind you—can not be questioned if you will take time to investigate.



Built in an absolutely first-class manner by skilled workmen. A thoroughly practical press. All parts of high nickel and japan finish, and STRICTLY INTERCHANGEABLE.

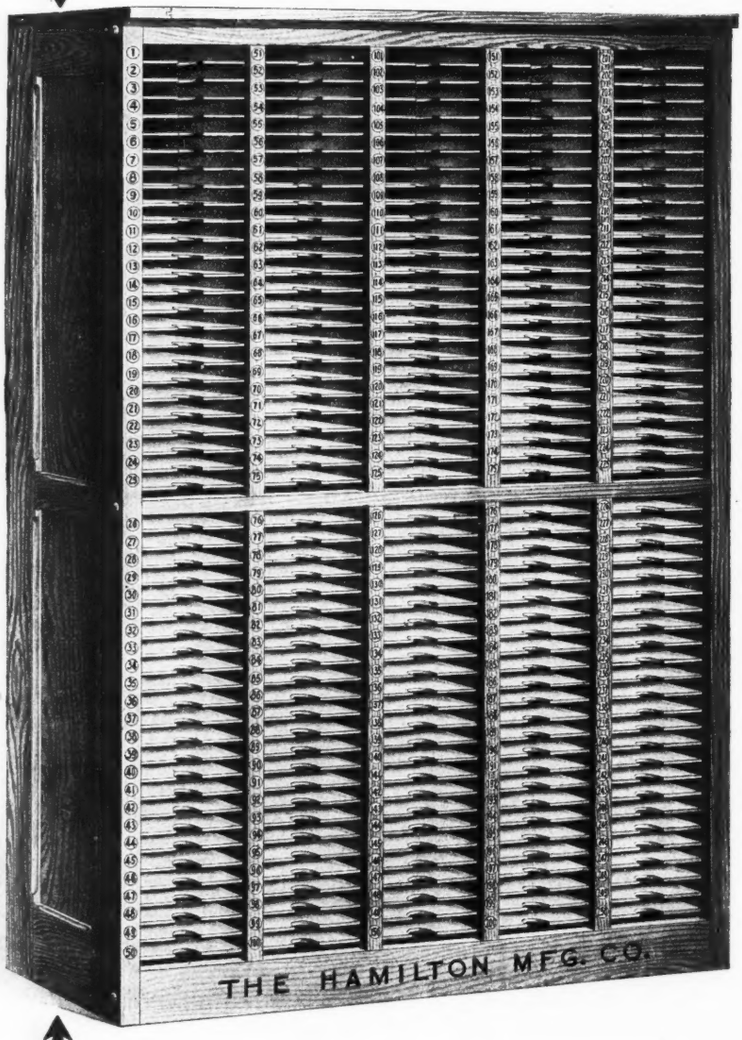
The motor is set for a maximum speed of about 8,000 impressions per hour. It has removable chase and tympan and our special rapid impression-regulating device, making possible the very rapid delivery of work. The press is equipped with impression counter, and is so arranged that it can be operated by hand, belt or motor power, as may be desired. All parts are strictly interchangeable and of high nickel and japan finish. A *complete equipment* goes with each press. Write for full particulars and prices. Printers are buying them as part of their equipment.

MANUFACTURED BY **THE BUFFUM TOOL COMPANY - - LOUISIANA, MO.**

Makers of "High-grade Tools for High-grade Workmen."

Hamilton's ▪▪▪▪ MODERNIZED ▪▪▪▪ COMPOSING-ROOM FURNITURE

More offices are at present modernizing their composing-rooms than at any time in the history of the printing business.



It has become largely a question of necessity as well as of economy. A saving of 25 to 50 per cent in floor space, and from 10 to 25 per cent in composing-room labor, are items of too great importance to be safely overlooked.

That such results have been repeatedly accomplished is abundantly verified by the testimonial letters we are continually receiving from our customers, and which appear in our advertisements and in "Composing-room Economy," which shows the floor plans of more than thirty modernized offices.

If you haven't received this booklet and are interested in this vital question, send for a copy.

The installation of Modernized Composing-room Furniture is a question of possible profit and not expense.

Book and Job Galley Cabinet

This Cabinet has horizontal three-ply galley shelves, same as the Savage Imposing Stone Frames. All shelves are numbered consecutively. Each tier of shelves will accommodate fifty standard galvanized iron galleys, size 8¾ x 13 inches, the galley compartments being 9 inches wide by 13⅛ inches deep. Total capacity of Cabinet, 250 galleys.

There is no overhang of the top at the ends or back. Two of these Galley Cabinets can be placed tightly together side by side or back to back.

LIST PRICE AND DIMENSIONS

Occupies floor space, 14¾ x 52¾ inches; height, 74 inches.

Weight, crated - - - - - - - - 425 pounds
List price - - - - - - - - - - - $75.00

THE HAMILTON MFG. CO., Two Rivers, Wis.: *Cleveland, Ohio, October 21, 1909.*

Dear Sirs,--The Job Galley Cabinets that you installed in our plant have met with great success. They both facilitate the handling of work and protect the type and plates. With the index system we are able to locate any one page immediately, a great saving in time. These Cabinets have paid for themselves in the short time that we have had them.

Yours truly,
THE BRITTON PRINTING COMPANY,
Per J. E. Doyle, Superintendent.

We are interested in the question of Modernized Furniture and we would like to have your representative show us a floor plan of our composing-room as you would rearrange it, with a view to our installing such furniture as you can show us would soon be paid for in the saving accomplished.

Name .....

Street and No. .....

City.....State.....

Have you a copy of "Composing-room Economy"? .....

THE HAMILTON MFG. CO.

Main Office and Factories . . TWO RIVERS, WIS.
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ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

The Printers have been VICTIMIZED by defective Electrotypes long enough.

Their day of deliverance is here now. The Dr. E. Albert Lead-molding Process, patented and in successful use for five years, is the deliverer.

It is impossible (no matter how expert the electrotyper is) to faithfully reproduce a half-tone by molding it in wax.

Money is lavished on photographs, decorative art, retouching and expensive expert reëtching. The engraver's proofs disclose splendid results, ***BUT THE PRINTER CAN ONLY DELIVER ABOUT FIFTY PER CENT OF THE ENGRAVER'S QUALITY TO HIS CUSTOMERS*** because of the necessarily imperfect reproductions by electrotypers who continue to mold in wax.

The most perfect reproduction of half-tones from wax molds were those made by the Royal Electrotype Company, of Philadelphia, for the *Ladies' Home Journal.* Three years ago the Royal Electrotype Company purchased a right to use the Dr. E. Albert Lead-molding Process, and now every half-tone made for the *Ladies' Home Journal* and the *Saturday Evening Post* is reproduced with absolute perfection from lead molds. Thus what four years ago was the best procurable from wax molds has been immensely improved upon by lead molding.

The *Ladies' Home Journal* insists on lead molding. It costs more per inch — half a cent more, we are told — but it reduces the idle time of the presses (by expediting the make-ready) so considerably that that saving alone is oftentimes greater than the cost of the lead-molded electrotypes.

But suppose it saved the printer nothing in cost, would not the fifty per cent improvement in quality of printed product be a sufficient dividend?

The more successful an electrotyper has been with wax molding the more acute is his knowledge of its insurmountable limitations, and the more ready to adopt lead molding. It is the "good-enough" electrotyper who is indifferent and lets his wax stick to him.

In addition to the Royal Electrotype Company, in Philadelphia, a few wax-molding electrotype concerns have united in purchasing a right and a plant for lead molding under the name of the Art Printing Plate Company. We are reliably informed that these two plants have attracted work from other important cities to the value of over $75,000 a year — a condition previously unheard of.

In New York the F. A. Ringler Company is crowded with work in its lead-molding department. Two more New York firms have placed an order for a similar waxless, black-leadless plant.

In Boston the Suffolk Engraving Company, and in Chicago the Manz Engraving Company are making better plates and getting better prices — just a small share of the saving to the printer in make-ready — by using the Dr. E. Albert Lead-molding Process. Another lead-molding plant is on the order-hook for Chicago. There are many plants in Great Britain, France and Germany.

The ideal results are obtained where engravers and electrotypers work together, as in one establishment. In lead molding a shallow etch gives the better result — just the reverse of the requirements for wax molding, where the etch must be deep, with the danger always of underetching.

Having purchased the right to use the Dr. E. Albert Lead-molding Process, the electrotyper only needs to add a special hydraulic lead-molding press to his plant. His customers joyfully pay him at least twenty per cent more for lead molding than they would for wax molding. The time is not far distant when every wide-awake printer will not have half-tones molded in wax at any price.

There is no legal reason why firms who adhere to wax molding should not copy the advertising of the firms who are in advance with lead molding.

The wise printer will look behind claims to performances and study the whole matter himself. There is some excuse, perhaps, for those who are not progressive, *but find it necessary to be thought so.* The place to study lead-molding quality is in a place where they use or do lead molding.

This is a matter of vital importance to high-grade printers. For their benefit as well as the electrotypers' we have published an illustrated pamphlet, "The Theory and Practice of Metal Matrices in Electrotyping." Every progressive man owes it to himself to send for this interesting work and to study it.

Sole owners of the patents for the Dr. E. Albert Lead-Molding Process and sole manufacturers of the machines used therefor.

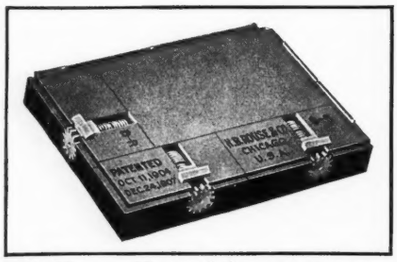
F. Wesel Manufacturing Co. Main Office and Factories **70-80 Cranberry St., Brooklyn, N. Y.**

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Manufacturers of the most complete line in the world of Machinery and Appliances for Printers, Electrotypers, Stereotypers and Photoengravers.

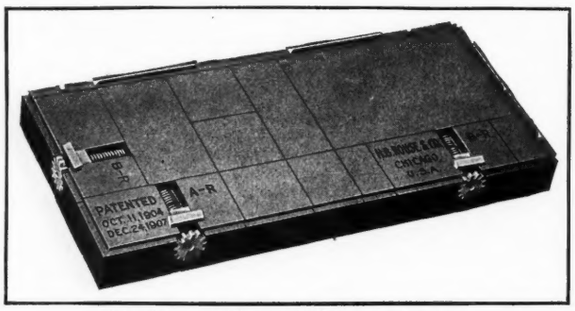
DO YOU Print from Book-Plates? Want to Save Money? YES?

Here's How:

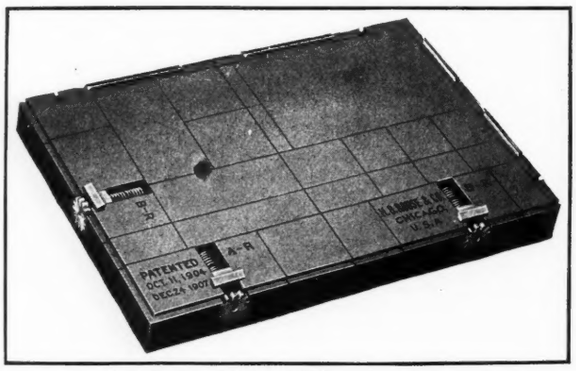


25 x 33 ems. 15 seconds from case to page.

Mount your plates on the **Rouse Universal Book-Block.** The simplest, quickest and best scheme for mounting one-color plates you ever saw. Heard such talk before? Have your doubts? Then take a look at the illustrations — note the time required to make up the different pages — from case to page. Can you match it? There's no doubt that this is the best method. Here's



25 x 55 ems. 35 seconds from case to page.



35 x 51 ems. 50 seconds from case to page.



17 x 25 ems. 17 seconds from case to page.



19 x 27 ems. 26 seconds from case to page.

A Dozen Reasons:

1. **BECAUSE**—Your forms can be made up and the plates clamped in position quicker than any other way.
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3. **BECAUSE**—You secure a much wider range of sizes than with any other adjustable block.
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5. **BECAUSE**—Your press can be running on other work while the form is being made up.
6. **BECAUSE**—The time saved in mounting plates and making ready will soon pay for the equipment.
7. **BECAUSE**—There are no grooves to cut or injure the underlay—your make-ready therefore lasts indefinitely and in many cases can be saved for future use.
8. **BECAUSE**—You can't get all the profit out of your one-color plate printing in any other way.
9. **BECAUSE**—Unless you use them, you can't compete successfully with those who do.
10. **BECAUSE**—The outfit is all but indestructible—a permanent asset instead of an expense.
11. **BECAUSE**—Each set or font is complete in itself—no occasion for "sorting up."
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Universal—will mount any book-plate made.

With a single set or font, costing only $55, you can make up eight pages into about *160 different sizes*, ranging from 17 x 25 up to and including 35 x 51 ems pica, and a less number of larger pages into an endless variety of shapes and sizes, all with a variation of two picas in either width or length, or both width and length.

THE HOOKS are extremely rapid, strongly made and simple in construction. The body is cast iron, the working parts steel. The jaw has a movement of five picas.

THE CATCHES are made of brass and can not possibly work up on the press. Narrow margins? Yes; three-eighths of an inch between plates.

BASES OF IRON. Point system — of course.

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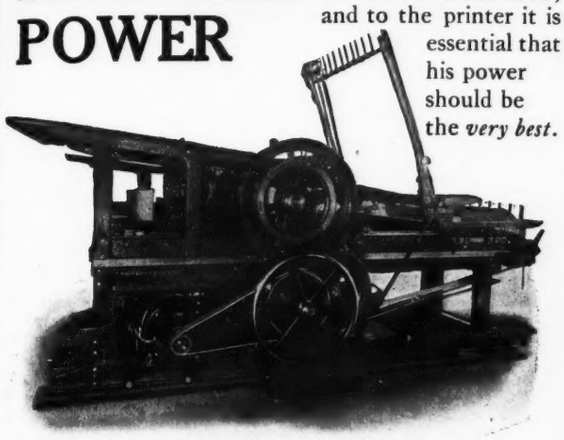
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Notice is hereby given that the undersigned Company has purchased all rights and title to the Printing Press Attachment (Patent No. 815071) for dispelling electricity in paper and for obviating slip-sheeting, heretofore known as the Modern Degenerator.

This attachment will hereafter be manufactured under the name of KAY-KAY DISPELLER.

Any infringement against this patent on the part of any manufacturer, seller or user will be vigorously prosecuted.

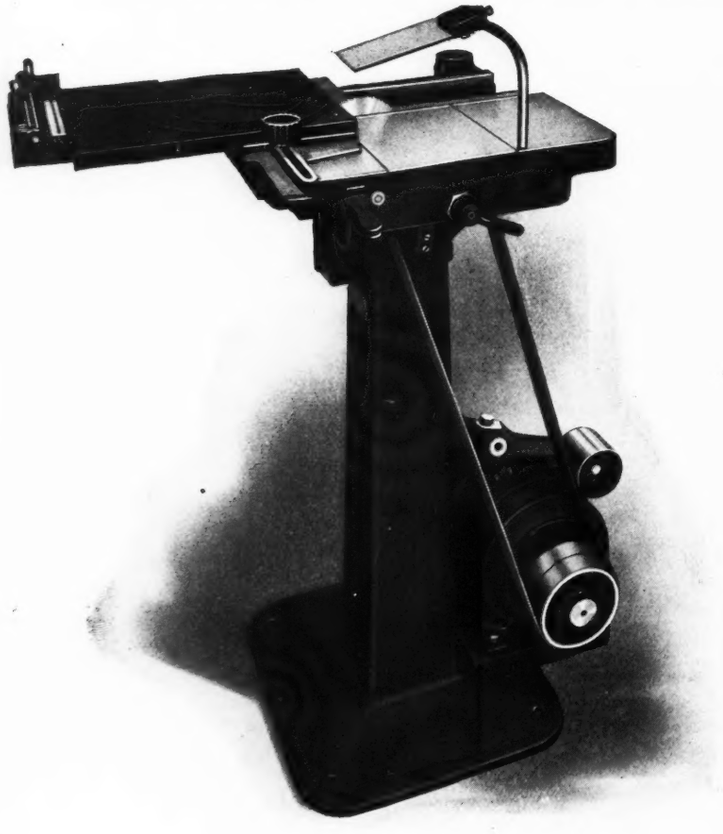
A suitable reward will be paid to any person giving us information as to any infringement against any claim covered by the aforesaid Patent No. 815071.

This trade is further warned against buying any device offered for dispelling electricity in paper and for obviating slip-sheeting adapted for use on a Printing Press, except the genuine, which is offered for sale under the name of KAY-KAY DISPELLER, and bearing this trade-mark and our manufacturing number.

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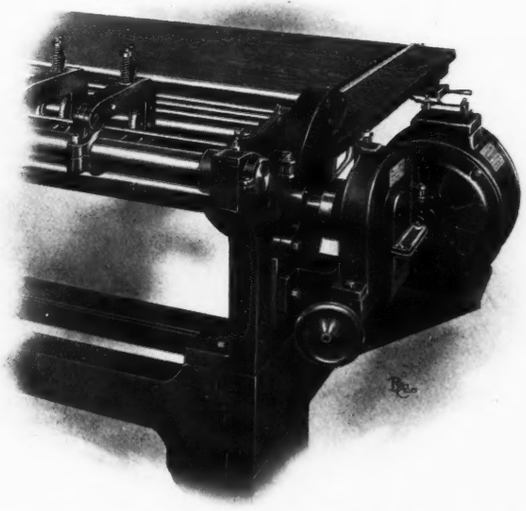
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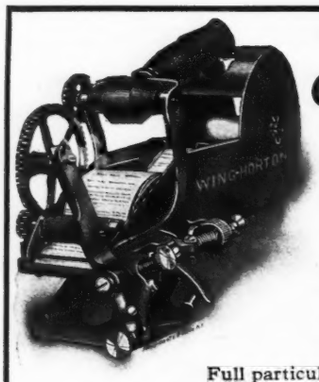
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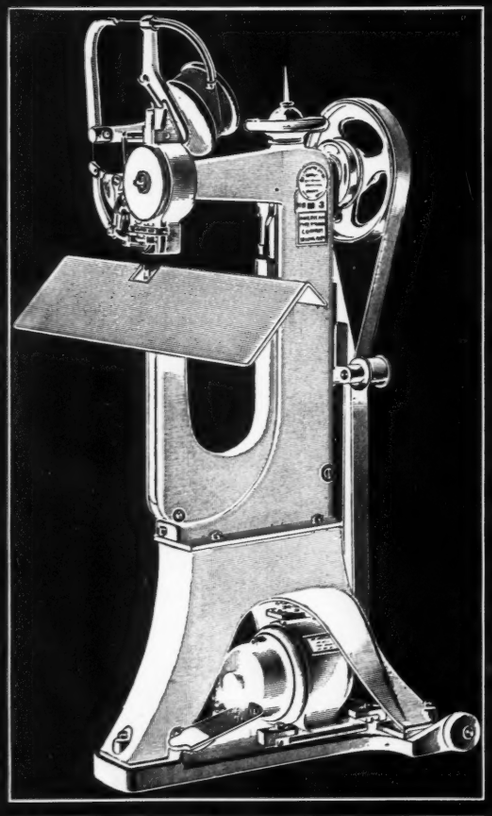
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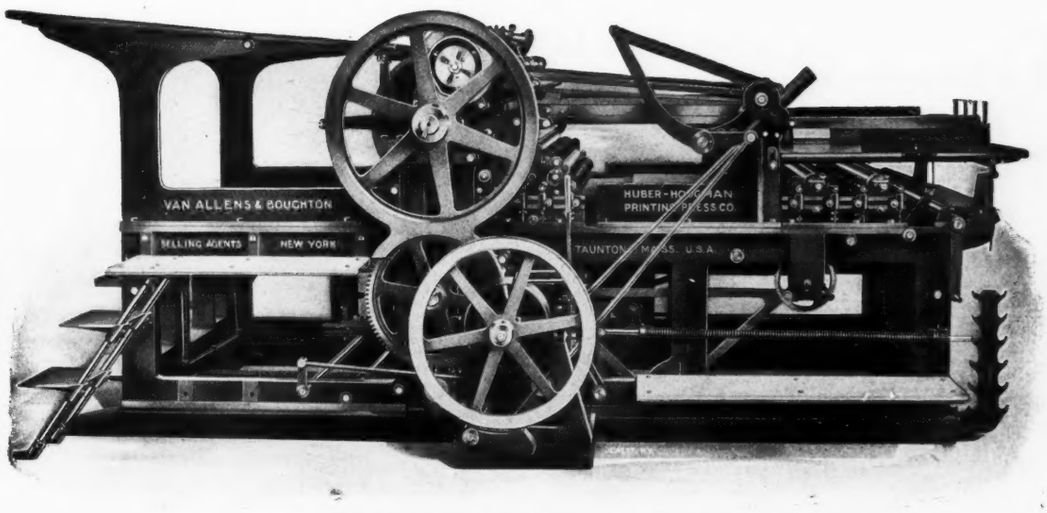
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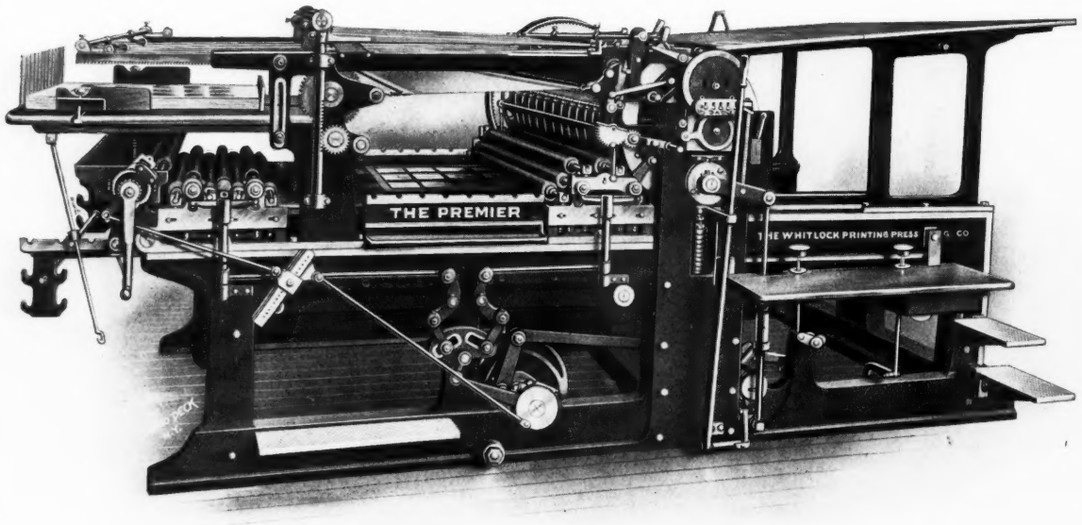
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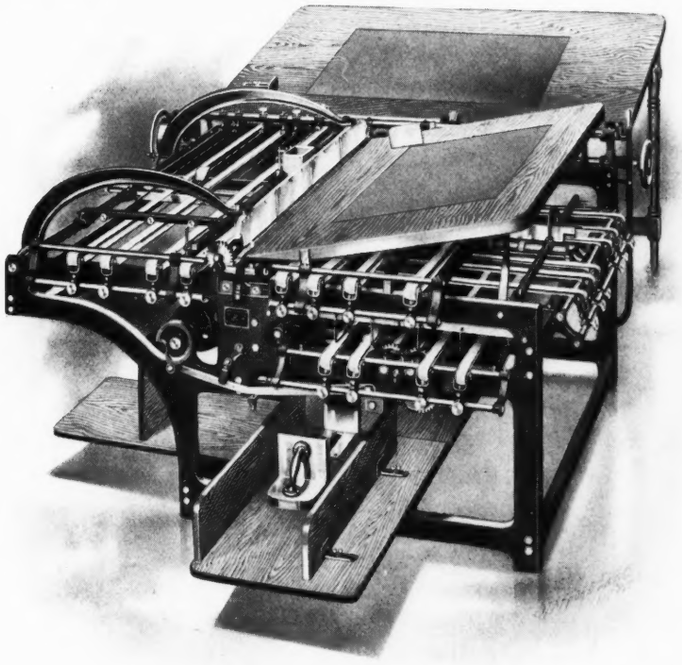
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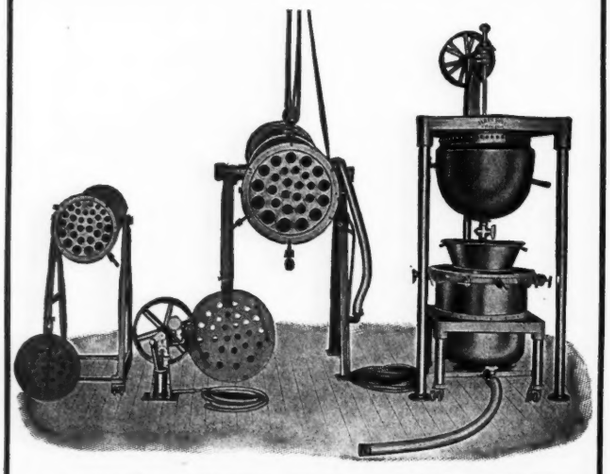
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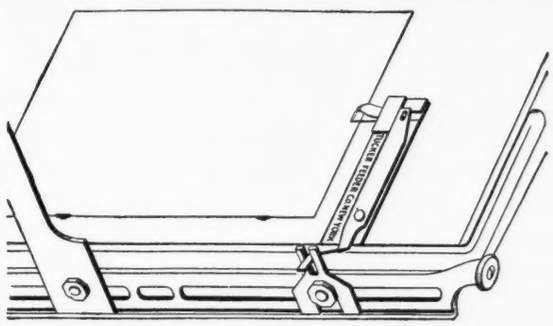
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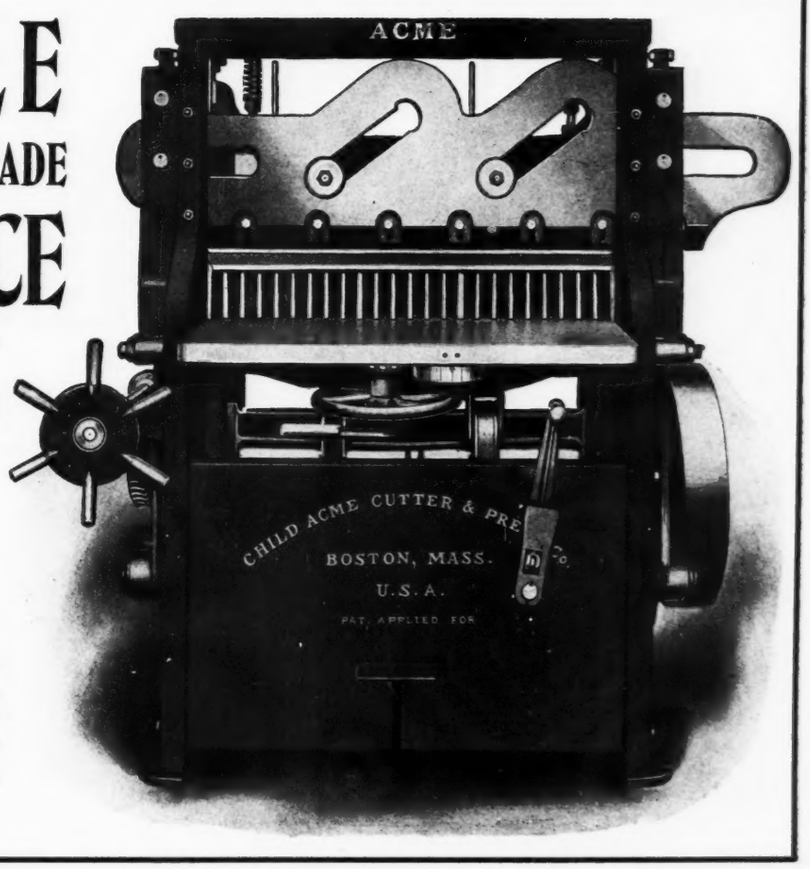
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TRADE NP MILLS MARK

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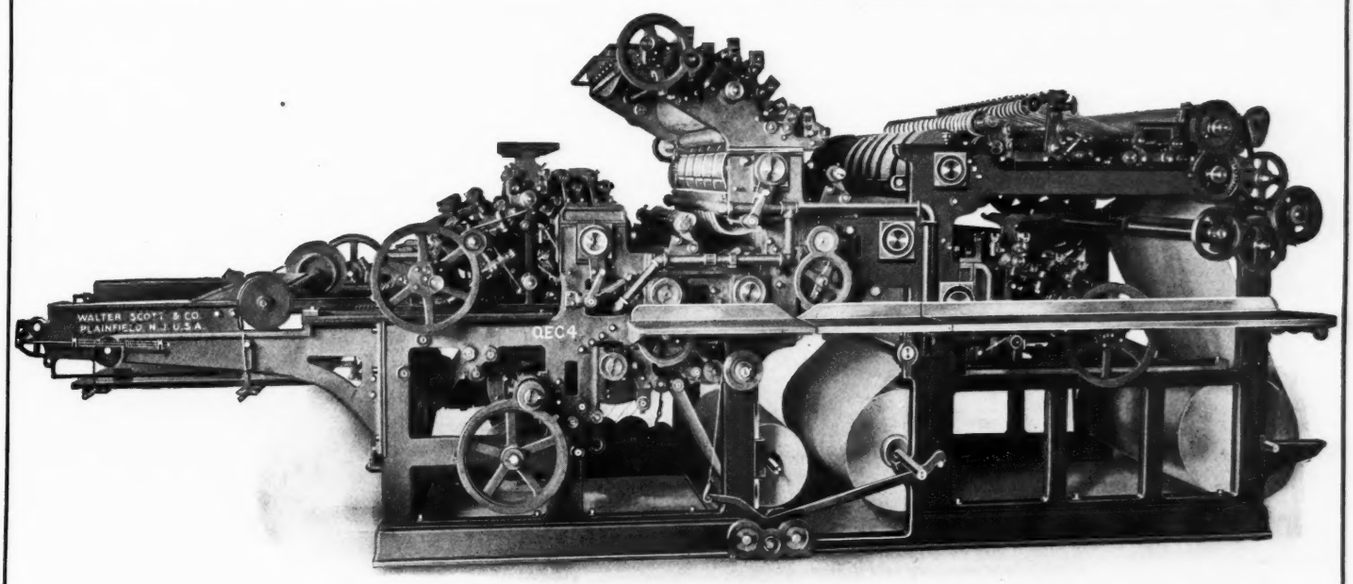
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The Scott All-size Rotary will not only print any size sheet, but it will fold same in signatures of eight, sixteen or thirty-two pages, as desired.

It not only prints and folds but delivers the sheets flat. It is certainly a versatile machine and the up-to-date printer loses time and money by not looking into its merits and installing one.

Send for names of printers operating this machine in different parts of the country or turn to page 307, November, 1909, issue of this paper and see the list. Then write us for further information.

Why Don't You Install One Now?

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The printer, the publisher and the designer should learn to make Chalk Plate cuts.

Our system is simple and inexpensive. The Weather Bureau Maps are made on our Chalk Plates. The daily papers printed on the big ocean steamboats use Chalk Plates. The leading daily newspapers use our system.

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Complete equipment for 5 x 8 in. plates - - - - - $42.00
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Including apparatus for stereotyping illustrations as well as ordinary stereotyping.

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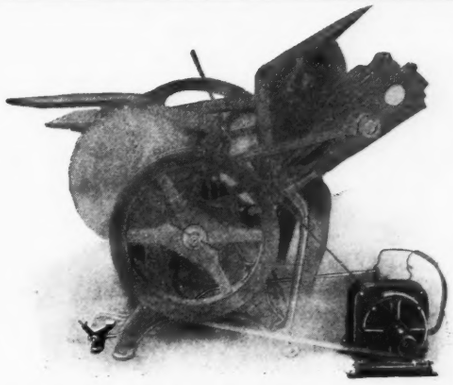
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Belt Drive Printing-press Motors. Sizes — ¾, 1 and 1½ Horse-power.

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The result of a Century's Experience.

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Write us and we will send you complete samples and tell you the most convenient way to have your wants supplied.

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INCORPORATED

WATERTOWN, N. Y., U. S. A.

To the Master Printer:

We presume a copy of **"The Matter with the Printing Business"** has reached every printer in America and that all are now familiar with the facts which it discloses. The overwhelming response that has reached us by way of business and inquiries is the best possible testimony as to the value of the service it has rendered the trade. If you have not received it we shall promptly send you a copy upon receipt of your application.

If the suggestion contained therein appeals to you and you decide to take advantage of the phenomenal earning power of the UNITYPE machine, we advise that you purchase without delay, and thus secure an early date of shipment. Many printers have already followed our advice; and there will soon be plants of UNITYPE machines at work upon book, catalogue, magazine, and similar work, in every large town and city of the United States and Canada. Those who secure the earliest installations will derive the greatest benefit, and be the more easily able to take from their competitors, who work by hand or run Hot-metal Machines, presswork and binding along with the large amount of composition the UNITYPE will enable them to get.

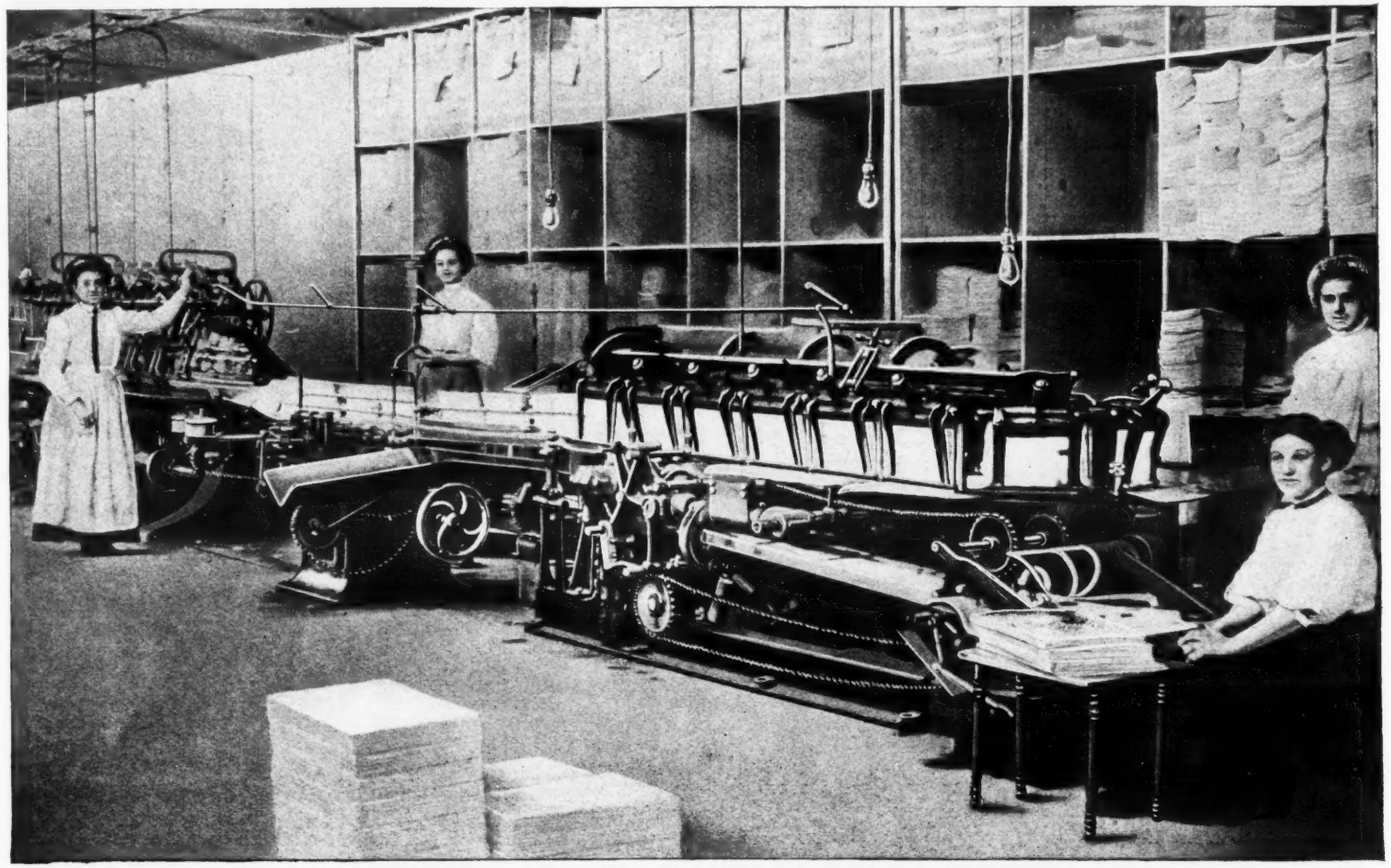
The price ($1,500) and terms ($150 in cash and $37.50 per month thereafter) are so small and easy that the investment need cause no one to hesitate, because, as we have already shown, the UNITYPE invariably *pays for more than itself.* For his protection, no less than his profit, every general printer should have *at least one* UNITYPE machine

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The JUENGST

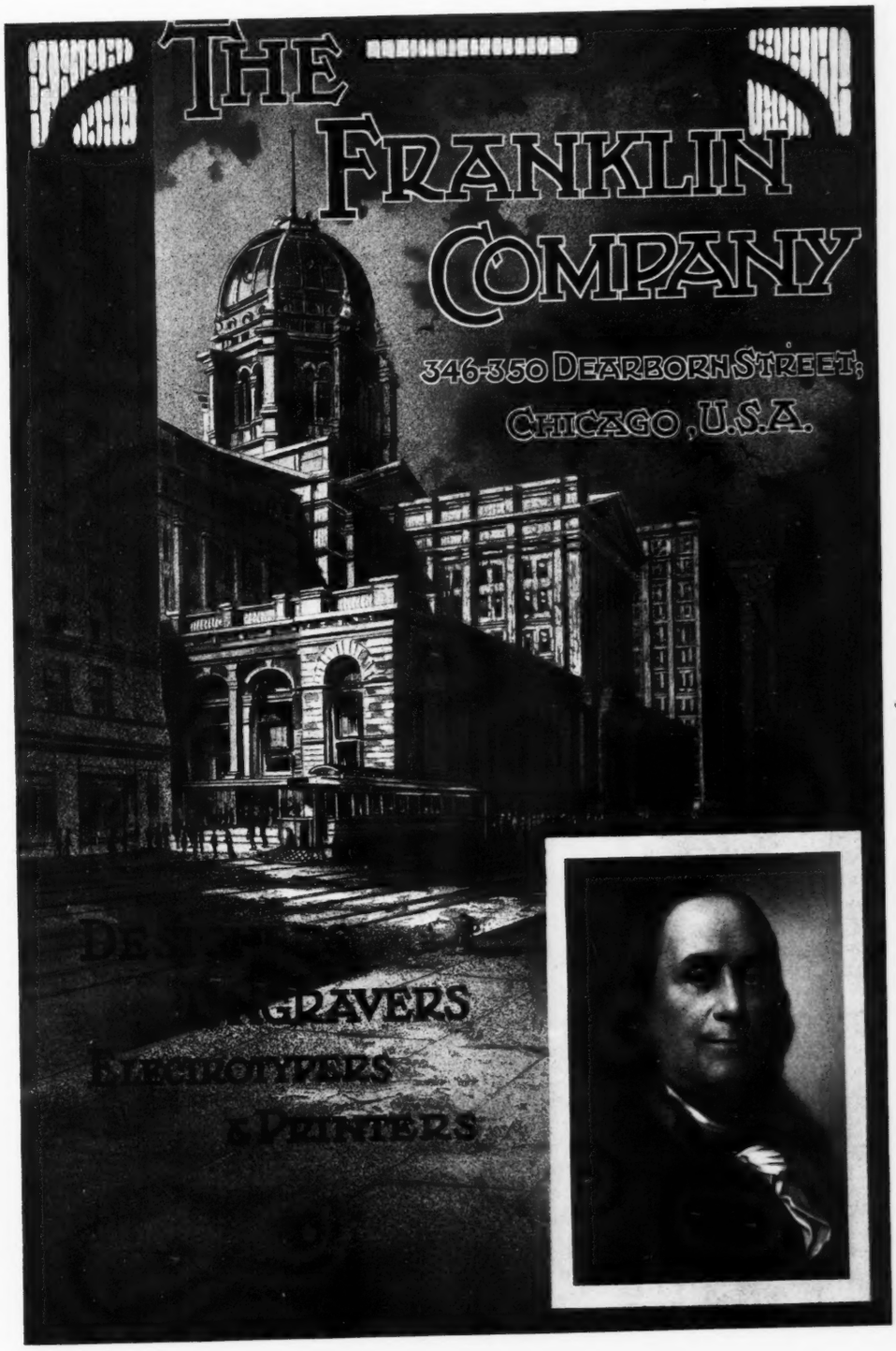
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A Good Numbering Machine:

Made in the Right Way in the Right Kind of Shop by the Right Kind of Men is the first requisite to Good Numbering

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Five-wheel machine to automatically number from 1 to 99999.

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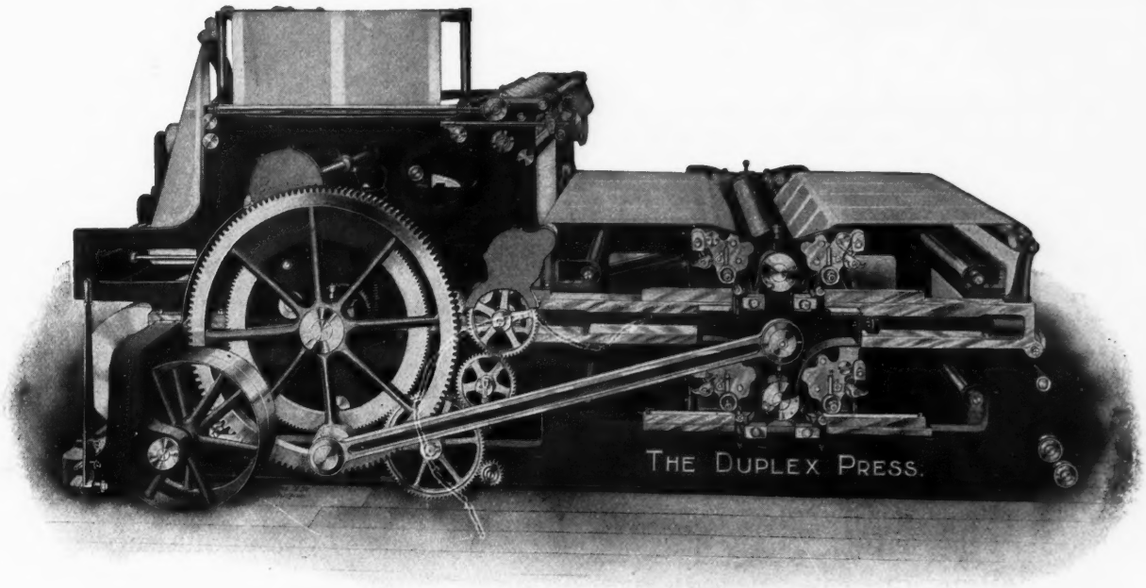
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DUPLEX PRINTING PRESS CO.

BATTLE CREEK
MICHIGAN

New Type Faces

Their Business Value to the Printer

What is the greatest help that a type foundry can give the printer?

Analyze the question for yourself.

Of course, each unit of type must be perfect. But after perfection of individual units, what is the greatest help to the printer?

The issuing of new faces.

Why?

Because there is such a mass of printing put out from all sides, both in literature and advertising, that in order to get *difference* the printer *must use new faces.*

Modern printing is getting away from eccentricity. Type should not be set in eccentric designs, or crowded with over-ornamentation.

It must be easy to read.

And yet *it must be different.* The easiest way to get difference is with the new faces, and the printer having the greatest number of new faces can create the most business, because he can offer to his customers *the maximum amount of difference.*

The best proof of the value of new faces to the printer is shown in the tremendous growth of the American Type Founders Company, which puts out more new faces than all other type foundries combined.

Men realize that a successful business is the outcome of foresight, ingenuity and scientific business methods, and that wherever you find a great business leading in its field, its success has been achieved by splendid business methods.

Ask any printer what is the basic reason for the great success of the American Type Founders Company, and his answer will be "*New Faces.*"

Long ago, long before other foundries had foreseen the present development of printing, the American Type Founders Company was bending every effort toward putting out more and more *new faces*, and they sold them.

Why?

Because the printer found that new faces sold printing.

The printer found that the *customer's eye* was caught by the new face, and that as printing increased, the most practical way to achieve difference was with new faces which gave the effect of pleasing novelty, without eccentricity.

As the American Type Founders Company produced more and more new faces and sold them, the total volume of its business increased, the cost of

production decreased, and the volume of business was so large that greater expense could be afforded in the production of new faces.

From this action and counteraction, from this policy of increasing volume *by giving the printer what he wanted*, and decreasing cost of manufacture and increasing excellence of product, was born the leadership of the type industry.

Consequently, today the American Type Founders Company stands pre-eminent—bigger than all its competitors combined, and increasing year by year at a far more rapid rate than all other foundries put together.

Back again we swing to the reason for present increase—

New Faces.

One would think that this great company, with its infinite variety of faces, would rest content on its laurels and forego the trouble and expense of constantly issuing new faces.

But this it must not and will not do.

This company knows the printer is constantly calling for new faces, *because they bring him new customers and hold his old ones.*

As long as the American Type Founders Company leads the type industry in giving the printer what he wants, it will lead in the amount of business the printer gives it.

And so it keeps on issuing new faces.

Faces that are absolutely accurate, absolutely practical.

Faces, every individual unit of which is perfect. So that the printer can put out printing that in color, gradation, harmony and absolutely even tone, appeals to the American public, and especially to the American business men.

The business men in the United States are better educated on type than are those of any other country in the world. The printing press of this country is educating everyone to demand better printing.

Every design and combination of type has been tried before.

Eccentricity of composition has been used so much, and so thoroughly tried out, that it has practically been relegated to the past as useless.

Today and tomorrow call for plain, sane, easily-read composition, well printed.

Since this kind of printing is almost standardized, the only way in which *novelty and difference* can be obtained is in the use of the newer display faces in their various sizes.

These new faces can now be bought in weight quantites *at body type prices and discounts.*

American Type Founders Company

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A Prophecy for Printers

Years ago we introduced glossy coated book for illustration purposes.

To-day, coated book is an old story, as common as leads or quoins.

But with it and the half-tone came a new era in printing — new opportunities of reputation and profit for the printer that looked to the future. And when that new era got into full swing, the list of "leading printers" was much changed. The ultra-conservative was thrust up stage and his place taken by the printer that read the signs of the times.

Recently, we presented to the printing trade



CAMEO PLATE Coated Book



It also has founded a new era in printing. It is absolutely without luster, yet it not only takes, but transforms half-tones.

In beauty of effect, it has transformed both one-color and multi-color work.

But more important still is its optical effect. The trying glare of black ink on shiny white paper is making us a nation of eye-glass wearers. **Every page printed on the soft, restful surface of Cameo is a practical reform** — a step in the course that will save American eyesight.

Do not look on Cameo as simply a pretty novelty. **CAMEO** is ***the*** printing paper of the 20th Century. And more than that, **CAMEO** can be made a new opportunity of reputation and profit for you.

Think this over.

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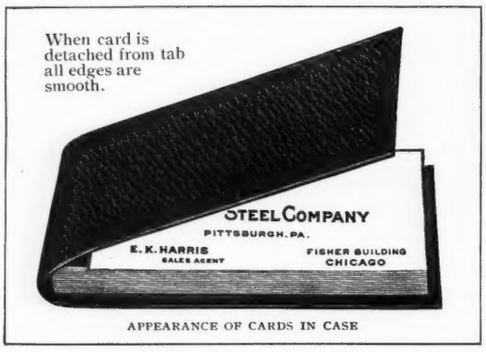
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To the Progressive Printer

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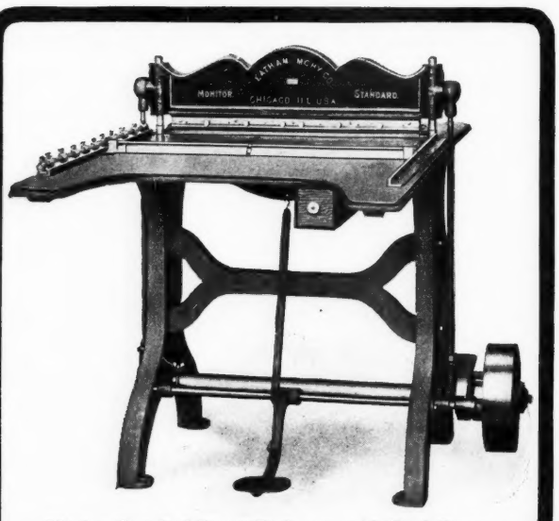
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Made in fourteen styles and sizes for power, foot or with motor attached.

The stripper is positive and will not spring.



Monitor Standard Power Perforator with Feed Gauge.

Feed Gauge is rigid, accurate and speedy. Can be adjusted for any size or style of work.

We make the MONITOR Heavy Power Perforator with special hardened die, receiving box and movable gauge.

Also MONITOR Wire Stitchers, Punching Machines, Paging and Numbering Machines, and fourteen styles of Paper-Box Stitchers, etc.

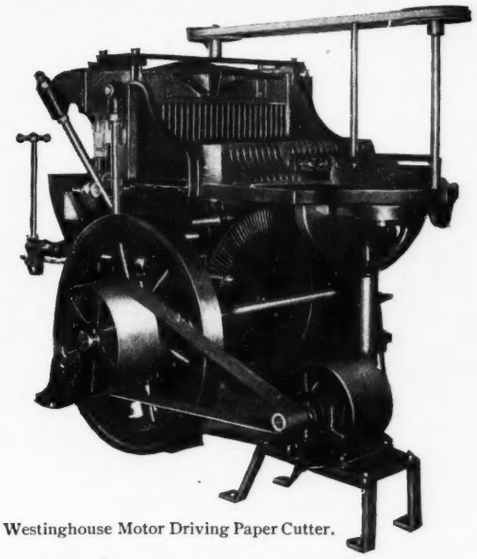
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Westinghouse Motor Driving Paper Cutter.

The initial cost of installing a Westinghouse individual-motor equipment

may slightly exceed that of the old method of hangers, shafting, pulleys, belting, etc., but the greater production, cleanliness and better operating conditions effected by individual-motor drive, together with the greatly decreased cost of power, soon place the balance on the other side of the ledger. We can point to a case where in a factory with machines individually driven by Westinghouse Motors the power cost alone was one-third that for a similar factory using shafting and belting.

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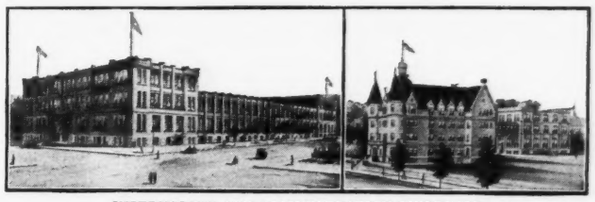
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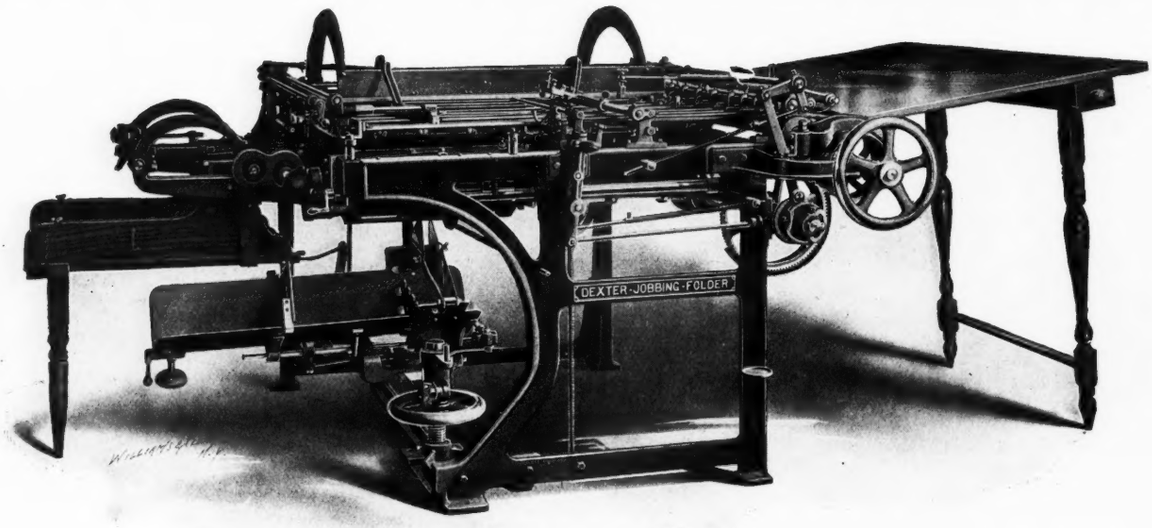
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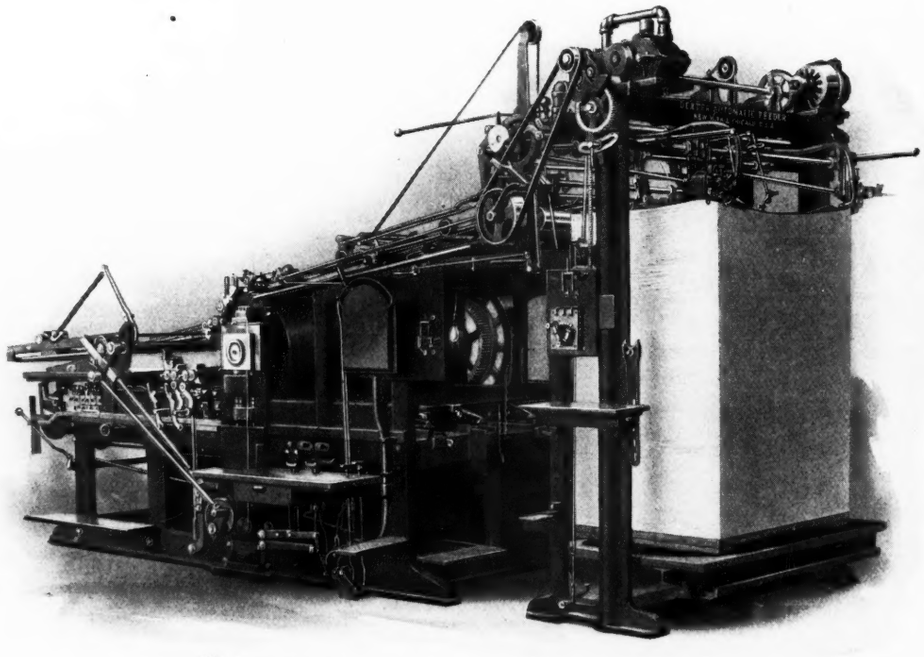
City ..... *State* .....

These are *the* MACHINES you want



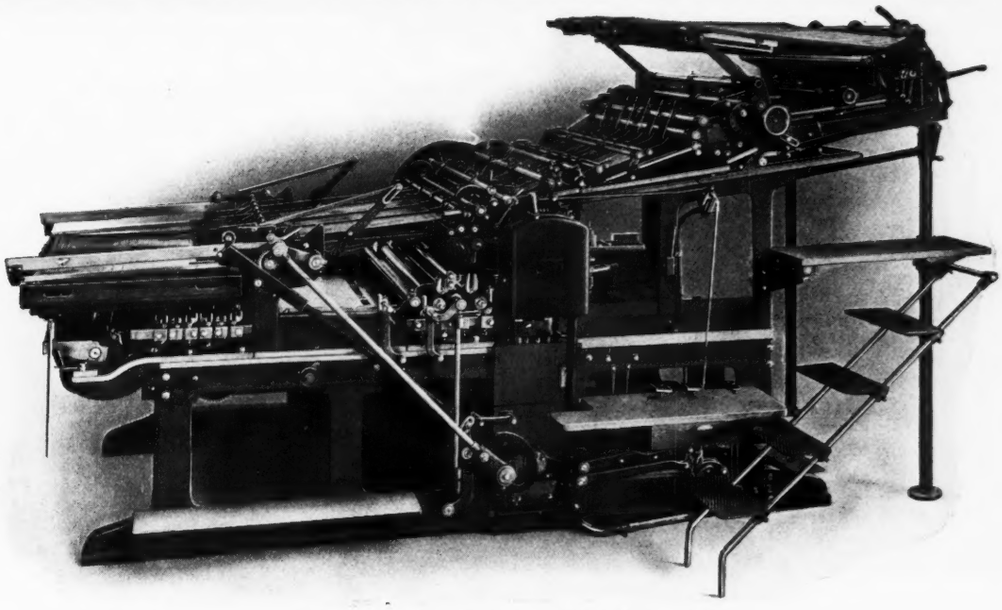
Dexter Jobbing Folder

One machine may only clip off a small percentage, another may save the cost of a man and at the same time give a greater product, another may do the work of six to ten girls, and so on. We build one machine, requiring one skilled operator and two helpers to run, which does the work of sixty girls.



Dexter Pile Feeder

an because they are *the* machines for profit

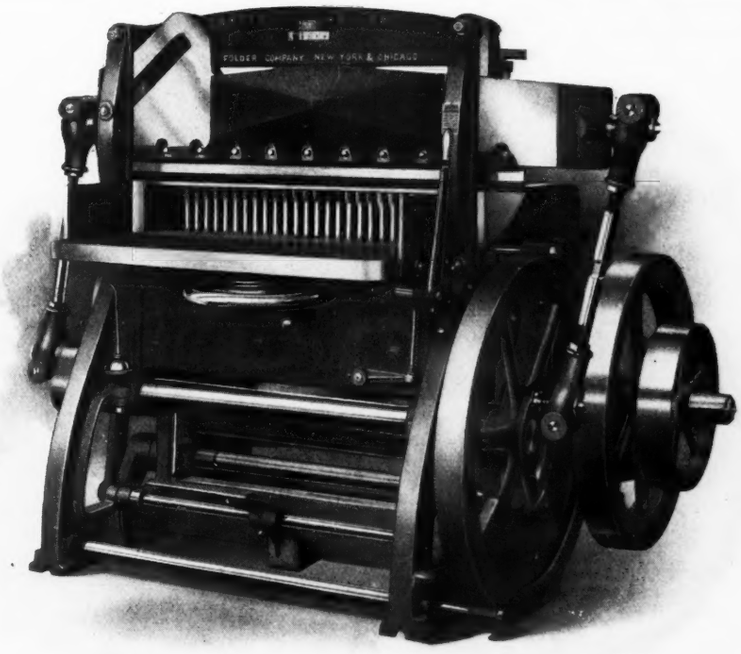


Cross Continuous Feeder

DEXTER FOLDER COMPANY

New York Chicago Boston Buffalo San Francisco

SOUTHERN AGENTS: DODSON PRINTERS SUPPLY COMPANY, Atlanta, Ga.



Dexter Cutter

WARNOCK DIAGONAL BLOCKS

and

Drop-in Register Hooks

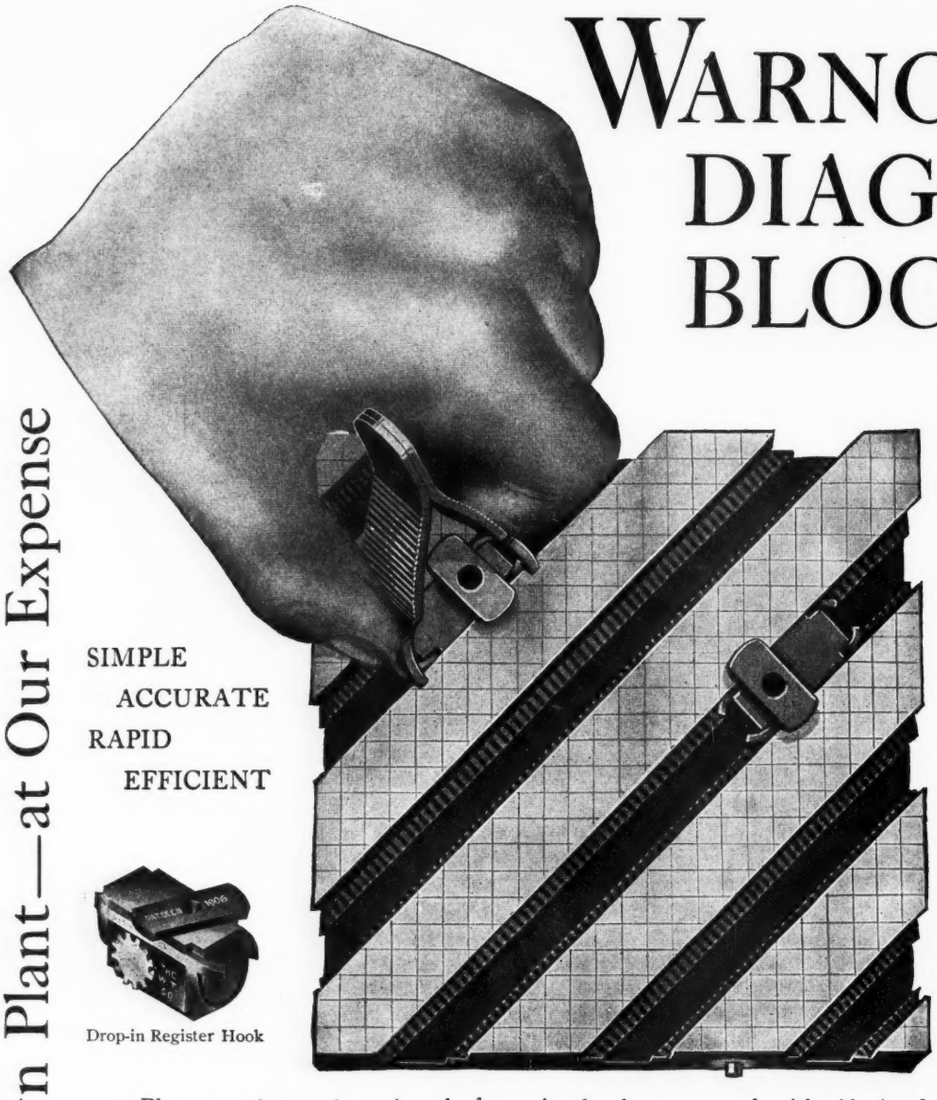
are the

Climax of Perfection

Adaptable to all classes of Plate Printing.

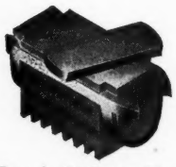
Prove it in Your Own Plant—at Our Expense

Prove it in Your Own Plant—at Our Expense



SIMPLE
ACCURATE
RAPID
EFFICIENT

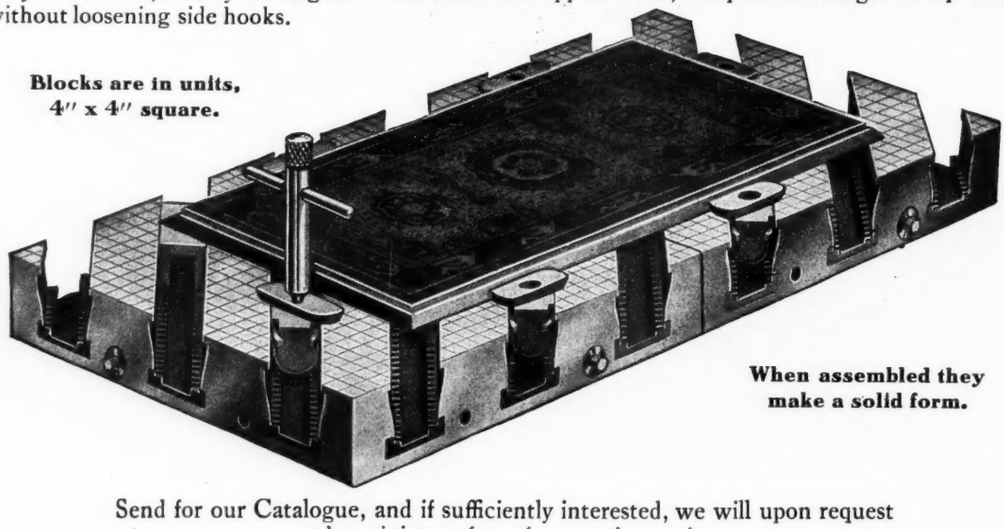
Drop-in Register Hook



Drop-in Stationary Hook

Plates are thrown in register by loosening hook at one end with aid of a *key operating through the jaw* of hook, and by moving hook forward at the opposite end, the plate is brought into position without loosening side hooks.

Blocks are in units, 4″ x 4″ square.



When assembled they make a solid form.

Send for our Catalogue, and if sufficiently interested, we will upon request send a miniature form for your inspection

THE PRINTING MACHINERY COMPANY

Third and Lock Streets, CINCINNATI, OHIO

CHICAGO OFFICE, 334 Dearborn Street

BOSTON OFFICE, 176 Federal Street

Spokane
Public Library

FOR PRINTERS

TRADE TARCOLIN MARK
REMOVES PRINTING INKS
SAVES INSURANCE TIME MONEY
NON-EXPLOSIVE
SEND FOR TARCOLIN BOOKLET
DELETE CHEMICAL CO
126 WILLIAM STREET, N.Y.

Best Detergent for cleaning and preserving rollers.

Star Engravers' Supply Co.
TRADE MARK REGISTERED
GLOSSOID BRAND
POLISHED ZINC AND COPPER PLATES
81-83 FULTON ST.,
NEW YORK CITY.
U.S.A.

Quality Metals

for printers are the kind BLATCHFORD makes — Linotype, Monotype, Stereotype, etc., etc.

E. W. Blatchford Co.
230 N. Clinton St. CHICAGO
EASTERN OFFICE—5 Beekman St., New York

WHITMORE MFG. CO.

HOLYOKE, MASS.

MANUFACTURE BEST GRADES OF

Surface Coated PAPERS AND CARD BOARD

Especially adapted for Lithographing and Three-color Work.

Good Envelopes and Where they are made

BOURKE-RICE ENVELOPE COMPANY.

MANUFACTURERS AND PRINTERS
ENVELOPES AND PAPER GOODS
42 W. JACKSON BOUL.
CHICAGO

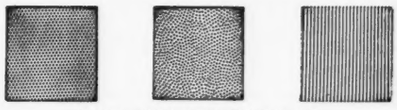
We cater to the Printing Trade in making the most up-to-date line of

Pencil and Pen Carbons

for any *Carbon Copy* work.

Also all Supplies for Printing Form Letters.

MITTAG & VOLGER, Inc.
PARK RIDGE, NEW JERSEY
MANUFACTURERS FOR THE TRADE ONLY



OUR NEW IMPROVED

Shading Films

Are Guaranteed to Remain Transparent, are Deep and Do Not Smudge.

Write for Catalogue

The American Shading Machine Co.
164-168 RANO ST., BUFFALO, N.Y., U.S.A.

CARBON BLACK

MADE BY
GODFREY L. CABOT
940-941 OLD SOUTH BUILDING
BOSTON, MASS.

ECLIPSE. DIAMOND.
ELF. B. B. B. ACME.

National Steel and Copper Plate Co.

358 DEARBORN STREET
SUITE 705 · PONTIAC BLDG ·
CHICAGO

NATIONAL STEEL & COPPER PLATE CO.

ANYTHING YOU WANT
WHEN YOU WANT IT

METALS, CHEMICALS, SUPPLIES FOR PLATE ENGRAVERS, PHOTO-ENGRAVERS, ELECTRO-TYPERS, PHOTOGRAPHERS.

STANDARD GOODS AT RIGHT PRICES

MANUFACTURERS AND DEALERS IN METALS, CHEMICALS AND SUPPLIES FOR THE GRAPHIC ARTS

FACTORIES
1133 TO 1143 W. LAKE ST., CHICAGO.
220-224 TAAFFE PLACE BROOKLYN, N.Y.

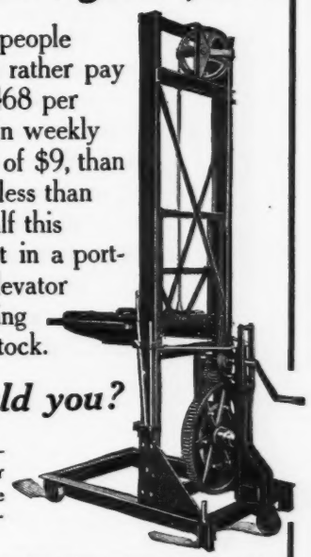
Black and Colours

For Printing Ink, Carbon Paper, etc.

Soluble in Oils, Wax, Resin, etc.

WILLIAMS BROS. & CO.
HOUNSLOW, ENGLAND

Short-sighted, eh?



Some people would rather pay out $468 per year, in weekly wages of $9, than invest less than one-half this amount in a portable elevator for piling their stock.

Would you?

Send for Catalogue

ECONOMY ENGINEERING CO.
218-228 N. Jefferson St., Chicago, Ill.
Foreign Agents: Parsons Trading Co., New York

The B. & A. Machine Works

Successors to L. MARTENSON

Repairing of Printers' & Binders' Machinery a specialty

317-319 So. Clinton St. CHICAGO



OPENS WITH THE FOOT

The Justrite Oily Waste Can

For Printers, Engineers and Machine Shops

EXAMINED and TESTED by the NATIONAL BOARD OF FIRE UNDERWRITERS, and Listed by their Consulting Engineers.

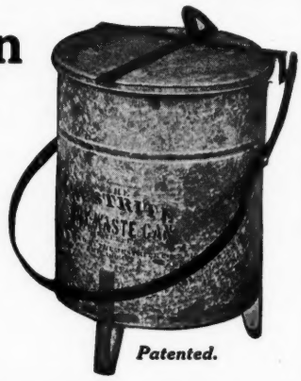
ADVANTAGES *of the* JUSTRITE

The Patented Foot Lever opening device is so convenient that it obviates all desire to *block the cover open*, thereby greatly increasing the efficiency of the JUSTRITE can over all others. This feature appeals to all users of oily waste or refuse cans.

FOR SALE by leading printers' supply houses and hardware dealers, or write us direct for circulars and prices.

THE JUSTRITE COMPANY

218 Lake Street **CHICAGO, U. S. A.**



Patented.



SULLIVAN HAND BALING PRESSES

will help you to get a better price for your waste paper.

CIRCULAR F 64.

SULLIVAN MACHINERY COMPANY
9 Jackson Blvd., Chicago

COPPER AND ZINC PLATES

MACHINE GROUND AND POLISHED

CELEBRATED SATIN FINISH BRAND

FOR PHOTO-ENGRAVING AND ETCHING

MANUFACTURED BY

THE AMERICAN STEEL & COPPER PLATE CO.

116 NASSAU STREET, NEW YORK, N. Y.

We Move *and* Repair

all kinds Printing Machinery, Stitching, Folding and Stapling Machinery

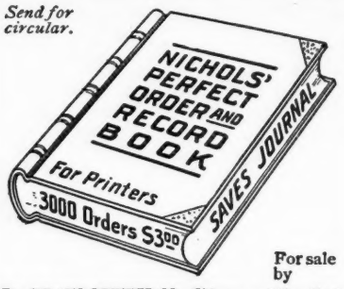
We Manufacture

The Hall Drop Roll Folder, with special features. Ask for our catalogue and prices.

A. W. HALL & CO.

327 Dearborn Street : : CHICAGO

Send for circular.



For sale by

The INLAND PRINTER CO., Chicago and New York.

PRESSMEN'S OVERLAY KNIFE

This knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of superior manufacture. The blade runs the entire length of the handle and is of uniform temper throughout. As the knife wears, cut away the covering as required.

PRICE, POSTPAID, 25 CENTS

THE INLAND PRINTER CO.

120-130 SHERMAN STREET :: CHICAGO
1729 TRIBUNE BUILDING :: NEW YORK

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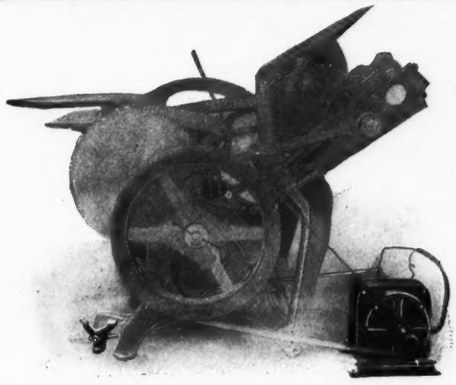
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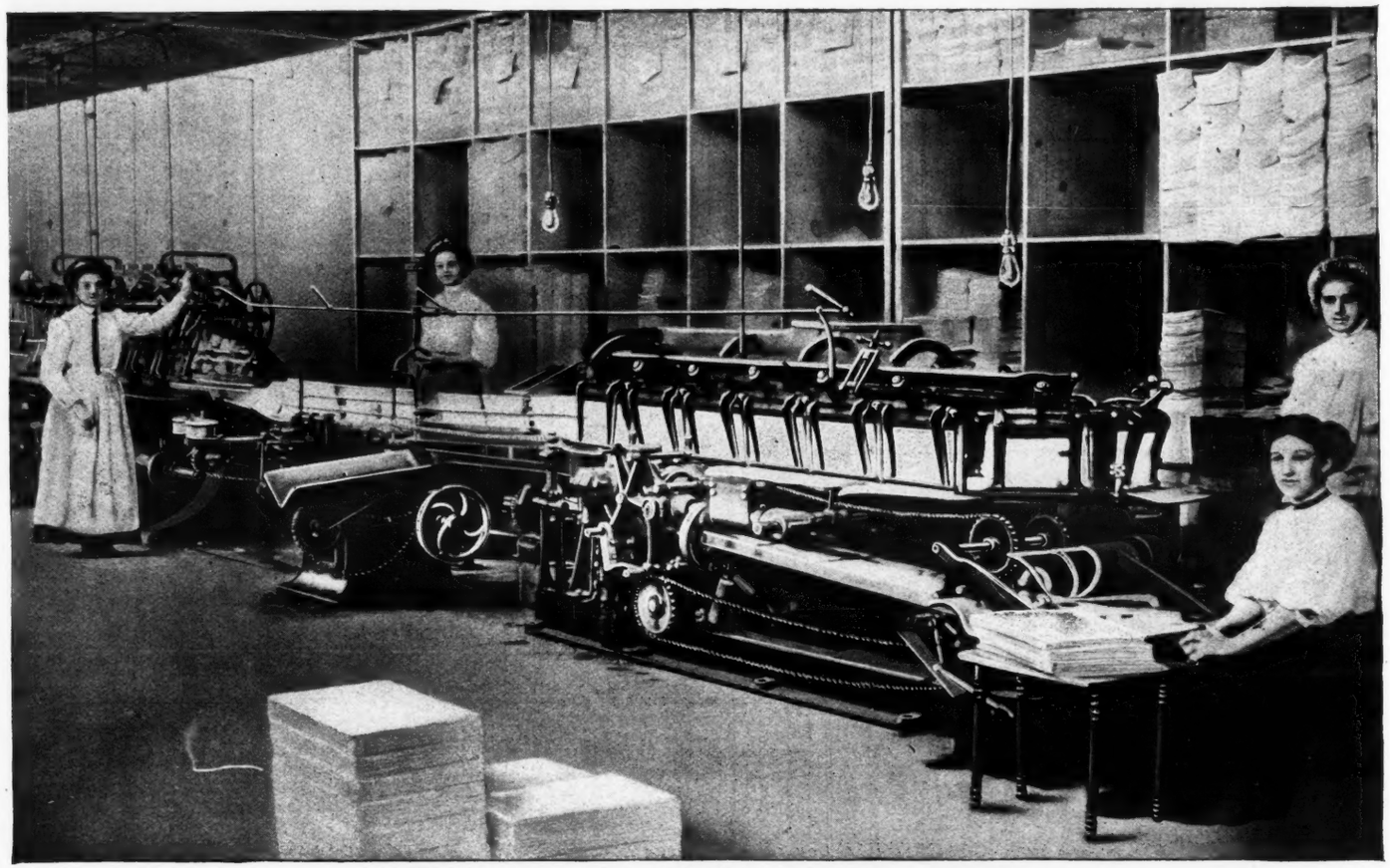
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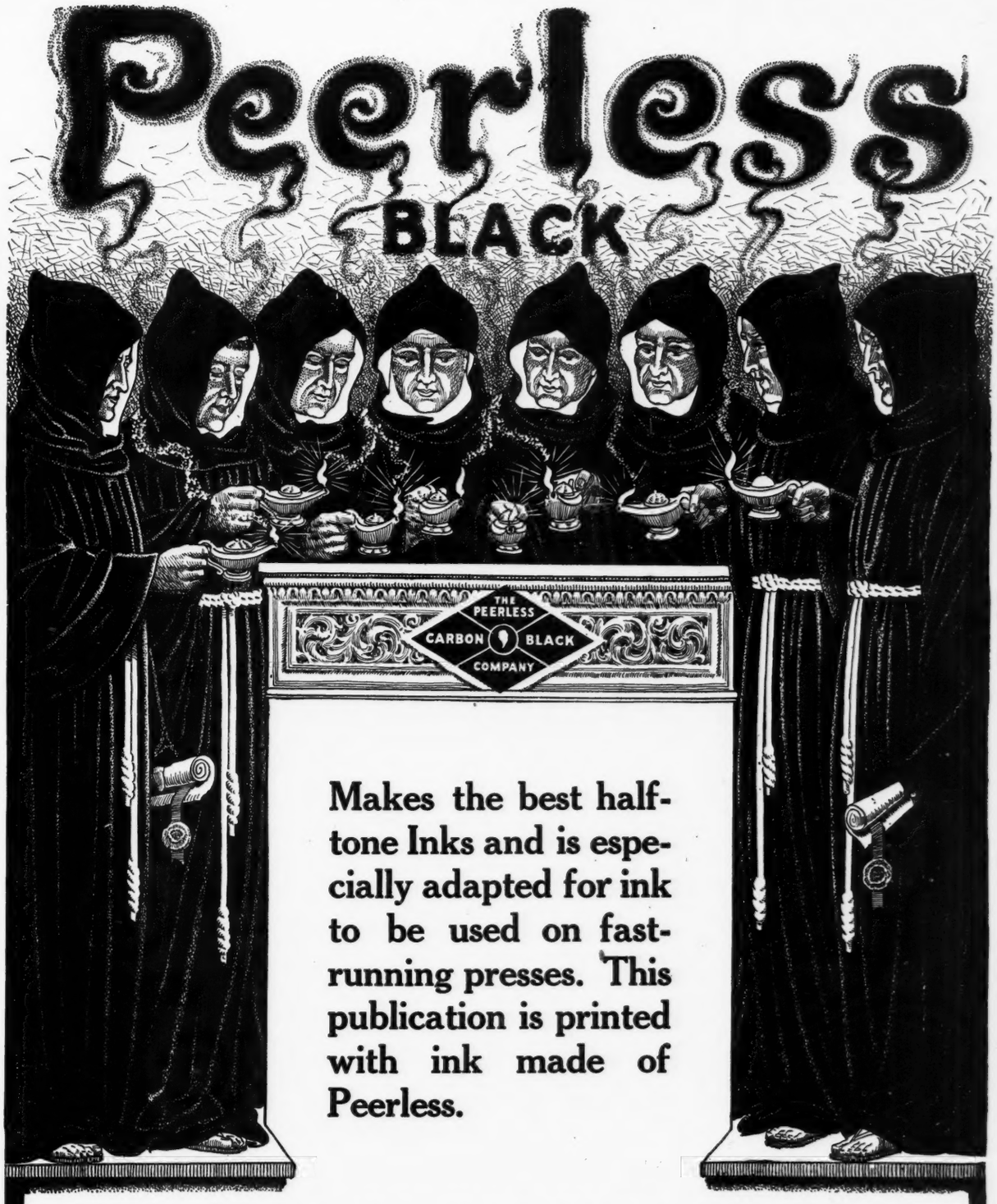
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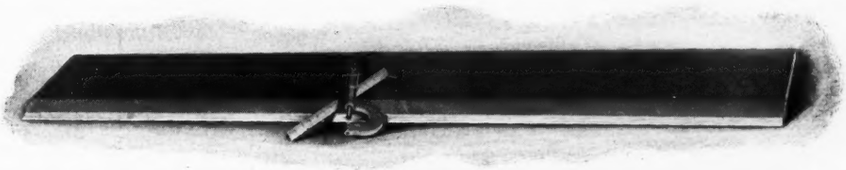
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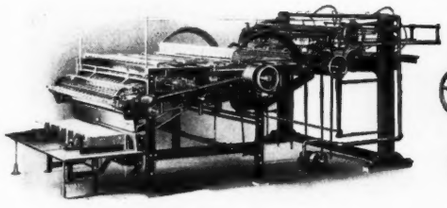
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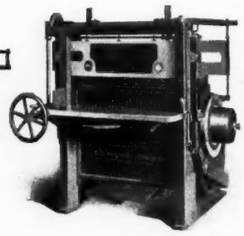
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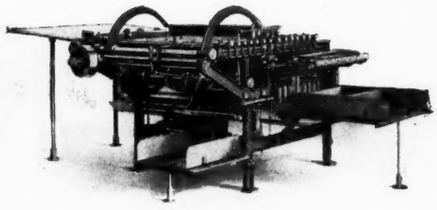
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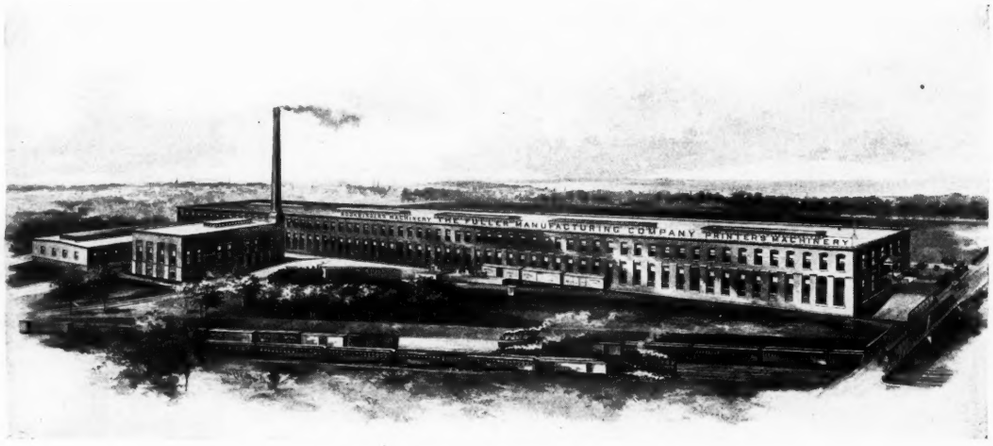
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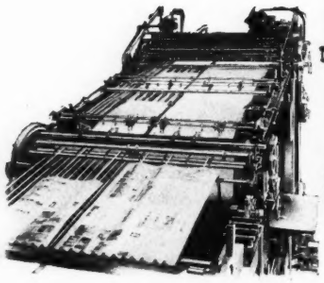
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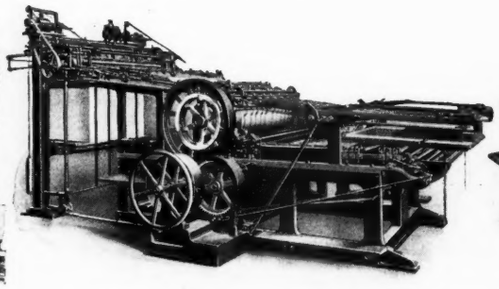
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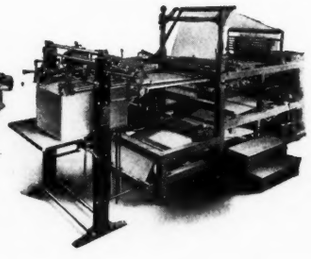
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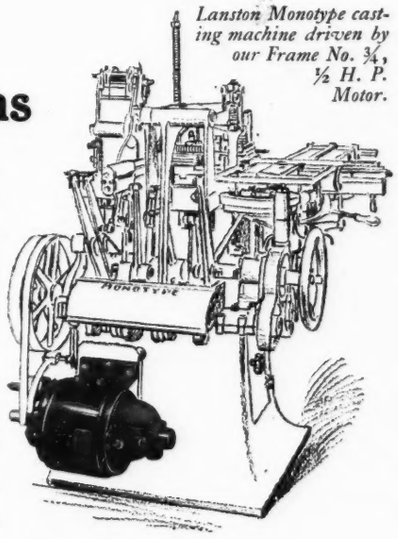
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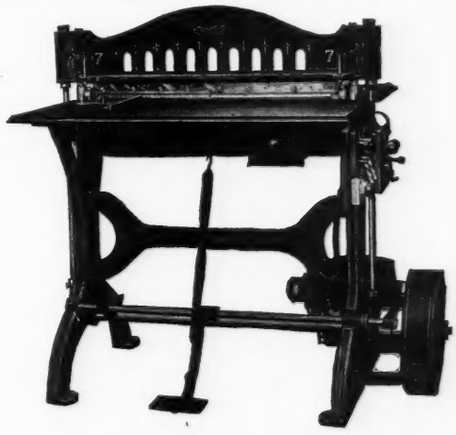
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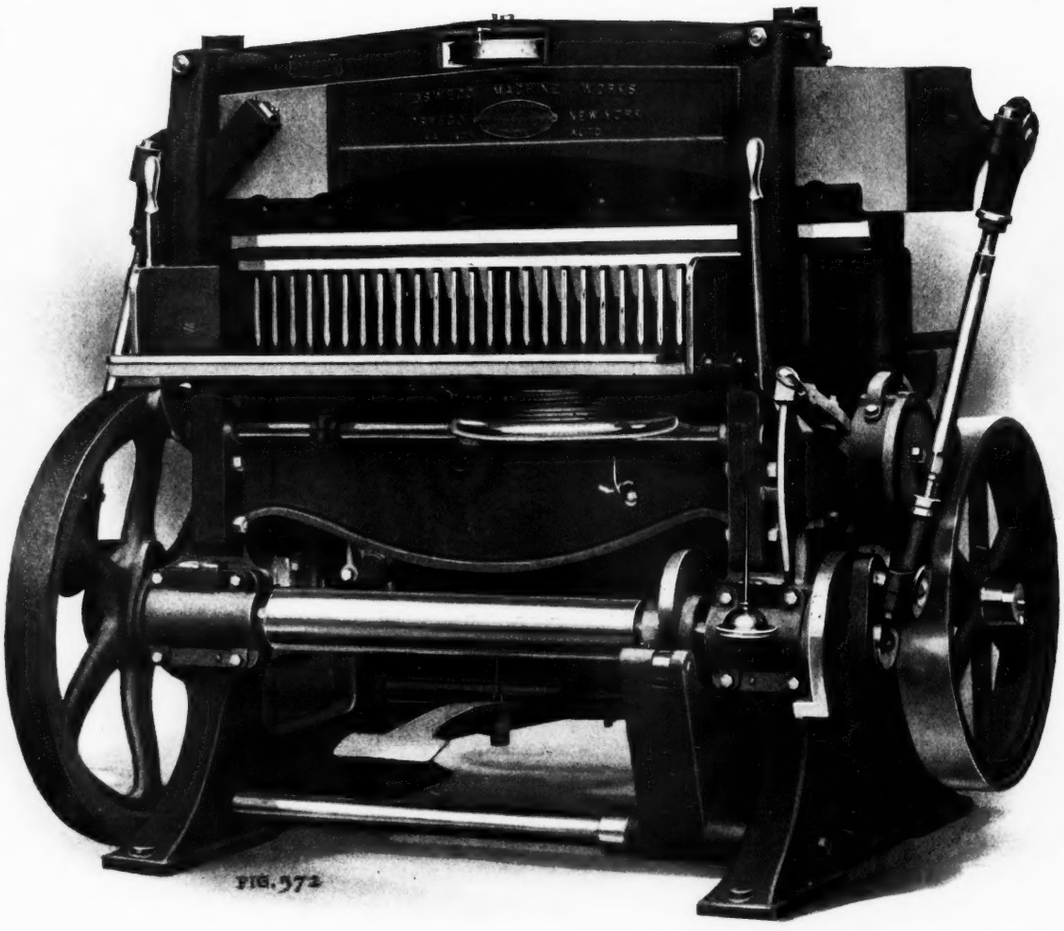
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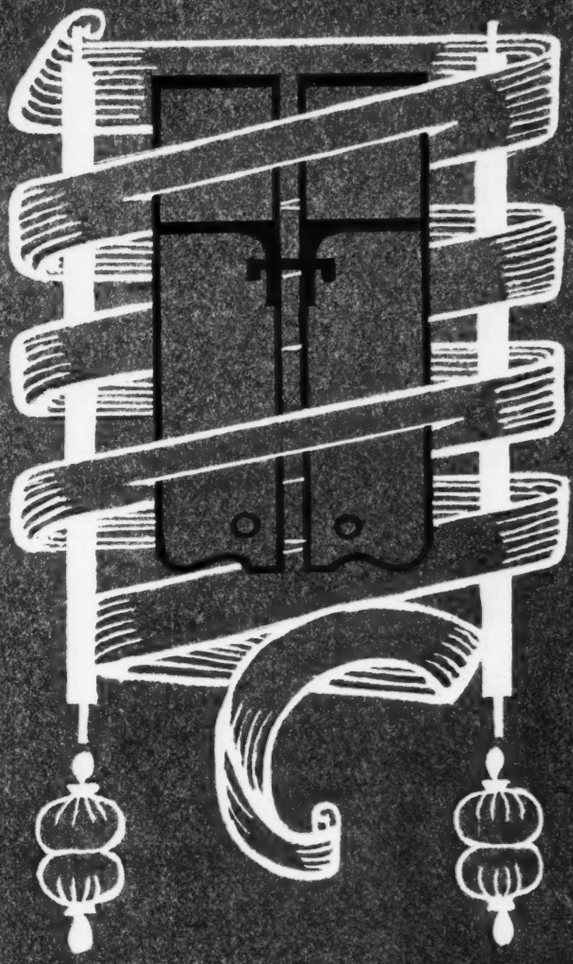
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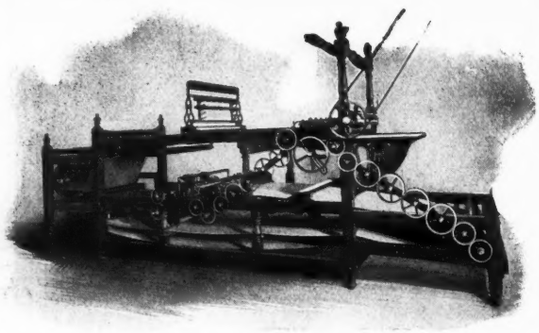
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The Babcock Optimus

The No. 43 Optimus prints a 25 x 38 sheet with half-inch margins, and an envelope just as readily. Measured by every test of the printer and press manufacturer it is the most satisfactory small press for big printing ever sold. It will do the finest work possible to print no matter what it is.

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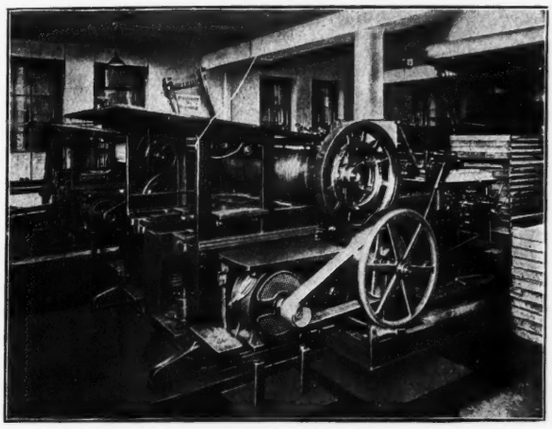
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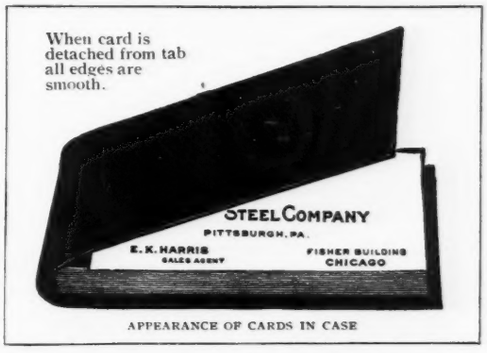
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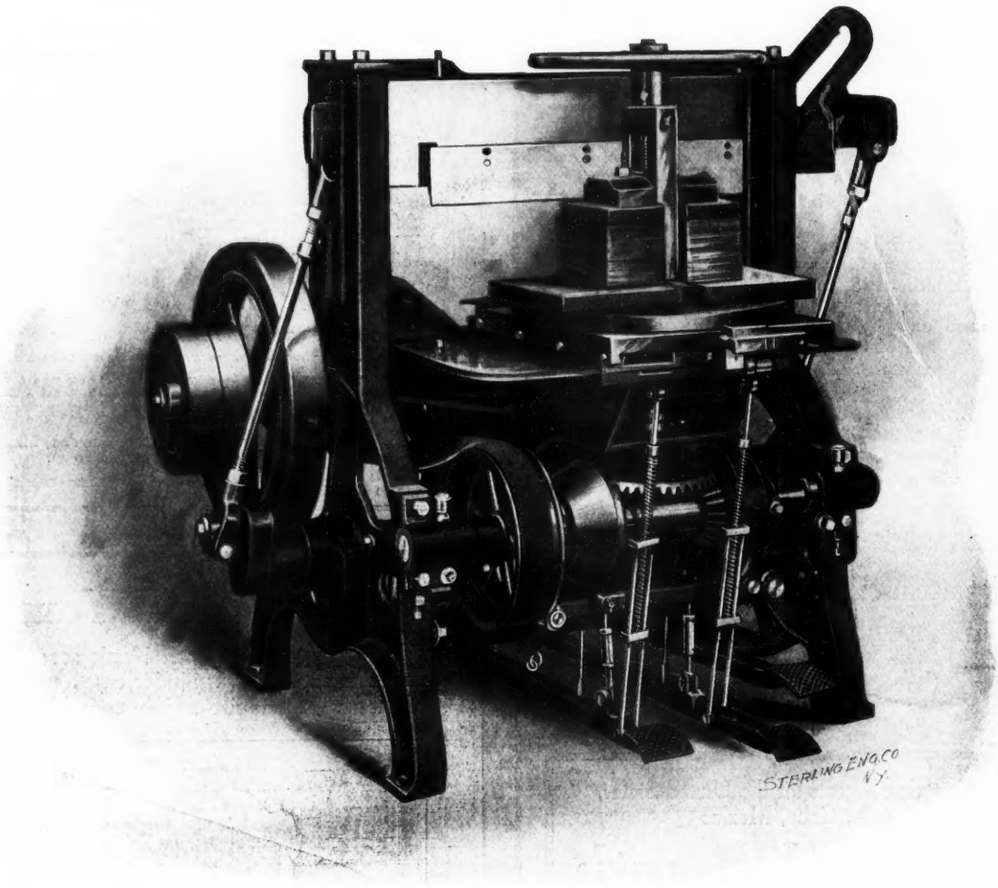
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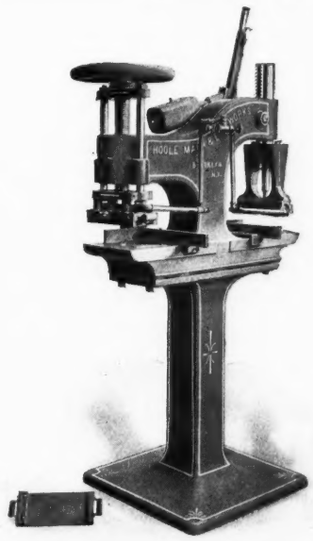
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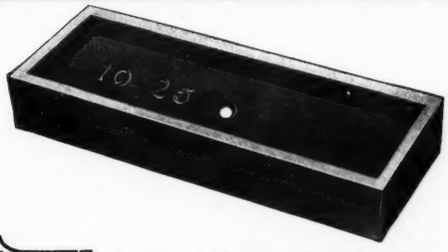
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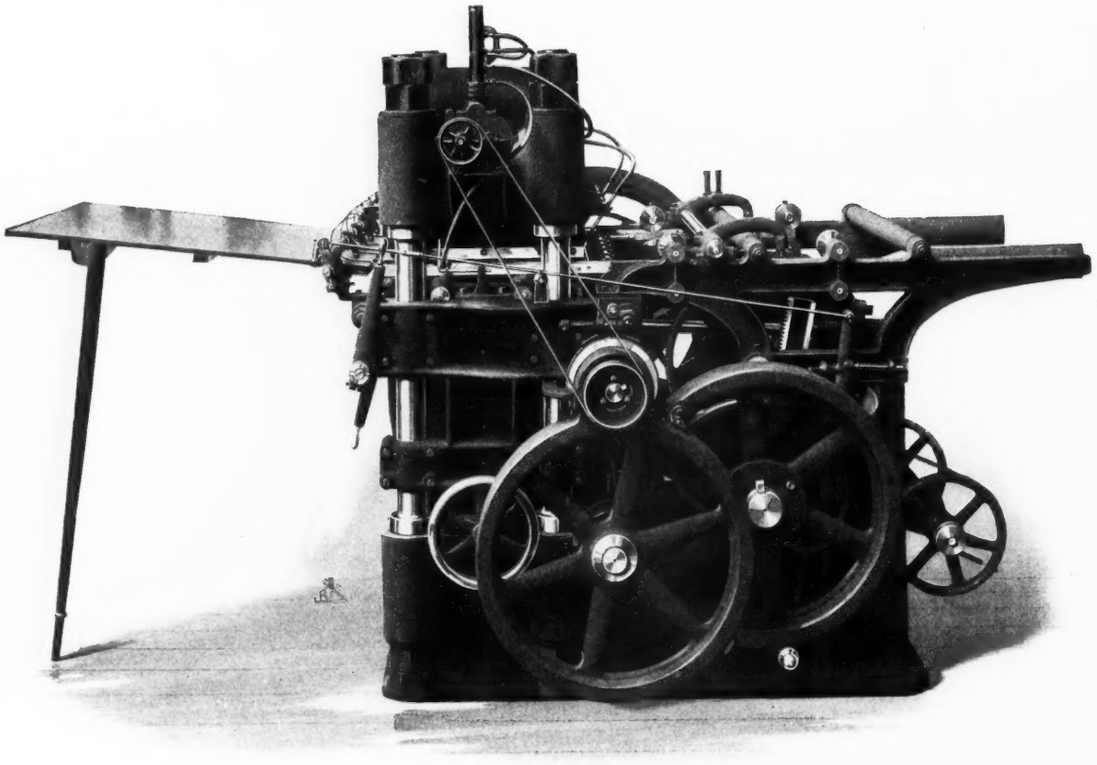
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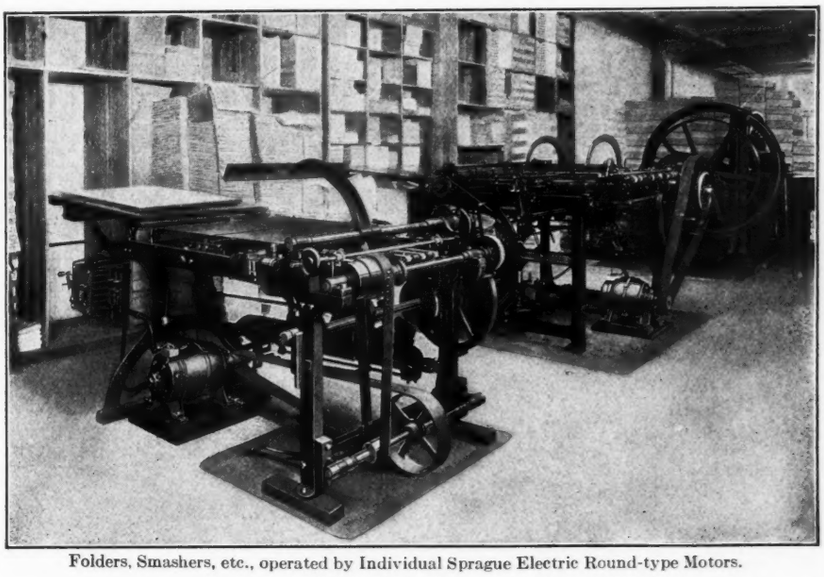
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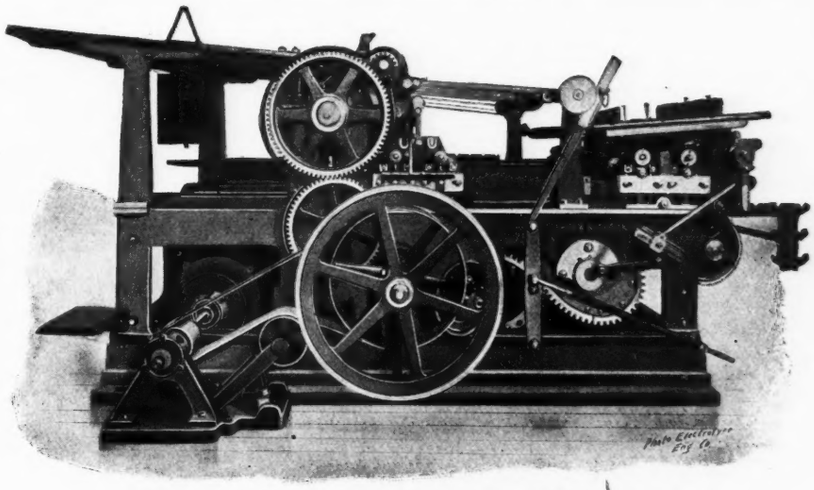


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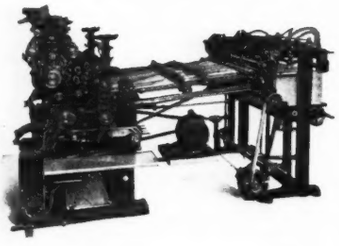
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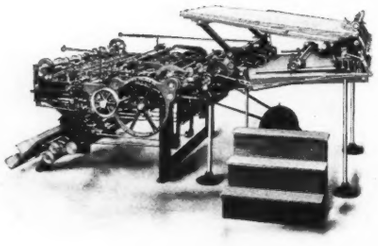
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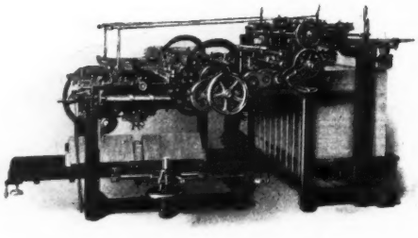
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MUST go out after his business. It will not come to him. The old order is rapidly passing. The printer with a shop in a city a thousand miles from your customer is your competitor. It is the know how and the equipment that tell in the printing business now. You can get business in any city as well as the printers in other cities can get business in your field.







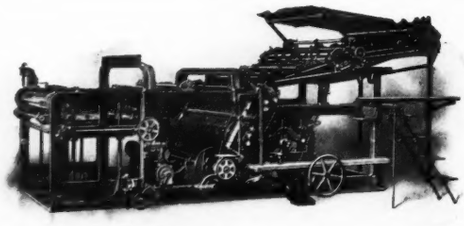
Our machinery is Labor-Saving, Cost-Reducing, Profit-Producing. It does more work and better work. It is not possible for you to modernize your plant—make it 100 per cent. efficient—without the help of our machinery, and our experts. All consultations, suggestions, plans, advice about ways and means, are free—yours for the asking.

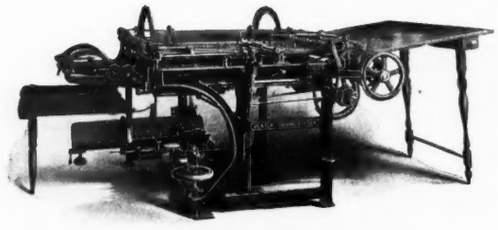
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SUBJECT:

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ALFRED C. WESSMANN, SECRETARY
FREDERICK ZWICKER, SUPERINTENDENT

Dec. 21, 1909.

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200 Fifth Ave.,
New York City.

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We hope to hear from you in this matter, and in the meantime beg to remain

Yours very truly,

J. F. TAPLEY CO.

ACW/HW

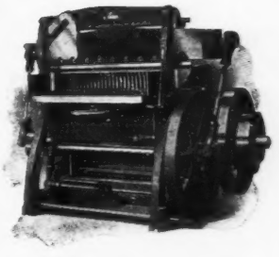
Secretary.

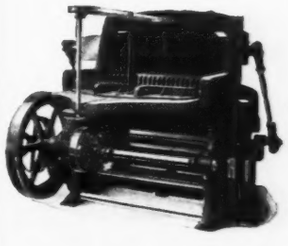
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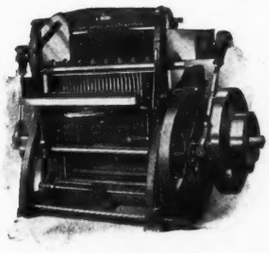
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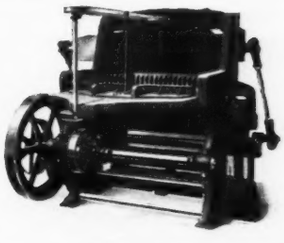
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SAN FRANCISCO

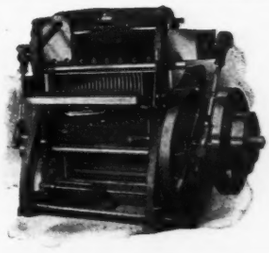
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Dodson Printers Supply Co.
Atlanta, Ga.









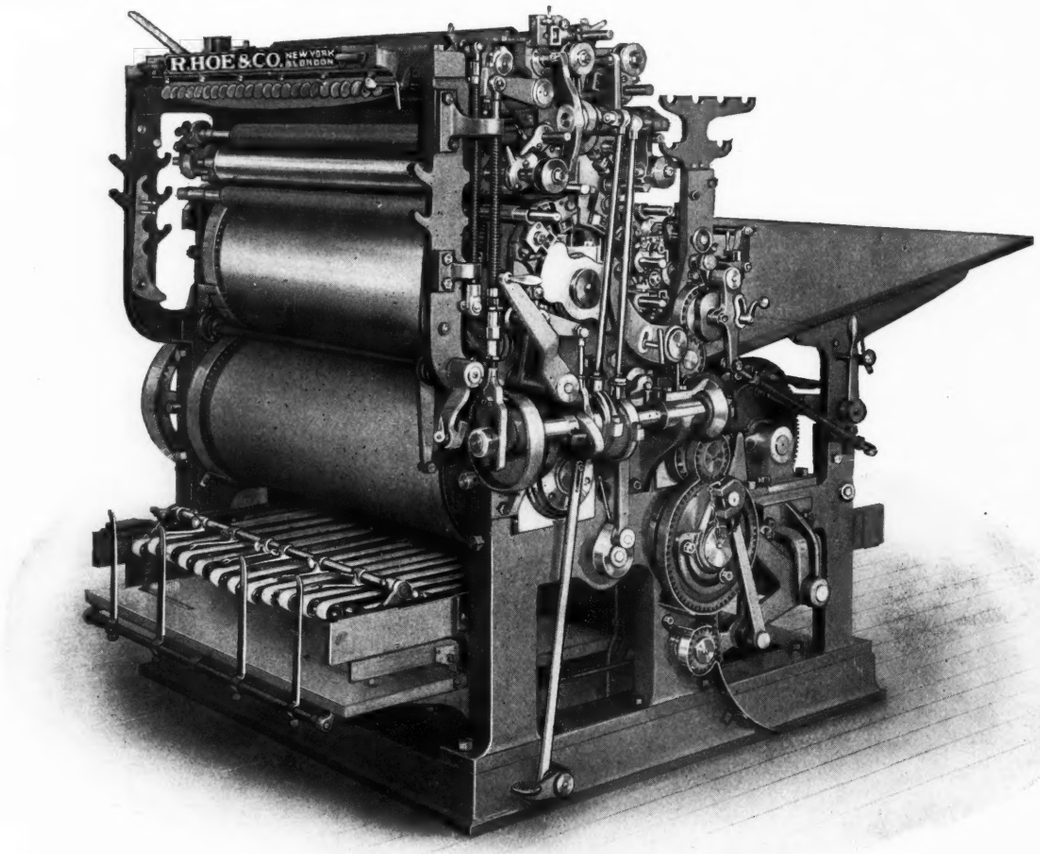


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¶ Does heavy embossing or prints from the finest line-engraved plates at the same speed, 1,500 to 2,000 impressions per hour.

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SUPREMACY

has never been more clearly demonstrated than in the case of the

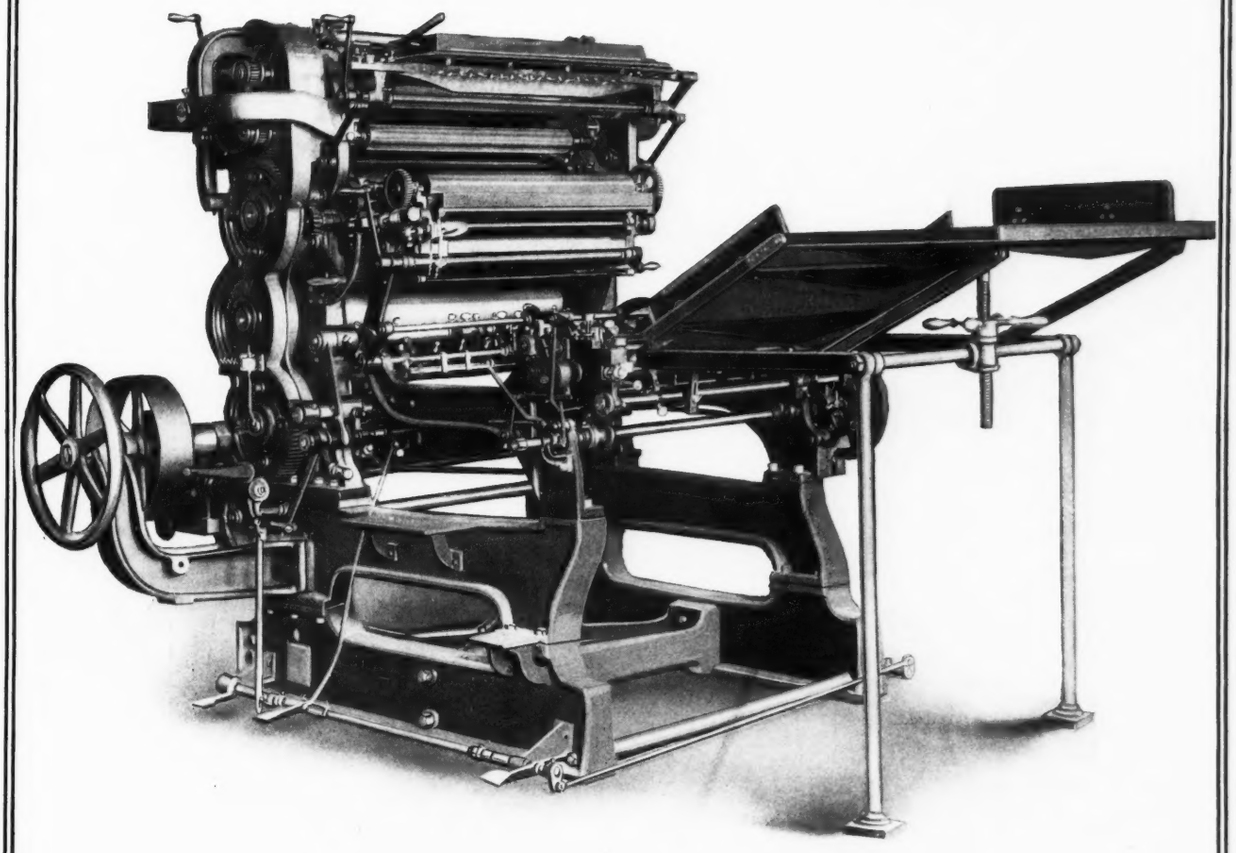
Acme Electrotypes and Nickeltypes

¶ It is the expressed opinion, not only of a majority, but of practically all the users of ***Acme Electrotypes and Nickeltypes,*** that they are superior to all others, and equal to the original half-tone.

We can Prove this to your entire satisfaction on your own work

Acme Electrotype Co., 341-351 Dearborn St., Chicago.

The Harris Offset Press, No. 30



An Important Court Ruling

The Supreme Court of the District of Columbia has upheld the validity of two of our patents for our Automatic Press and granted a ***Perpetual Injunction*** against the Potter Printing Press Co.

THE HARRIS AUTOMATIC PRESS CO.

CHICAGO OFFICE
Manhattan Building

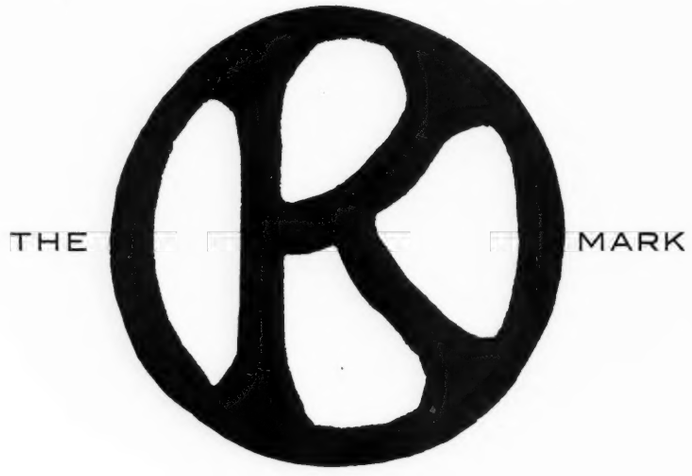
FACTORY
NILES, OHIO

NEW YORK OFFICE
1579 Fulton
Hudson Terminal Building

Kamargo Mills

Founded 1808

Write us for New Sample-Book—
It is unusual



Knowlton Brothers

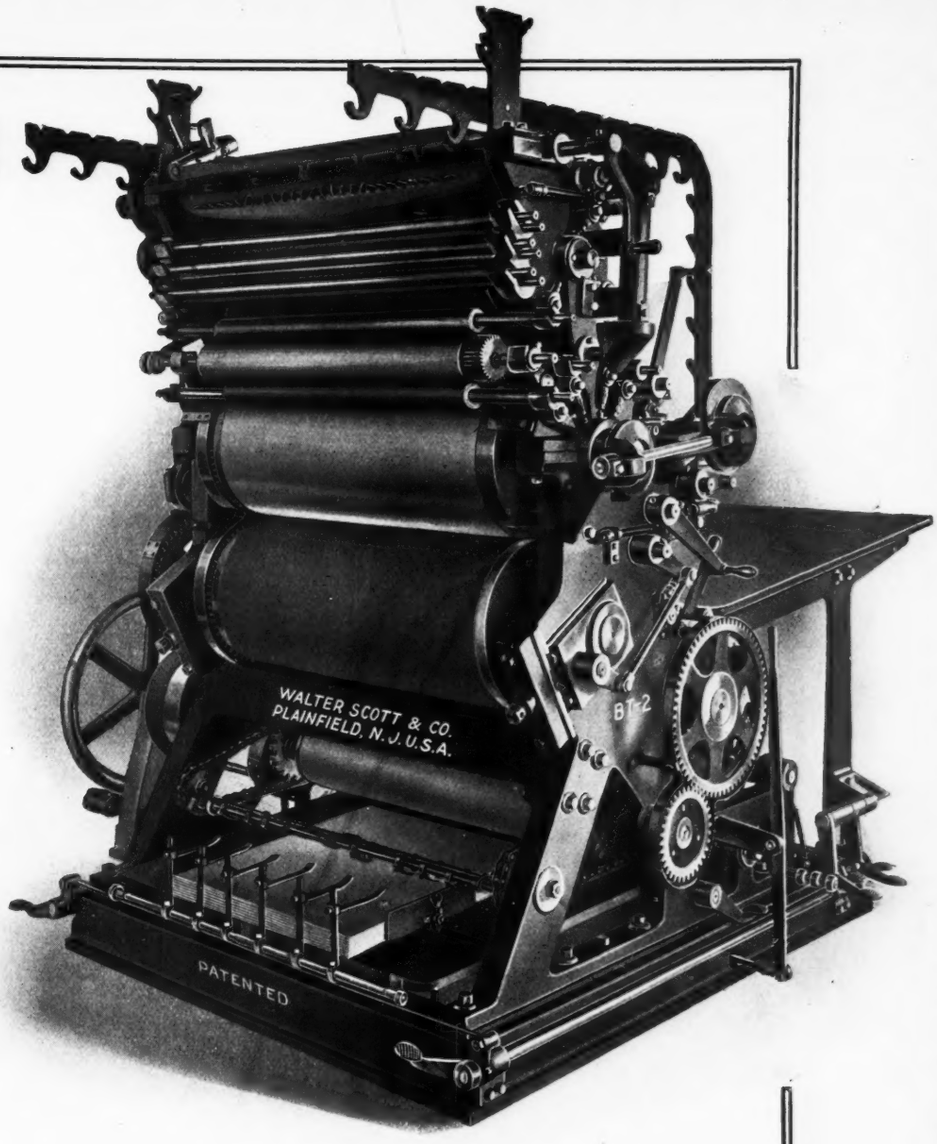
Incorporated

WATERTOWN, N. Y., U. S. A.

Black and Color Work

Are now run with perfect success on

SCOTT ROTARY OFFSET PRESSES



THE only offset press that has given absolutely unqualified satisfaction on all classes of offset printing.

ABSOLUTE REGISTER — PERFECT IMPRESSION

POSITIVE DELIVERY — AUTOMATIC TRIPS

HAND FEED — AUTOMATIC SHEET FEED — ALL SIZE ROLL FEED

MADE IN THREE SIZES — 28 x 38, 34 x 46, 38 x 52

WALTER SCOTT & CO.

DAVID J. SCOTT, General Manager

MAIN OFFICE AND FACTORY

PLAINFIELD, NEW JERSEY, U.S.A.

NEW YORK OFFICE
41 PARK ROW

CHICAGO OFFICE
MONADNOCK BLOCK

CABLE ADDRESS—"WALTSCOTT," NEW YORK.

Codes used—A-B-C (5th Ed.) and our own.

TELL US YOUR REQUIREMENTS — WE HAVE THE PRESS

Hamilton's MODERNIZED COMPOSING-ROOM EQUIPMENT

The subject of composing-room economy has come into prominence of late and it is now an item which can not safely be overlooked when considering present-day costs of printing.



Job Press Cabinet.

A modernized office is an insurgent office—a progressive office—and there are now enough such offices throughout the country to control and dictate printing-office costs and prices.

The money-making offices in any city are those with the equipment up to date. They have the advantage of the possible saving of twenty-five to fifty per cent in floor space, and ten to twenty-five per cent in composing-room labor.

Figure your pay-roll and rent account. Perhaps the saving mentioned would represent the profit you expect, and you may be wondering why it does not show in your bank account.

Send for a copy of "Composing-room Economy," which shows results accomplished in thirty-two modernized offices.

It would be a good idea for any printer to fill out the coupon which appears on this page and begin to consider the question of modernizing the composing-room.

It must be considered sooner or later. Eventually, we must all "*Get in line or get out,*" whatever field we are working in.

JOB-PRESS CABINET

A Suitable Receptacle for Tympan Paper, Gauge Pins and other Tools, Benzine Can and Wiping Rags.

We present here an improvement in our Tympan Paper Cabinets, the jobber's quick make-ready. A pressman without proper tympan stock, cut to size and kept conveniently arranged in a cabinet, must first search for a suitable draw-sheet, and after he has found that, he must search again for suitable slip-sheet material, which must be cut to size with much loss of time and waste of stock.

All this waste can be saved when he has a suitable stock of tympan paper in proper grades, cut to size. It has been estimated that one hour's time on the press can easily be saved.

Each unit is mounted on a pedestal of convenient working height, and on the top we provide a plate-glass mixing slab. An additional compartment for the benzine can and a metal-lined compartment for oily rags are provided, thus doing away with the danger of spontaneous combustion. The gauge-pin drawer is still retained.

There are three compartments for hard pressboard, cardboard and filler stock, in various grades for use as draw-sheets, and one compartment of larger size for slip-sheets.

These cabinets are made in three sizes, for 8 x 12, 10 x 15 and 14½ x 22 presses. Intermediate sizes can be accommodated in the next size larger.

One cabinet can be used to great advantage and will serve two presses when placed in the center, a little back of the pressmen. Where space is available, the best results will be obtained by having a cabinet for each press. The compartments should always contain a liberal supply of slip-sheet and draw-sheet paper, and if this is done, the product of each press will be very materially increased.

LIST PRICES AND DIMENSIONS

CABINET No. 1—Contains three compartments for slip-sheets, 14½ x 8 inches inside, and one compartment for draw-sheets, 14½ x 11 inches inside; metal lined compartment for rags, gauge-pin drawer, etc. Height, 42 inches; weight, complete, 70 pounds. Complete with plate-glass top. List price, **$15.00.**

CABINET No. 2—Contains three compartments for slip-sheets, 17½ x 10½ inches inside, and one compartment for draw sheets, 17½ x 13 inches inside; metal-lined compartment for rags, gauge-pin drawer, etc. Height, 42 inches; weight, complete, 90 pounds. Complete with plate glass top. List price, **$18.00.**

CABINET No. 3—Contains three compartments for slip-sheets, 24½ x 14½ inches inside, and one compartment for draw-sheets, 24½ x 17½ inches inside; metal-lined compartment for rags, gauge-pin drawer, etc. Height, 42 inches; weight complete, 125 pounds. Complete with plate-glass top. List price, **$22.00.**

We are interested in the question of Modernized Furniture and we would like to have your representative show us a floor plan of our composing-room as you would rearrange it, with a view to our installing such furniture as you can show us would soon be paid for in the saving accomplished.

Name .....

Street and No. .....

City.....State.....

Have you a copy of "Composing-room Economy"? .....



THE MARK OF QUALITY

You find it on every piece of Hamilton Furniture

THE HAMILTON MFG. CO.

Main Office and Factories . . TWO RIVERS, WIS.
Eastern Office and Warehouse . . RAHWAY, N. J.

ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.



Strathmore Talks

[No. 7]

¶ The other day the AMERICAN MACHINIST sent us a circular entitled "Advertising a thing well and advertising 'at it;' the difference."

¶ It reminded us instantly of the difference between a good piece of printed matter and half a one. Certainly a piece of advertising literature that does not attract attention is not convincing in appearance and is advertising "at it." Advertising "at it" costs money. Advertising well makes money. That's the difference.

¶ Seventy-five per cent of the "expense" jobs are accounted for by the fact that the papers used have nothing to commend them except that they can be printed upon. For advertising and stationery such papers cost more than the most expensive one can buy. The "STRATHMORE QUALITY" papers have the features that command attention and respect and they are convincing. In the end they are the cheapest.

Strathmore Japan	Old Stratford Parchment Covers
Alexandra Japan	Old Cloister Covers
Strathmore Deckle Edge	Rhododendron Covers
Old Stratford Book	Rhododendron Folding Bristols

and Strathmore Parchment for your Stationery.

¶ The "STRATHMORE QUALITY" Sample Books are more convincing than we could be in a dozen ads.

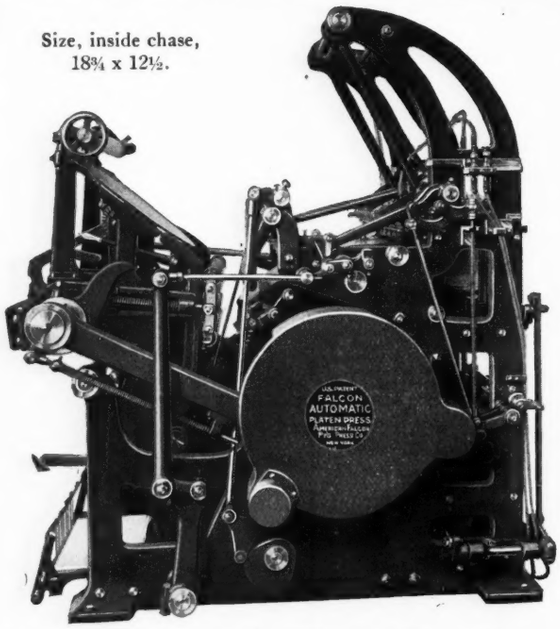
MITTINEAGUE PAPER COMPANY

The "STRATHMORE QUALITY" Mills

MITTINEAGUE, MASS., U.S.A.

THE PAYROLL PAYS FOR THE **Falcon Automatic Platen Press**

Size, inside chase, 18¾ x 12½.



Will automatically feed, print and deliver any weight of stock from onion-skin to cardboard.

Saves wages, power, floor space and spoilage.
Feeds from the top of the pile.
Speed up to 3,500 per hour.
Prints from flat forms.
No expert required.
Absolute register.

The Falcon Automatic Platen Press will do the work of from three to four ordinary hand-fed platen presses, do it better and pay for itself in a short time out of the saving in feeders' wages alone. It is sold with our guarantee to do exactly what we claim for it.

Write for further particulars and testimonials.

Auto Falcon & Waite Die Press Co., Ltd. RAND-McNALLY BUILDING, 160 ADAMS ST. CHICAGO, ILLINOIS

SUCCESSORS TO AMERICAN FALCON PRINTING PRESS CO.

Eastern Selling Agent
S. P. PALMER - - - - - - 346 Broadway, NEW YORK

FACTORY AT DOVER, N. H.

Pacific Coast Agents
GEO. RICE & SONS, 350 Los Angeles St., LOS ANGELES, CAL.

Christensen Automatic Wire Stitcher Feeder

(Patented)

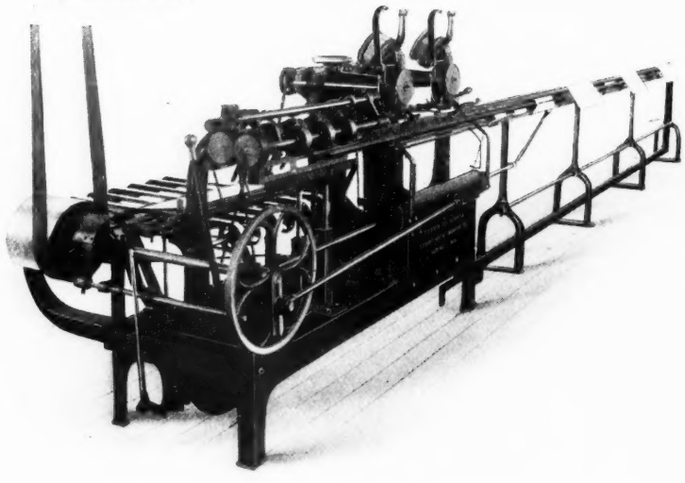
Twenty machines in operation.

Made for any range of work you want.

Heads up the cover and inserts before stitching.

Saves one-half the labor over old hand method.

Installed and guaranteed to save you money.



The Christensen Machine Company

Racine, Wisconsin

You Can Pay More But You Can't Buy More



№ 12345
MODEL 31, SIX WHEELS, $6.00

THE AMERICAN Model 30 NUMBERING MACHINE Is the Best Ever Produced

Special machines of all kinds made to order



Parts Released for Cleaning and Oiling

Why?

Because of its Steel Case.
Because of its Low Plunger.
Because of its Tool-Steel Drop Ciphers.
Because of its Tool-Steel Ratchets and Pawls.
Because it can be taken apart to clean without removing a screw or staple.
Because Printers who have them will tell you so.

AMERICAN NUMBERING MACHINE CO.
291-295 ESSEX ST., BROOKLYN, N. Y. 160 WASHINGTON ST., CHICAGO, ILL.

All Dealers Sell Them

Five Wheels, price, $5.00

Selling Agents and Expert Machinists

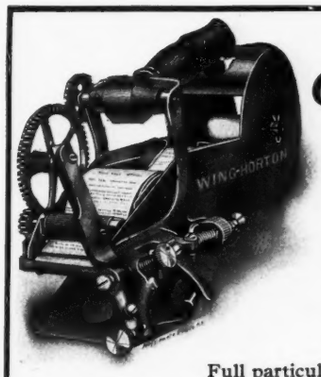
I sell Peerless Gluing Machines; various well-known Wire Stitchers, and duplicate parts for Elliott Thread, Thompson, Boston, Brehmer, National and other Wire Stitchers

Attractive Bargains

in secondhand Wire Stitchers. Let me send you list and prices. These prices mean a large saving to you.

CHAS. A. MÜLLER, Machinist
66 Centre Street - - NEW YORK

I repair Case Making, Casing-in, Book Sewing, Gluing and Stitching Machines of all makes.



"They Are Going Some"

Eight hundred and sixty-nine ***Wing-Horton Mailers*** were sold in 1909. They were all sold subject to approval, and not a Mailer was returned. If you are not using a ***Wing-Horton Mailer,*** perhaps your Mailing Department is not working to its best possible economy.

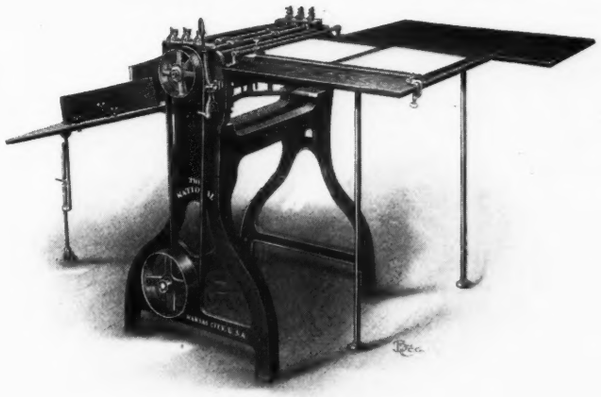
Full particulars supplied on request.

CHAUNCEY WING, Manufacturer . . Greenfield, Mass.

FOR EVERY BINDERY—FOR EVERY PRINT-SHOP

ON FUTURE ORDERS FOR PERFORATING MACHINES

CRIMPING
SCORING
SLITTING
ATTACHMENT CAN BE FURNISHED



CRIMPING
Nothing Better.

SCORING
Single or Hinge Cover, Any Width.

SLITTING
Any Stock from Onionskin to Heavy Cardboard.

THE INDEPENDENT NATIONAL ROTARY CRIMPER-SCORER-SLITTER

TAKING STOCK UP TO TWENTY-FOUR INCHES WIDE

Price, only $110.00 F. O. B. Factory

MADE BY THE

NATIONAL PERFORATING MACHINE CO.

2204 Campbell St., KANSAS CITY, MO., U. S. A.

FOR SALE BY ALL DEALERS

MAKES PRINTING
A
PLEASURE

Waltones

NONE BETTER

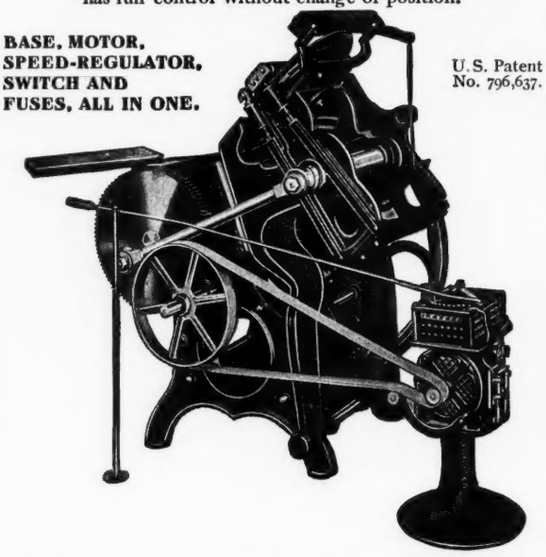
THE INLAND-WALTON ENGRAVING CO.
120-130 SHERMAN STREET
CHICAGO

The BARR Combination Motor Equipment

Simple in construction and easy to install. Any gradation of speed from zero to highest may be obtained. Operator has full control without change of position.

BASE, MOTOR, SPEED-REGULATOR, SWITCH AND FUSES, ALL IN ONE.

U.S. Patent No. 796,637.

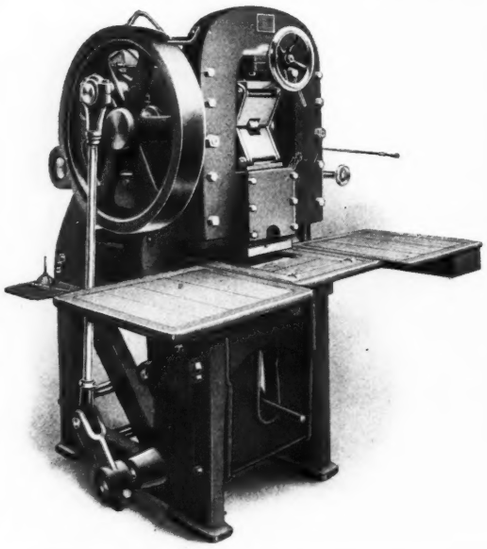


Made in ¼, ½, 1 H. P., 110, 220, 500 Volts, D. C.; and ¼, ⅓, ½ H. P., 25 or 60 Cycle, 110, 220 Volts, A. C.

ROBINSON-SIDLEY COMPANY
254 MADISON STREET, CHICAGO

The Carver Automatic Die Presses

Are the Most ECONOMICAL



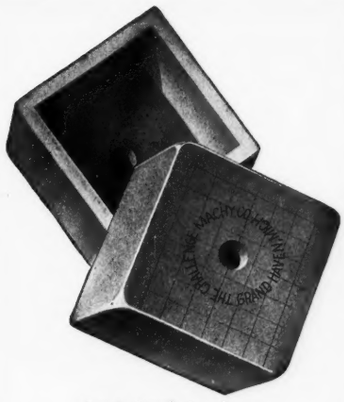
Easiest and quickest made ready.
Cost of repairs is the minimum.
Output not excelled for quantity or quality.
No other press is as strong and durable.
Our press guarantee is a hair-line register.
Most economical in use of wiping paper and ink.
Investigate our claims.
Can not be excelled for operating steel plates.
Adaptable for a greater variety of work than any other press.
Longest to stand the test of the trade.

We make the following sizes:
4½ x 9, 3½ x 8, 2½ x 8, 2½ x 4 Inches.

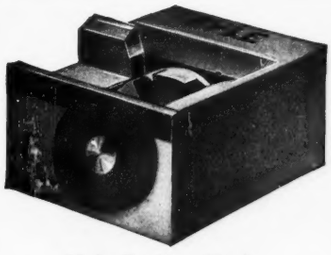
C. R. Carver Company
N. E. Cor. 15th Street and Lehigh Avenue
PHILADELPHIA, PA.

CANADIAN AGENTS:
MILLER & RICHARDS, Toronto and Winnipeg.

AUSTRALIAN AND MEXICAN AGENTS:
PARSONS TRADING CO., Sydney, Mexico City and New York.



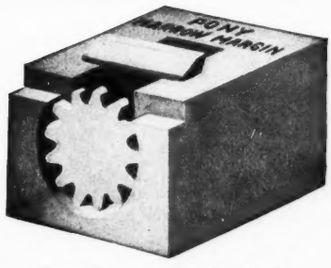
8 x 8 Steel Sections.



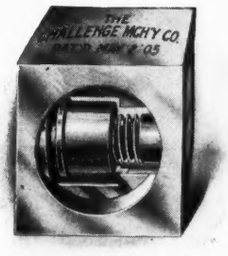
Kyle Register Hook.



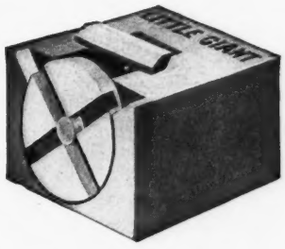
Eureka Register Hook.



Pony Narrow-margin Hook.



Bottom of Hook, showing Cleaning Hole.



Little Giant Register Hook



Swivel Register Hook.

Business Sagacity

KNOWING you as a successful employing printer, we feel safe in saying, you would never attempt to turn out a big three-color job or a mammoth illustrated catalog unless you knew to an absolute certainty that your pressmen and equipment were equal to the requirements.

It follows, therefore, that in your aggressive endeavor to add to the efficiency of your equipment, you should and will exercise the same degree of business sagacity as you have exhibited in the building up of your business to its present high standard of success; that you will carefully investigate, even to the most minute details, the different propositions put up to you.

A thorough investigation is all we ask — a comparison with others, if you please.

The "EXPANSION (Point) SYSTEM OF PRINTERS' BLOCKS," for mounting and registering printing-plates, was originated by us a quarter of a century ago. Year after year it has kept pace with the times, anticipating and meeting the requirements of the plate-printer, until at the present time "Expansion System" stands for as near perfection as long experience, mechanical brains and precision machinery can make.

No detail, however small, has been slighted. The accurate (point system) 8 by 8 em steel units are quickly arranged to accommodate any style or size of plates. The hooks are dropped into position and the margins regulated without a moment's delay. Every piece accurately graduated to the pica — no guesswork, no chance for mistake. With the aid of the improved **patented** registering devices, plates can be instantly placed in absolute register.

Do you wish to learn more about this system that means **Economy of Production, Better Work** and **Greater Profits?** Just drop us a postal.

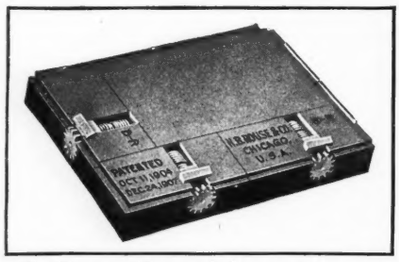
The Challenge Machinery Co.

Grand Haven, Mich., U. S. A.

Salesroom and Warehouse: 194-196 Fifth Ave., Chicago.

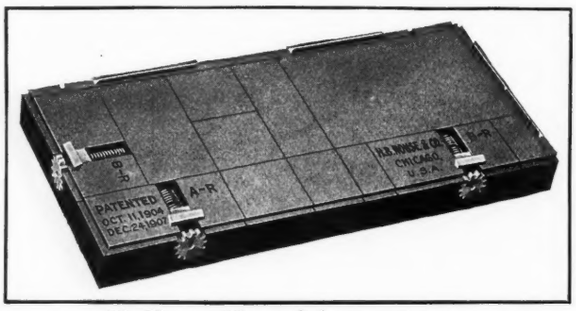
DO YOU Print from Book-Plates? Want to Save Money? YES?

Here's How:

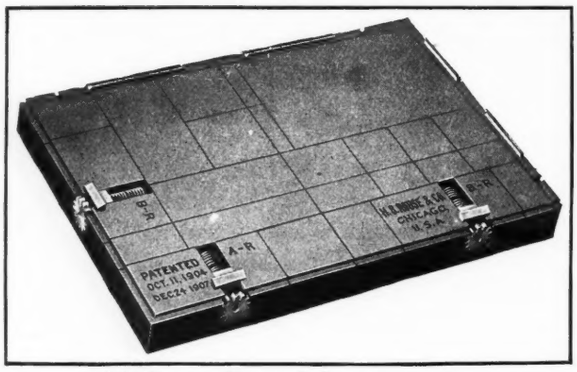


25 x 33 ems. 15 seconds from case to page.

Mount your plates on the **Rouse Universal Book-Block.** The simplest, quickest and best scheme for mounting one-color plates you ever saw. Heard such talk before? Have your doubts? Then take a look at the illustrations — note the time required to make up the different pages — from case to page. Can you match it? There's no doubt that this is the best method. Here's



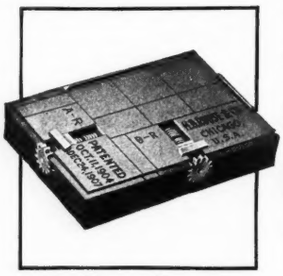
25 x 55 ems. 35 seconds from case to page.



35 x 51 ems. 50 seconds from case to page.



17 x 25 ems. 17 seconds from case to page.



19 x 27 ems. 26 seconds from case to page.

A Dozen Reasons:

1. **BECAUSE**—Your forms can be made up and the plates clamped in position quicker than any other way.
2. **BECAUSE**—You can clamp or release plates at least three times as fast as on a grooved bed.
3. **BECAUSE**—You secure a much wider range of sizes than with any other adjustable block.
4. **BECAUSE**—The hooks and catches can be placed just where you want them, each being in separate units.
5. **BECAUSE**—Your press can be running on other work while the form is being made up.
6. **BECAUSE**—The time saved in mounting plates and making ready will soon pay for the equipment.
7. **BECAUSE**—There are no grooves to cut or injure the underlay—your make-ready therefore lasts indefinitely and in many cases can be saved for future use.
8. **BECAUSE**—You can't get all the profit out of your one-color plate printing in any other way.
9. **BECAUSE**—Unless you use them, you can't compete successfully with those who do.
10. **BECAUSE**—The outfit is all but indestructible—a permanent asset instead of an expense.
11. **BECAUSE**—Each set or font is complete in itself—no occasion for "sorting up."
12. **BECAUSE**—The original investment, as well as the operating expense, is much less than with any other system.

Universal—will mount any book-plate made.

With a single set or font, costing only $55, you can make up eight pages into about *160 different sizes*, ranging from 17 x 25 up to and including 35 x 51 ems pica, and a less number of larger pages into an endless variety of shapes and sizes, all with a variation of two picas in either width or length, or both width and length.

THE HOOKS are extremely rapid, strongly made and simple in construction. The body is cast iron, the working parts steel. The jaw has a movement of five picas.

THE CATCHES are made of brass and can not possibly work up on the press. Narrow margins? Yes; three-eighths of an inch between plates.

BASES OF IRON. Point system — of course.

Price PER SET, including Steel Ratchet and Dust-proof Case that fits a printer's stand ... only **$55**

Don't waste any more time with out-of-date methods. Order at least one set to-day—*now*.

SOLD BY DEALERS EVERYWHERE.

MADE ONLY BY

H. B. ROUSE & CO., 2214-2216 Ward St., CHICAGO

ORIGINATORS OF POINT SYSTEM BASES

The Chandler & Price Press



Over 36,000 sold and delivered—not one returned defective

FOR SALE BY DEALERS

THE CHANDLER & PRICE COMPANY

MANUFACTURERS

CLEVELAND :: OHIO :: U. S. A.

In every commercial Art Department in which they are used

STRATHMORE

Drawing Papers and Boards

demonstrate their superiority over others, first in the saving of the artist's time.

Besides the time lost in working on an inferior stock, the finished result has never the free directness as when produced on a perfect working surface like Strathmore.

Whether the medium be pen and ink, wash or color, there is an item in Strathmore, with a surface exactly suited to the work in hand.

Hold a sheet of Strathmore to the light and note its blue-white transparency compared to the opaque yellow or pink-white of other papers, and you'll realize why it's the choice of the engraver as well as the artist.

Your dealer will give you the sample book, or we will send it.

MITTINEAGUE PAPER COMPANY
"Strathmore Quality" Mills
Mittineague, Mass., U. S. A.

PUNCHES

FOR

LOOSE LEAF LEDGER AND FILE AND INDEX CARDS

It is not only necessary to have the punches made of the finest quality of metal and by highly skilled workmen, but they must fit squarely and hold firmly in the machine to cut accurately.

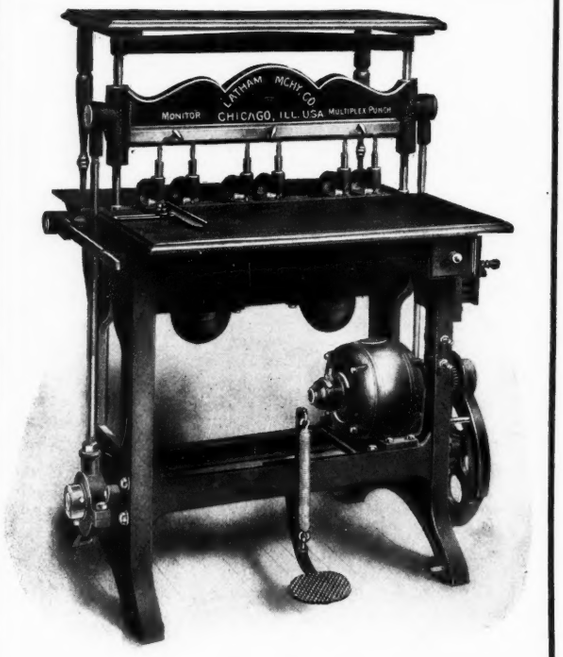
One movement of the one lever sets or releases all punches; no tools required. The punches are driven perpendicularly, preserving perfect register and preventing unnecessary wear on the die.

More stock punched at one operation than on any other machine made.

MONITOR MULTIPLEX—POWER
MONITOR DUPLEX—FOOT AND POWER

They stand for speed, accuracy and durability.

WE ALSO MANUFACTURE Single Punching Machines, Bench Punches, Wire-Stitchers, Perforators, Embossers, Standing Presses, Paging and Numbering Machines, etc.



Monitor Power Multiplex Punch

LATHAM MACHINERY CO.

CHICAGO, 306-312 Canal Street
NEW YORK - - - 8 Reade Street
BOSTON - 220 Devonshire Street

How New Faces Increase Printing

As business competition becomes keener, details formerly overlooked grow in importance.

Every subtlety of suggestion is now taken advantage of by the seller.

The printer who is thinking along lines parallel to the most up-to-date methods is benefiting by progressive merchandizing.

As business men appreciate more the value of paying attention to details in presenting a sales argument to the public, the more does printing increase.

The great strides which have been made in the study of the human mind have scientized business methods. A merchant of two decades ago would have seen no value to him in an explanation of the law of relativity—of association of ideas.

Today he listens attentively.

He knows that every good salesman uses the principle underlying the law of association of ideas.

He knows that a salesman selling a great safe to a board of directors talks powerfully—forcefully—sonorously.

He knows that the same salesman selling a jewel safe to a dainty woman for her boudoir drops his voice to harmonize with a more delicate, persuasive argument.

The knowledge that the merchant has gained of the law responsible for these intuitive differences in the human salesman's argument, is benefiting the printer.

Because, just as fine verbal salesmanship harmonizes with the selling points of different goods, or with the personality of the customer, fine printed salesmanship harmonizes through the structural appearance of the type face and the type arrangement.

A great safe house increases the value of its printed matter when it describes its ponderous masses of metal for solid business men in Cheltenham Bold, but changes to Cheltenham Oldstyle to explain to dainty women the value of boudoir jewel safes.

This example of variation in printed salesmanship of safes is only an example to point a moral. Thousands of merchants are ready for the printed matter that harmonizes with their merchandise, and the printer can show them what type to use to produce that harmony.

The printer who is ready with ideas can suggest to a merchant how a particular type face can better sell a particular kind of goods. As the merchant gets better results from better harmony of printing he orders more printing because it pays him.

Suitable type faces enable the printer to get harmony in the printed page which matches the harmony of tone in the salesman's argument. The more harmony in the printed word the better for the merchant, and the more results the merchant gets from printing *the more printing he buys.*

The new type faces are needed for scientific merchandizing; the printer who uses them has what the merchant needs, and this Company is doing its part.

The constant issue of new type faces by the American Type Founders Company is giving the printers of this country the means with which to increase the country's printing bills.

American Type Founders Company

Text set in 12 Point Century Oldstyle and Italic; heading and signature in Century Oldstyle Bold

MAKES PRINTING
A
PLEASURE

Waltones

NONE BETTER

THE INLAND-WALTON ENGRAVING CO.
120-130 SHERMAN STREET
CHICAGO



Alert, Masterful, Independent

Sherlock Holmes never got to the bottom of his puzzles with more unerring accuracy than does

The American Printer

attack and solve the present problems of the printing business. This unique journal is edited by men of wide experience, thoroughly conversant with every art that the printer employs. It's a magazine of practical information and stimulating suggestion. New processes are exemplified by handsome inserts, many of them magnificent specimens of color work. The best printed things of the month are reproduced with helpful comment in every issue.

And it tells the reasons why one job is eternally good and another hopelessly bad. It educates its readers along correct lines of thought and work. At the case, beside the press, in the business office, on the advertising man's desk, The American Printer is recognized as the voice of authority.

One glance at the names in The American Printer's advertising columns is enough to show the initiated the prestige it enjoys as a medium for publicity. If you are selling something the printing office needs, get into good company. Our contracts will gratify you.

If you are interested in good printing, analyzed and studied with the fidelity of Conan Doyle's hero—subscribe for The American Printer.

It will cost you $2.00 a year—a dollar for six months—twenty cents for a sample copy. Do it now.

Oswald Publishing Co.
25 City Hall Place
New York



Canada's Phenomenal Growth

Some idea of the phenomenal growth of population and trade in Canada may be gathered from the following records of population in seven representative towns and cities in Western Canada:

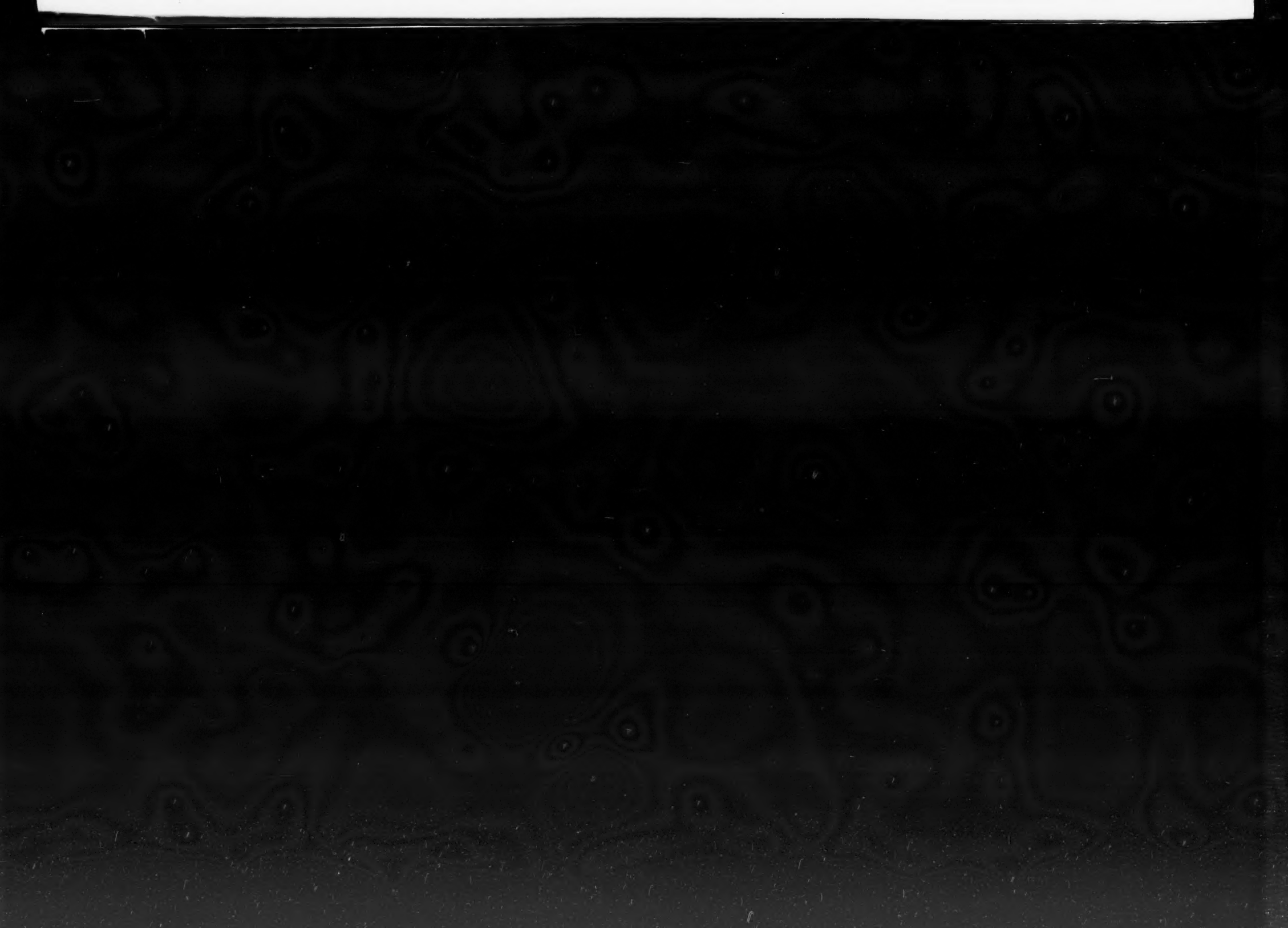
	Population in 1901	Population 1909	Increase in 8 years
LETHBRIDGE	2,072	10,000	382%
MOOSE JAW	1,558	12,000	670%
SASKATOON	113	12,100	2,565%
REGINA	2,249	13,500	500%
EDMONTON	2,626	25,000	852%
CALGARY	4,091	29,265	614%
WINNIPEG	42,340	130,000	207%

A growing printer in a growing country is a prospect of the highest order—such is the class which comprises the readers of

The Printer and Publisher of Canada

which is the only Canadian printing trades journal—the "home paper" of the Canadian printer.

For rates and other information address the Advertising Department, 10 Front Street East, Toronto, Canada.



THE PREMIER PRINTING HOUSE

The Henry O. Shepard Company

Illustrators :: Engravers :: Designers
Printers :: Binders

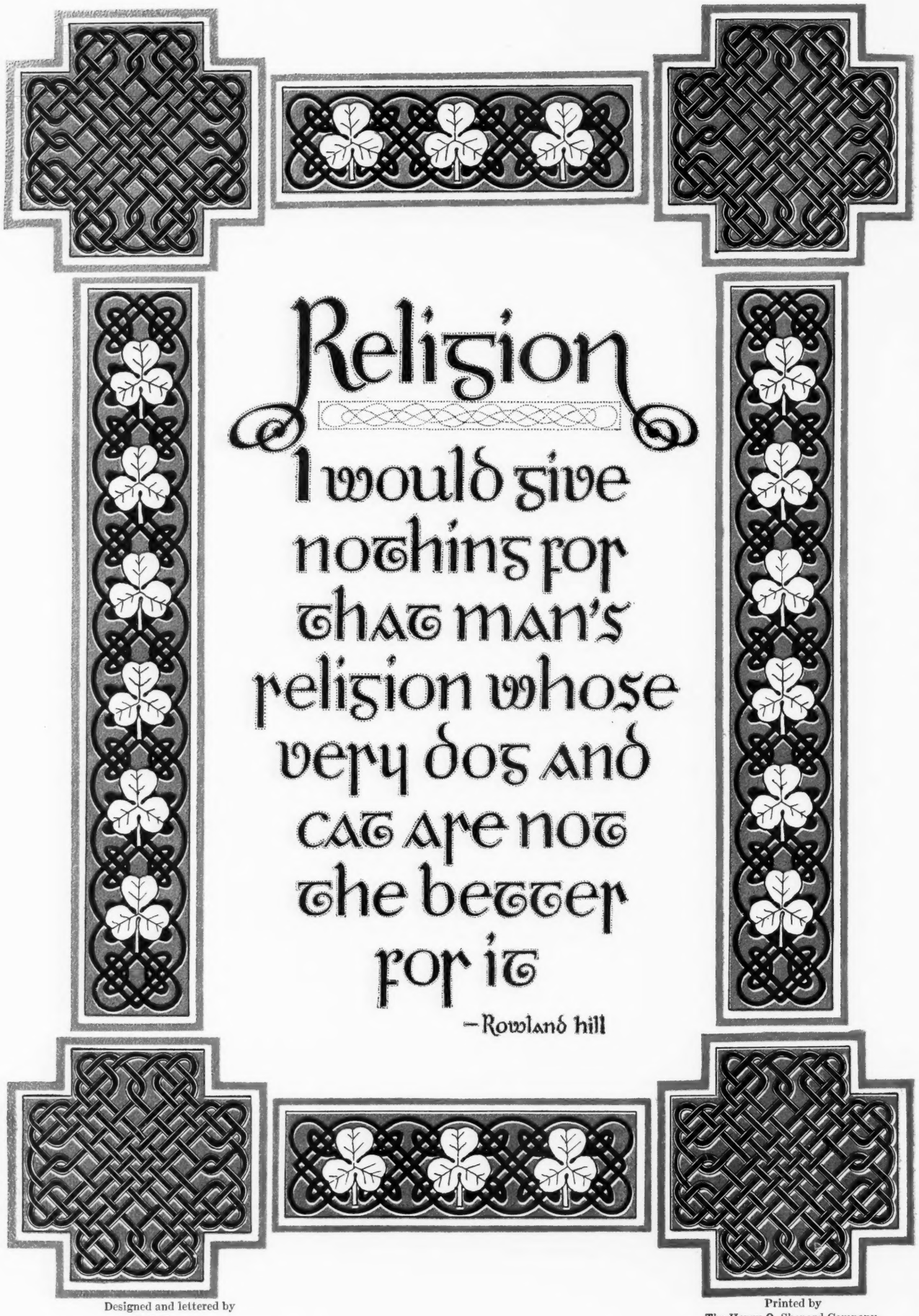
FOR more than a quarter of a century The Henry O. Shepard Company has given its customers quality and service, avoiding "cheap-john" and undignified methods. To-day Shepard printing is a standard of quality. Men in the trade speak of work being "about the Shepard standard." When coming from experts, this is the last word on quality.

If you want printing that will give character to your house and bring business to it, The Henry O. Shepard Company will meet your needs. It may cost more than some others would charge, but you will get satisfaction, and our service precludes the nerve-wracking experiences that usually accompany ordinary work done in the ordinary way.

The Inland Printer is a sample of the every-day work of this company. We duplicate it six days a week—often surpass it, and can do it for you if you want us to.

Give us a trial when you want printing that pays.

The HENRY O. SHEPARD COMPANY
120-130 SHERMAN STREET, CHICAGO, ILLINOIS



Designed and lettered by
F. J. TREZISE,
Instructor Inland Printer Technical School and
I. T. U. Course in Printing.

Printed by
The Henry O. Shepard Company,
Printers and Binders,
130 Sherman street, Chicago.

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THE INLAND PRINTER

MARCH 1910

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MARCH, 1910.

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THE ORIGIN OF MANUSCRIPT AND LOWER-CASE LETTERS.

BY THOMAS A. O'SHAUGHNESSY.

THE best implements with which Christian civilization has hewed its pathway through the morass of ignorance which grew upon the ruins of the more ancient civilization of Greece and Rome, were fashioned in Ireland, the alphabets of script and lower-case letters. The one affording facility of writing, and in doing so broadening the possibilities of achievement for the scientist, the author and the historian, by easing the way and speeding the hand of the recorder. The other aiding beyond estimating in the field of education, by making pleasant and restful to the eye the task of reading.

Other alphabets had served the cause of learning each in some narrowed sphere; but these two, one might say this one dual alphabet, first broke the narrow bounds of race and became universal as the vehicle for voicing the truths of a new civilization.

That script and lower-case letters both belong to the Irish alphabet is so apparent as to need no argument other than a comparison of the three alphabets which are so clearly one. While some writers claim for the Irish alphabet an Italian, Gothic, Visigothic or Lombardic origin, because of its early usage by these races, the best early examples of its usage are found in Ireland. It was in Ireland that this alphabet reached its best development, and while it is found in the early centuries of modern history among most of the races of Europe, it is probable that this alphabet was carried to these peoples by the students who, as history tells, went from all Europe to Ireland to secure the advantages of the free schools of that land, which had no equal elsewhere. It is significant that this alphabet wherever found in the early centuries of the Christian era was usually associated with the decorative features of the art which is so purely Irish.

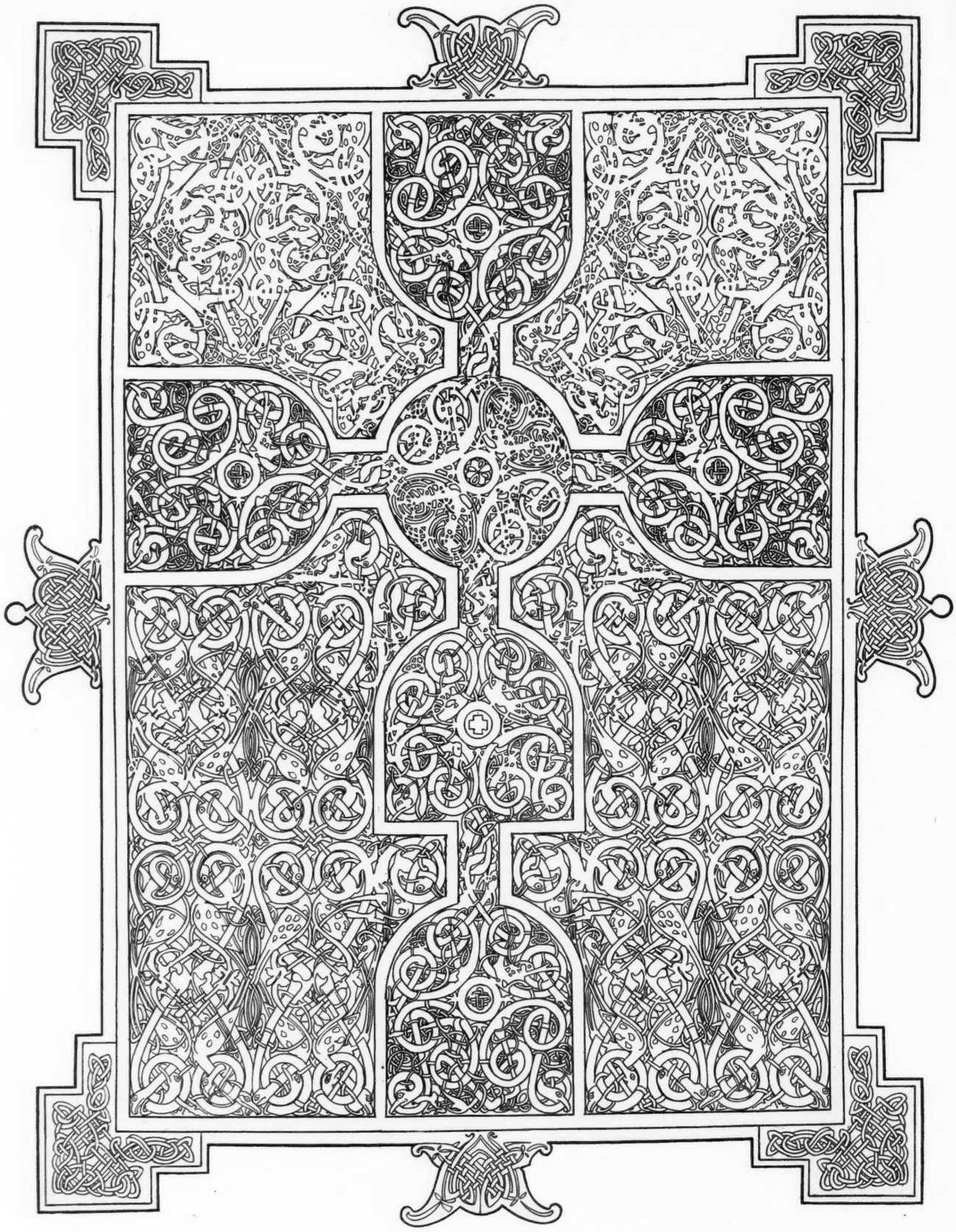
The earliest alphabet claimed by the English emanated from the schools of North Umbria, which were established by the Irish scholar St. Columbkille in the sixth century.

The great impetus given to the use of letters under Charlemagne was through the introduction of the Irish alphabet by learned men brought over from the schools of Ireland by that great patron of education.

The Caroline letters of Charlemagne's time are among the most beautiful of all the Irish letters preserved, and are excelled in beauty only by the letters found in the "Book of Kells," made in Ireland, in the sixth century, or three centuries earlier, and in the Lombardic lettering of the thirteenth century, preserved in the convent of La Cava.

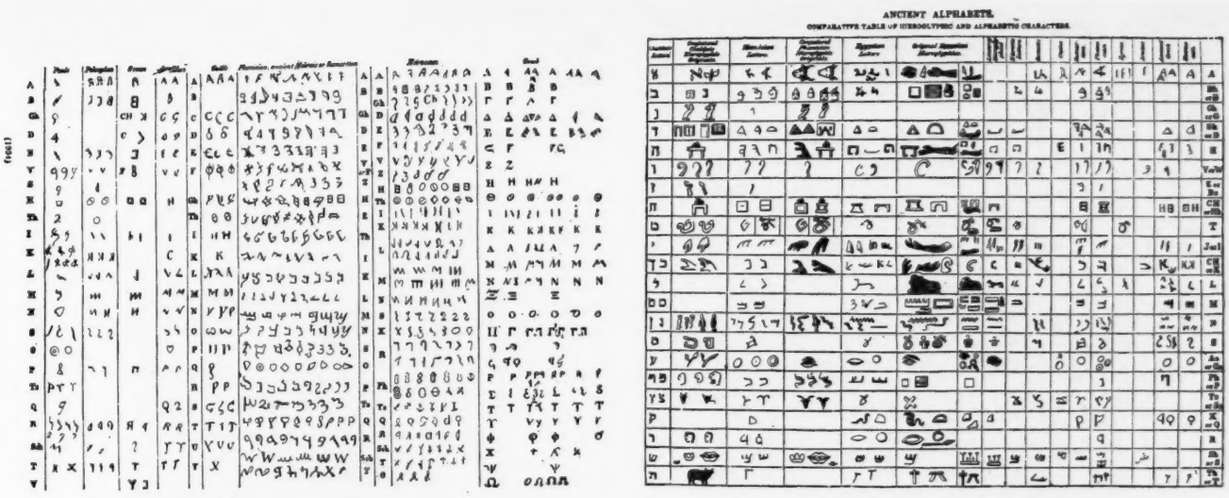
In the uncial alphabets of the sixth century, the half-uncial and Latin alphabets, and in the Gospels of St. Cuthbert, written in England in the seventh century, are found these same letters, of which such beautiful examples are preserved in Ireland, in the "Rules of St. Benedict," the "Book of Durrow," and other manuscripts of the sixth century.

While some writers hold to the theory that letters were introduced into Ireland by St. Patrick, the reference by St. Patrick to letters received by him from Ireland seems to prove the reverse of such a theory and to indicate that this great missionary received his knowledge of Irish letters



PAGE WITH DECORATED CROSS FROM THE BOOK OF LINDISFARNE.

The graceful design of the cross stands out on a background of interlaced bird-forms. The contours of the Irish alphabet are suggested.



From the earliest history, traces of the Irish alphabet are found. The letter "k" is found in the ancient Egyptian alphabet, while "c" is found in the more ancient hieroglyphics. In Chaldaic hieroglyphics the bent finger of a hand suggests the letter "j," while the human head, which typifies "R," bears a traceable resemblance to that letter. In the Phœnician alphabet the letter "h," in ancient Greek the letter "A," in the Hetruscan letter "m" appears with "n," "d" and "z." The Pelasgian and Oscan alphabets had "m," the Gallic "d" and "e"; the more modern Phœnicians used "f," "z" and "o," while the modern Greeks used "O," "K" and "P."

along with his education, when as a youth he was a hostage in Ireland.

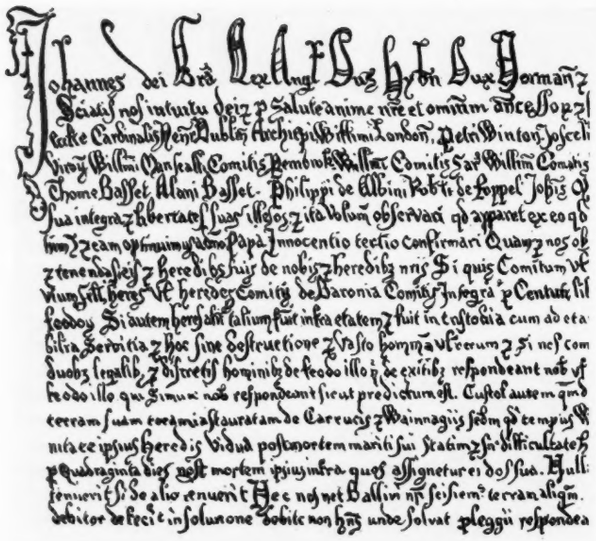
However obscure the written history of this alphabet, which is the best medium for the writing of history, tradition, which is usually the most sound authority, has accredited the origin of lower-case letters to Ireland.

Whether the Irish written alphabet is older than the sculptural alphabets of Greece and Rome; whether in remote pre-Christian times it came to the people of Ireland as an heirloom of Phœnician ancestry, or whether it came to that land through the semibarbaric races of continental Europe in the first centuries of Christianity, is a matter of secondary importance. The vital truth is, that this alphabet, without losing the identity of any of its members, has been woven by the Irish scribes into the continuous, flowing, graceful lines of an ornamental art. It has made writing a pleasure and makes of each well-written page a beautiful example of interlacing decorative art, the lines of which with ever-changing curves so please the eye as to lead the reader on into the story told out of sheer pleasure in the beauty of the way in which the lines are fashioned. The Irish alphabet is preëminently the literary alphabet of the world.

Ireland's place in literature is obscured through centuries of war, made by invading armies. During a thousand years of these hostile invasions, century after century has been marked by the destruction of the schools and libraries of Ireland. Not in the history of all time has so much destruc-

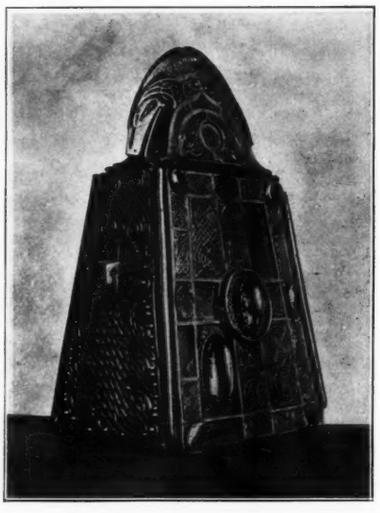


Comparison of Gaelic, script, lower-case and manuscript letters, showing the Irish parenthood of the letters now in common use.



Fragment from the Magna Charta, showing the use of Irish alphabet in this historic document, which was based upon the more ancient laws and constitution of Ireland.

tion of literature occurred outside of that land. From the time the first victorious Danish prince laid waste to an Irish school, in the eighth century, and burned the books to melt from them the gold with which they had been embellished, until Cromwell in his fanatical fury burned every library in Ireland, the pillage of art galleries and libraries of Ireland had been the goal of barbarian greed. Because of these recurring invasions, Ireland has



SHRINE OF ST. PATRICK'S BELL.

A masterpiece of metalworker's art, showing swinging scrolls of early penmanship. Made in art school at Clon Mac Nois, Ireland. Tenth century.

been utterly denuded of her treasures of art and has been left almost without books.

Some fifty years ago a boy in the west of Ireland uncovered with his plowshare some buried gold which proved to be the most precious horde of ancient metal art the world has known.

This collection of jewels, now in the National Museum of Dublin, is a part of the loot taken from the art museum of the University of Clon Mac Nois, in the tenth century, by an invading army which, in trying to escape down the Shan-



Side of shrine of St. Patrick's bell, showing scroll of flowing lines used in penmanship.

non, buried these treasures of gold in the county of Clare.

This one lot of jewels, which escaped the melting-pot of the Danish invader by a narrow chance, and which escaped the greed of subsequent English invaders only because it had been so well concealed, embraces almost all that Ireland still holds of the great treasures of art from which, in pre-Christian times, the jewels and other most prized articles of the metalworker's art were furnished to the then known world. As small as this find was, embracing only about twenty-five thousand dollars' worth of gold bullion, it is yet the most extensive collection of art of the period. In these ornaments are found many of the lines preserved



Signature of George Washington, showing the use of interlacing loops, typical of Irish art as shown in shrine of St. Patrick's bell.

in the script alphabet. At the beginning of the last century, Ireland, where the art of making books had been first taught, was left almost destitute of books. However, the libraries of Europe were and still are rich in the possession of Old Irish books, from which the precious bindings of gold and jewels have been stripped. These books, taken out of Ireland by the students of pre-Christian times, by the missionaries of the early centuries of Christianity or by the invaders of later times, are

the treasuries from which modern literature has drawn much of its beauty.

From these books have been taken the letters which all Christendom has learned to use. The scholars of Ireland did not impose their tongue upon the races of Europe, to whom they taught the usage of literature; they gave to them that which they did not have — their letters — the implements which have been the chief factors in the upbuilding of their literature, the vehicle through which the nations of Europe have been raised to the plane of civilization which they enjoy to-day.



BASE OF ARDAGH CHALICE.

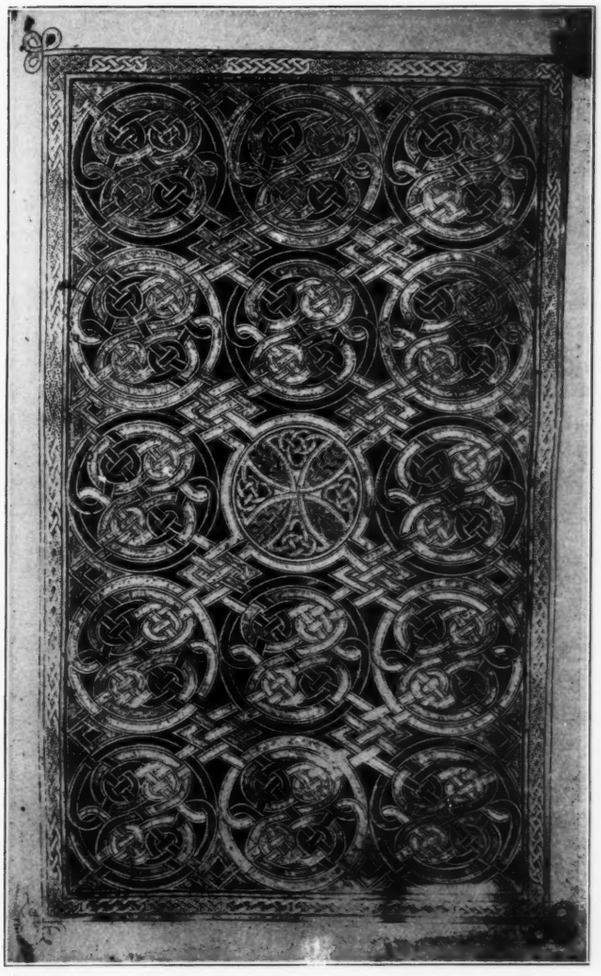
Part of the great collection of ancient Irish metal art found in Clare. Note the flowing continuous lines of ornamentation on inner circle which suggest the manner of writing introduced by the Irish.



Cross found in Cong Abbey, Galway, tenth century.

On the chamber walls of the sepulchral pyramids of Ireland, carved three thousand years before the Christian era, are found the graceful flowing interlacing lines which characterize the Irish alphabet.

It is this gift, older than history, which every child is to have and to hold through all his life, the most useful of all the gifts he is to receive and the one destined to give to him the most enduring pleasure and to wield the greatest influence upon his career — the key which may unlock to him the hoarded treasures of the world, the secrets of science, the lessons of history, the beauties of literature, the Irish alphabet which gives to the inert pen a voice and makes each book a friend.



Decorative panel of Irish art, covering entire page.

DO IT NOW!

"People talk about the midnight oil as if it had some virtue attached to it. In truth, four times out of five the midnight oil means overwork, or it means that you have neglected some duty which should have been attended to before the sun went down.

"Unless each night recovers the ground lost in the exertion of the day before, you are committing suicide by inches; and you have no right to commit suicide at all." — *Edward Everett Hale.*

Written for THE INLAND PRINTER.

SCIENTIFIC COLOR IN PRACTICAL PRINTING.

NO. I.— BY E. C. ANDREWS.

FEW printers have had instruction in either drawing or painting, and yet, the successful color-printer of to-day — the man who gives the advertiser something more than a low price — has absorbed unconsciously a considerable knowledge of both these arts. Let us consider a moment the common remark that all works on the subject of color harmony are too technical for the printer. Books that will help him improve in the subtler things of printing are hard to find and are not to be borrowed, but how many printers have taken the trouble to write to or visit the largest book store in either New York or Chicago and ask for a complete list of works on color? Cross off those that deal with the chemistry of pigments and even then you will have a long list. Among these books will be the following:

"The Principles of Harmony and Contrast of Colors," M. E. Chevreul.

"Students' Text-book of Color," Ogden N. Rood.

"Color," A. H. Church.

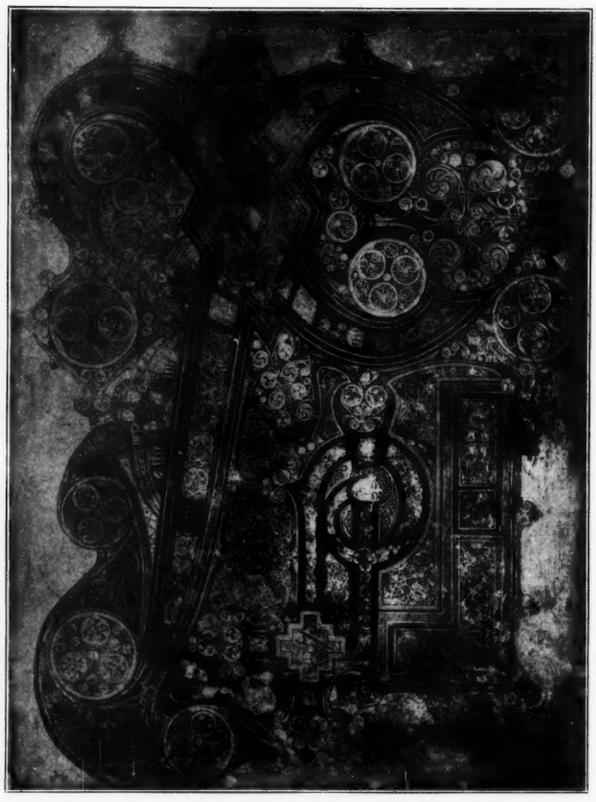
"Color Problems," Emily Noyes Vanderpoel.

"Color Harmony and Contrast," James Ward.

"A Color Notation," A. H. Munsell.

"A Theory of Pure Design," Denman W. Ross.

Of course, if your reading has been confined to the daily papers — most of us are in that class —



Most beautiful example of decorative art in existence, by some attributed to St. Bride, of Ireland. Fifth century.

you will find it difficult to concentrate once more on something more solid, but certainly you will not find the basic ideas in any of the above books more difficult of comprehension and proper arrangement in your own mind than some of your customers' copy which you do succeed in knocking into fairly good shape.

I mention the above list of books at the beginning, so that I may use any of the good ideas presented and not pose as doing more than arranging the work of others, adding here and there an idea of my own. For those who can afford the time to read extensively, the list of books at the end of this first article may be of interest. One thing is noticeable as soon as we start to investigate the science of color: the scientist deals with light and devotes little space to the practical use of color, while the artist has learned from experience and works without formulas, depending solely upon feeling. If he does explain, his science



Page from Book of Kells, showing use of lower-case type.



BOOK OF KELLS.
Detail of Irish illumination enlarged. Note the interweaving with figures of men and birds.

is generally bad. In the list just mentioned, probably the two most important works are "A Theory of Pure Design," by Denman W. Ross, and "A Color Notation," by A. H. Munsell. To read either of them will require some digging, if we are to benefit fully, but it is not necessary to read every line to get the man's ideas. Both these men have different terms for the same idea, some of them quite technical. The point is to get the idea and express it yourself, think about it and add something to it. With this end in view you will find that whatever you ascribe to one man as a new idea can be traced back to some one else and forward its newest development in your own consciousness.

That is the pleasure of creating, and the poor printer, so-called, has almost as good a chance as the artist.

When I selected the two books mentioned it was because they were valuable in different ways. From a scientific standpoint, Rood's "Text-book of Color" should be read first, then Munsell and Ward. "A Theory of Pure Design" covers more than color. It deals with the harmony, balance and rhythm of composition, as well as the sequence of values in colors.

I spoke about drawing and painting. In drawing, we think of lines and outlines — good type and rule composition printed in black. In painting, we think of tones first of all, and of the composition afterward — a booklet cover in color. Composition in painting includes the position, the size (the artists' word for size is *measure*) and shape of the objects represented. In short, composition is the way a given space is divided up.

Let us forget composition for the present. What is a tone? In printing it is the effect produced on the eye by any pigment or mixture of pigments. Royal purple is one tone, royal purple plus white is another tone, royal purple with black added to it a third tone, etc. In analyzing any tone, two things are noticed. First the quantity of light in it, or, in other words, how much it reflects light. This is called by artists its "value." If this definition is new to you, stop a moment and memorize it. Secondly, we notice the kind of light in it — its color; and then we notice the *intensity* of the color. If it is bright and stands out like vermilion we say it is a very *intense* color. Munsell calls this quality of color its *chroma,* a more exact term than intensity. Later on we shall take up these terms more in detail.

In white we have the greatest quantity of light of all pigments, the highest of all values. Notice the amount of light in a freshly plastered room and then go into the same room after the walls are tinted or papered. Most printing, however, is done on white paper, and, therefore, white ink would show no contrast. It is for this reason that black is used in printing more than any other pigment. It is the greatest contrast to white, reflects the least quantity of light and is the lowest of all values.

When we say a color reflects light, there are a number of points to be considered. If the ink is opaque we have one kind of reflection. If semi-opaque another, and, when transparent, still another. Also gloss makes a difference, and although gloss inks are much sought after by the printer and advertiser, they are not often advisable. It is true that at the right angle they reflect light in large quantity, but, at another angle, gloss inks often glare. Take some job that you consider fine in this particular and look at it every day. You will soon tire of the gloss. Imagine one of your living rooms done in a gloss calcimine! The point to be considered is whether the color-scheme is to be used for advertising matter which is thrown away after reading or on the cover of a standard catalogue which is used for years. In the latter case, much may be learned from the mural painters. Such a composition should be restful, with little action, and the figures should be flat. The colors should be subdued and not too

warm in tone. Speaking of mural decoration reminds me of C. R. Clifford's "Philosophy of Color," an interesting little book on consecutive color-schemes for home decoration.

Strange as it may seem, the gloss so many three-color printers seek to get in their reproductions is exactly what the artist in painting the original picture in oil endeavors to avoid. He depends for his effect not on reflected light, some of which, however, is bound to reach the eye, but upon the light which is reflected in a diffused way and, generally, has penetrated some distance into the pigments. In reproducing water-color sketches the case is different, and it is practically impossible to exactly match a water-color in printing-ink, although the pigments in the two colors might be identical. This is because the varnish medium of printing-ink always will show more gloss than the water medium, and, therefore, reflect the light in a different manner. Added to this is the fact that the water-color is often carried on very much heavier than the color can be printed and maintain an even impression.



MOZART MONUMENT, IN DRESDEN.

By Hermann Hossaeus, Berlin. From *Deutsche Kunst und Dekoration.*

I spoke of the opacity or transparency of an ink making a difference in the kind of light it reflects, but said nothing of the color or the coating of the "white" stock upon which it is printed. This is a point not thoroughly understood by the majority of printers. There are certain light reds which show an extraordinary brightness and beautiful undertone on cream or "natural white" enameled papers, while on paper slightly toned with blue the beautiful effect is gone. "Natural" was the name originally given to untoned paper, which is yellowish in cast, but to-day both "natural" and cream-white stock is toned slightly red. When you expect to use a light red or Persian orange for initials and decorations, always insist on the red-toned stock, even if furnished by your customer. As the colors mentioned are the proper colors to be used with black half-tones and type, such jobs are not infrequent. The blue toner is also detrimental to all light tints containing red, yellow or orange, especially if they are made with a transparent base.

Every printer knows how hard it is to match an engraver's proof. This is because the proof-paper has a greater luminosity than the No. 2 enamel or S. & S. C. that you are forced to use on the job, and also because the surface of your stock would "pick" with the heavy inks used by the engraver, even if you could afford to use them. When you get to No. 2 enamel you have more to contend with than merely blue toner. The lesser luminosity is due to impurities in the stock and in the coating, which you can not cover up. Your ink is not so saturated in color and will be affected by the color of the stock, and also the stock about the printed matter will show less contrast to the ink itself. When you have a No. 2 stock, the surface of which will stand heavy inks, part of this deficiency in luminosity may be overcome by using cover-inks, but the highest luminosity in most colors is obtained on No. 1 "natural white," with inks of a lake nature, where the undertone will reflect the purity of the stock. Such conditions somewhat approximate an engraver's proof, but let us hope that the day will come when the engraver will pull his proofs on the same stock the printer expects to use and with inks of a price consistent with the job. If he must use expensive paper to show that the cuts are perfect let him pull these proof in black and furnish his customer the color progressives on

ordinary stock. Then, and not until then, will the printer have a fair show when dealing with a man who has ordered his plates direct from an engraver.

Coating of stock is the cause of many press-room difficulties, and, while the subject of these articles is not the chemistry of inks or of paper, a little digression in this introductory paper may not be out of place. Coatings for enamel paper contain glue, clay, *blanc fixe*, satin white, etc., each manufacturer having special secret formulas of his own. In the first two items there is a great chance of variance. Glue runs from 7 cents a pound (in quantities) to the French glue at 40 cents. Just how much increasing the price would mean increasing the quality it would be hard for any one not a practical paper manufacturer to say. Clay is a general name given impure varieties of aluminum silicate, and ordinary clay often contains calcium carbonate, magnesium carbonate and iron hydroxids. The purest form of clay found in nature is kaolin and from native clay to the choicest imported there is a wide range of price and quality. In England the fine clay is found almost exclusively in the county of Cornwall. It is probably a safe statement to say that imported clay is used by the leading paper manufacturers of the United States on all of their coated papers. *Blanc fixe* is artificial barium sulphate, and satin white an artificial white pigment consisting of a mixture of calcium sulphate and aluminum hydroxid. When you consider that these ingredients as well as others are mixed in various proportions, and competition is making a constant demand for a satisfactory coating at a low cost, is it a wonder that the printer occasionally has trouble fitting his inks to a given stock. The writer noticed during the extreme cold weather of the past winter many instances where the coating of the stock seemed to "powder off" and the "softest" inks would pick. It would be an interesting experiment to artificially freeze satisfactory stock and see whether it was possible to cause the coating to disintegrate. The point I wish to bring out is that the printer should not always ascribe his troubles to "the ink not being the same as last."

"White" paper, if taken as the standard of luminosity, will give us by means of Maxwell's disks the following comparison of a few colors commonly used (Rood and Church):

Substance.	Luminosity.
Zinc white	110
White paper	100
Whatman's paper (not hot-pressed)	97
Pale chrome yellow (water-color wash)	80.3
Pale emerald green (in thick paste)	48.6
Cobalt blue (water-color wash)	35.4
Vermilion (in thick paste)	25.7
Natural ultramarine	9.1
Artificial ultramarine	7.6
Black paper	5.2
Lampblack	.8

You will notice that lampblack does reflect a little light, but the carbon blacks which are used in printing-inks would show even less luminosity than lampblack, as they are free from ash, while lampblacks show from two to three per cent.

The better grades of black ink are toned with blue to prevent the high lights from appearing a dingy gray. In some cases purple, green and red are used as toners. Sometimes a blue toner is used in white ink, but care should be taken in buying white for mixing tints that it should be as neutral as possible in this respect. A strong blue toner would kill the more delicate tints of red, orange and yellow, the same as a blue-toned paper.

Now, let us consider a scale of "values" between black and white. For this purpose it is desirable to have our black as concentrated as possible and free from any toner; also the white. If we mix black and white in different proportions we can produce any number of grays between the two that we desire. Notice that a black-and-white mixture is spelled "gray"; later on we shall have occasion to discuss colored "greys."

Some writers suggest nine or ten steps between white and black, but when you consider the tinctorial power of gas black, from which black ink is made, this scale is not adequate for the use of the printer. One pound of a heavy concentrated black will impart a decided gray to one hundred times its weight of white.

The scale of nine or ten steps is a scale of value determined by the eye, or more exactly with a photometer, while a weighed scale of white and black pigments in the proportion of nine to one, eight to two, etc., will give an entirely different series of grays. It is just these differences that make it difficult for the printer to apply scientific reading to his every-day problems. Without the scientific reading or without the services of a high-priced artist of considerable practical experience, however, he is limited to a rule of thumb or copying the work of some better equipped competitor.

It is the purpose of these articles to gather from scientific principles all of the available facts which can be developed into practical methods, and it is hoped that this analysis will lead to creative work by more printers. To explain these principles requires technical terms the exact meaning of which is thoroughly understood by every reader.

No better example of the need of accurate terms could be given than a letter in the February number of THE INLAND PRINTER. Mr. J. F. Earhart bitterly attacks a recent book by J. Arthur Hatt, "The Colorist," and claims that the work contains very little of artistic or practical value that is not already found in the works of Chevreul, Von Bezold, Rood and others, including the "Color Printer." Although the writer has owned a copy of the work mentioned for some time, it was not mentioned in the list given at the beginning of this article, because "Color Harmony and Contrast," "A Color Notation" and "A Theory of Pure Designs" cover practically the same ground. Mr. Earhart, however, does not mention any of these books in his list, and if nothing had been written since the "Color Printer"—twenty years ago—"The Colorist" would indeed be valuable. Mr. Earhart also takes violent exception to Mr. Hatt's use of the word "contrasting." The Century dictionary defines the word "contrast," as used in the fine arts, as follows: "Opposition of varied form or colors which, by juxtaposition, magnify the effect of one another's peculiarities." The word "opposition" means to most artists and users of color the opposite color or the colors adjacent to the opposite color. Thus, if we are using red, we think of the contrasting colors as blue-greens, blues and greens. Mr. Earhart is evidently not searching for the "good ideas," but for the bad ones, and a fair and scientific mind should not seek to quibble over terms. In this state of mind very little progress can be made. Mr. William James suggests a remedy for settling disputes that otherwise might be interminable in his "Pragmatism." He illustrates this philosophy in the following anecdote:

"Some years ago, being with a camping party in the mountains, I returned from a solitary ramble to find every one engaged in a ferocious metaphysical dispute. The *corpus* of the dispute was a squirrel—a live squirrel, supposed to be clinging to one side of a tree-trunk, while over against the tree's opposite side a human being was imagined to stand. This human witness tries to get sight of the squirrel by moving rapidly around the tree, but no matter how fast he goes, the squirrel moves as fast in the opposite direction and always keeps the tree between himself and the man, so that never a glimpse of him is caught. The resultant metaphysical problem now is this: *Does the man go around the squirrel or not?* He goes round the tree, sure enough, and the squirrel is on the tree; but does he go around the squirrel? In the unlimited leisure of the wilderness, discussion had been worn threadbare. Every one had taken sides, and was obstinate, and the numbers on both sides were even. Each side, when I appeared, therefore appealed to me to make it a majority. Mindful of the scholastic adage that whenever you meet a contradiction you must make a distinction, I immediately sought and found one, as follows: 'Which party is right,' I said, 'depends on what you *practically mean* by "going round" the squirrel. If you mean passing from the north of him to the east, then to the south, then to the west and then to the north of him again, obviously the man does go round him, for he occupies these successive positions. But if on the contrary you mean being first in front of him, then on the right of him, then behind him, then on his left, and finally in front again, it is quite as obvious that the man fails to go round him, for by the compensating movements the squirrel makes, he keeps his belly turned toward the man all the time, and his back turned away. Make the distinction, and there is no occasion for any further dispute. You are both right and both wrong, according as you conceive the verb "to go round" in one *practical* fashion or the other.'"

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(From Miss Vanderpoel's "Color Problems.")

(To be continued.)

TO SAINT GAUDENS.

Robert Underwood Johnson, editor of the *Century*, contributes to the December number of the *North American Review* a poem on Saint Gaudens, from which the following is quoted:

Uplands of Cornish! Ye, that yesterday
Were only beauteous, now are consecrate.
Exalted are your humble slopes, to mate
Proud Settignano and Fiesole.
For here new-born is Italy's new birth of Art.
In your beloved precincts of repose
Now is the laurel lovelier than the rose.
Henceforth there shall be seen
An unaccustomed glory in the sheen
Of yonder lingering river, overlent with green,
Whose fountains hither happily shall start,
Like eager Umbrian rills, that kiss and part,
For that their course will run
One to the Tiber, to the Arno one.

O, hills of Cornish! chalice of our spilled wine,
Ye shall become a shrine,
For now our Donatello is no more!
He who could pour
His spirit into clay, has lost the clay he wore,
And Death, again, at last,
Has robbed the Future to enrich the Past.
He, who so often stood
At joyous worship in your Sacred Wood,
He shall be missed
As autumn meadows miss the lark,
Where Summer and Song were wont to keep melodious tryst.
His fellows of the triple guild shall hark
For his least whisper in the starry dark.
Here, in his memory, Youth shall dedicate
Laborious years to that unfolding which is Fate.
By Beauty's faintest gleams
She shall be followed over glades and streams.
And all that is shall be forgot
For what is not;
And every common path shall lead to dreams.

Written for THE INLAND PRINTER.

BUILDING AND ADVERTISING A PRINTING BUSINESS.

NO. III.— BY HERBERT H. STALKER.

"I SAW your sign," said a gentleman to me one morning as he came in and left a rush order, "and as I am in a great hurry for the work, I thought I'd try you." He was a man whose work I had secretly coveted for some time. This is what he saw on the sign underneath the name, and the thing that captured his business: "The Hurry-up Shop." If that sign had carried simply my name and business, he would probably have passed on. But the slogan attracted him, and, I might add, it was the means of bringing in hundreds of dollars' worth of work. After it was adopted, all my advertising and stationery bore the phrase.

And so, I say, adopt a slogan. Pick out a good one; one that will fit your personality and business. If you want to build a reputation for quick work, and can live up to the claim, adopt the one I have just given. It is a good one. I sold that business some time ago, and, of course, my successors don't do just as I would, but the sign, "Hurry-up Shop" still swings in the breeze.

"Henry Johnson, Book and Job Printing," or "Hall & Ames, Printers," arouse no particular interest. Just common signboards, like thousands of others. But, "Bright, Prompt Printer," or "Bradley & Jensen, Printers for Folks Who Care," breathes a spirit of originality, of alertness, that impress the reader at once. Reputation and business can be built upon a distinctive name or slogan, just the same as the trade-marked, advertised product of the manufacturer makes him fame and fortune.

Yes, adopt a slogan and do it now. Don't simply agree with what I've said, and then go on in the same old way. That's fatal to progress. Act! That's the only way. Call up your sign-painter and order a new sign just as soon as you can decide on the slogan. Ten to one he'll need some bill-heads or letter-heads, and you can make an even swap. Don't be bound by custom or precedent. Don't hesitate for fear of what folks or competitors will say. If you like the idea, act upon it and cash it in for all it is worth. Do you know, I am firmly convinced that hundreds of mighty clever, moneymaking ideas are lost to the world, because the men who conceive them lack the courage to carry them out. *Be yourself always*, for it is *your personality* that must build your business.

I hinted at this thought before in the January article. But it is so important, it is not amiss to repeat it here.

With our special line of work mapped out, our policy decided, and a snappy, live, business-bringing slogan displayed to the world, we now have a splendid foundation upon which to build. And, in building, we should be careful that every element that enters into the complete structure shall be worthy of the foundation. And, in order that this may be most successfully accomplished, I believe that we should have as our guiding star the idea of *service*. Let us think, first and foremost, of how well we can do the work that comes, not how much can we make, and how little can we give. We should give every customer the best we have. The man whose sole thought is given to money-getting, whose whole aim in life is to get rich, will probably be rewarded for his persistency, but, in the end, his riches will mock him, and there will be no happiness in his soul. On the other hand, the man who is actuated by a desire to serve his fellows, who loves his work, and who puts enthusiasm and loyalty into it, will go to bed at night with peace for his bedfellow and a song in his heart. He will have the respect and good will of his fellow man, and he is also quite likely to have, if not as much money as his more grasping brother, at least enough to satisfy an ordinary mortal. The one gets money only; the other the joy of service, plus the money, for good work always brings its own reward.

I shall now make a suggestion, based upon personal experience, which will undoubtedly meet with objection, but I give it for what it is worth. I believe that printers in towns of fifty thousand and under will do better by refraining from soliciting. Let advertising be your solicitor. Let it arouse interest, desire, and finally land the business. When you ask a man for printing, you force yourself upon him, and, in consequence, are likely to be asked for concessions, or required to bid against others. When he comes to *you*, he comes because he wants *you* to do his work. You can never be certain of holding the business of the men you solicit in competition with others, but you are pretty sure to keep the customer who seeks you out. Thus your clientele becomes fixed — not fluctuating. An instance: There was a certain big insurance company in my town. I knew that they had large quantities of work to pass out, and I was sorely tempted several times to call upon them, but never did. They always received my advertising matter, however. One day I was writing at my desk, when who should come in but the superintendent of agencies and another gentleman, both high up in this organization. They had been obliged to climb a steep stairway, for I was then located up-stairs. One of them said, "Mr. Stalker, we are not satisfied with our printed matter. We want our work done carefully and well, and we would like to have you come over, look at our forms, and make arrangements with us to handle such work as you can." You may rest assured that I was mighty proud of that call. I might add that for two years, and until I left that city, I drew weekly from $30 to $150 from those people, and at my price. I did not do all their work, but was always called upon for the most particular jobs.

Keep out of the bidding game. Let the other fellow do that. Command the best class of work, at a good price, by doing that kind, and you will get plenty of it to do.

This article would hardly be in keeping with a part of its heading, unless the subject of advertising was dwelt upon. Yet, it seems to me, that the adopting of a slogan and the exploiting of it on sign and stationery, is a very good kind of advertising. But that is not enough. When you resolve to specialize, when you have picked your slogan, go a step farther, and map out a campaign of advertising for at least a year. Let nothing retard the appearance of that advertising, save an earthquake or cyclone. Let it be packed with vigor, purpose, strength and fact. Let it be convincing — original. Let it command attention because it says something. Not simply, "Let us figure on your next job," but a good, sound reason *why* they should have you do their work.

Keep at it. Hammer away. Month after month, pound it home that you are not a common printer. Pound it home that you have ideas, that you sell not only paper and ink mixed, but *service — gray matter*. Then you are building *right*. And, in the process of elimination, in the sifting out of the commonplace, you shall finally gain the reward of persistency and right purpose. Go at it. Stick to it, and God speed you.

(To be continued.)

THE TRADE JOURNAL.

The evolution of the trade journal within the past twenty years has been one of the notable developments in the field of instructive publicity. To-day the trade journal is a recognized essential of every great industry and the work which it is accomplishing is of immeasurable benefit, not only to the industry to which it is devoted, but to mankind at large. The importance now attaching to the trade journal is but a reflex of the preëminence of business in the world of human activity. Time was when a commercial or industrial career was regarded as inferior to the several professions, but such an idea has passed away, since it is recognized that the accomplishments of the successful business man of to-day are, in many cases, of a higher grade than those needed for success in the professions.— *The Keystone.*



"LEAVES AND LOVERS."

Drawn by O. E. Hake, Palette and Chisel Club, Chicago.

Written for THE INLAND PRINTER.

HOW THE UNSUCCESSFUL PRINTER FOOLS HIMSELF.

BY ROBERT S. DENHAM.

THE statement is frequently made that the majority of printers sell their product below cost. Experience has proven this to be true, and yet, many are skeptical of the truth, taking as a defense the argument, "If I was selling below cost I couldn't stay in business." The writer will undertake to demonstrate not only that a printer can sell his product below cost and remain in business indefinitely, but that the average printer can sell all of his product at ten per cent below cost and not know it for years. He can sell it at five per cent below cost for nearly a generation and persuade himself that he is making money.

We will take, for example, a plant having a valuation of $20,000, doing a business of $32,000 per year, and managed in the average manner.

As a matter of fact, the average business done by a printing concern does not exceed one hundred and fifty per cent of the valuation, but to simplify the figuring we will allow one hundred and sixty per cent as the amount in this plant.

There are relatively few plants which have an accurate cost system, in which depreciation and interest are taken into account as part of the expense. There are several other items of considerable importance which are frequently omitted from the budget of expenses, but these constitute the most important of the usual omissions.

It has become the custom of cost accountants to apply a blanket depreciation of ten per cent per year to the valuation of the plant. Personally, I believe that this is too low a rate, because the rapid improvement of equipment adds greatly to the depreciation ordinarily attributed to wear and tear. Allowing only the customary percentage on the $20,000 valuation, we have an annual expense item of $2,000 which the average printer overlooks.

The second item, interest on investment, is a very important one, yet I frequently meet printers who can not be persuaded that the business ought to pay the same rate of interest on their money that it would be necessary to pay a banker or other person who put money into the business. When the pressbuilder puts a machine in the plant, he expects interest on the amount he has invested, but after the printer has paid the pressbuilder he can not see that his money should earn the same interest that the pressbuilder required. Admitting, however, that the claim is a just one, the amount of this omission is $1,200.

Here is the result:

	Debit.	Credit.
Ten per cent loss on total business..	$3,200	
Depreciation, omitted		$2,000
Interest on investment, omitted....		1,200
	$3,200	$3,200

This printer has paid himself a salary, discounted all of his bills, and is enjoying good credit, and honestly believes himself a successful business man. He can keep on doing this kind of business for several years before the depreciation of his equipment will reach a point where he is handicapped.

Now, if this printer lost but five per cent on his sales for the year, and omitted the items as shown above, his books would show a supposed profit of five per cent, or $1,600, which he could use more or less in renewing and increasing his plant, confident that he was prosperous.

Should he sell his product at cost, his books would show a profit of $3,200 yearly, which he would consider a very successful business. He will probably spend most of this in increasing his capacity by the addition of new machinery, and the increasing size of his plant helps along the delusion. The shortage of ready cash is explained by the fact that he is making purchases of equipment.

Such conditions may extend over a generation, without becoming apparent, except in the fact that the faithful machines have become out-of-date or dilapidated in appearance. The owner grows old with his plant, and, when too late, wakes up to the fact that he has never made a dollar of real profit, but, rather, has helped to demoralize the conditions of the trade, while the associates of his youth who went into other lines have grown opulent, frequently through the use of the product of his presses, applied in a more businesslike manner.

Suppose now that, in the early history of this plant, the owner had installed a practical cost system, such as is within the reach of every printer to-day. The true conditions would have become apparent at once. He would have weeded out the unprofitable work, adjusted his prices to his costs, and gradually brought the percentage of real profit up to the rate demanded in other lines (twenty per cent), and, instead of losing $3,200 per year on his sales, he would have made $6,400 net profit, in addition to the $1,200 earned by his investment as interest, while his plant would have been kept up to date through the application of $2,000 depreciation account.

Some readers will say that these conditions can

not be realized on account of competition. To which I reply, "Others are doing it, and what others can do you can do if you will."

The manager of a large printing and lithographing concern said to me recently: "The first month that we used the cost system it showed that our profit for the month was about 50 cents. The usual statement made by our accountant showed a profit of $500. The accountant investigated and found that we had not been figuring our expenses on the same basis as the cost system, and when the correct method was applied it proved that the cost system was absolutely right."

Be sure that your system is a real cost system. Many printers are deluded by the theory that, because their employees make out daily reports of their work, and the wages for the time consumed with a percentage added to cover overhead expense, are charged against the job, they have a cost system. Such a system might be perfectly proper in a knitting factory, but the conditions in a printing-plant make such a method the height of folly.

The conditions governing cost in the various departments through which a job must pass, the great variety of product, and the fact that every order is a "special" order, render impractical any system which depends upon percentages as a means of distributing expense.

"A HELPING HAND."

"What's in a name?" queries the philosopher. What indeed? A mere name, without the substance behind it, is nothing, yet, properly backed up, it becomes famous as "Uneeda" biscuit. Then, again, how apt are we to formulate pet names for those things we are interested in and feel an affection for. This train of thought was caused by hearing one of the younger and presumably weaker members of a printers' board of trade characterize it as "A Helping Hand" organization. And, when you get right down to bottom facts, was he not just about right? Stripped of all red tape and rules, isn't this just what the printers' boards of trade have been doing for the last seven or eight years — extending a helping hand to those who feel as if they could not stand alone in the fierce struggle against unfair competition and ignorance in the printing field? They have been helping to educate the printer on the question of "what is real cost?" and they have been educating the public to a knowledge that printing is a material substance and has a real value, and that the right price is one that covers cost and leaves a living profit for the printer. As "Helping Hands" they have been a success, and as each class of "helped" ones graduate they reach down and extend the helping hand to another class. From this point of view every master printer in the world should be ready and anxious to help the good work of placing the business at the top of the commercial world.— *Master Printer.*

WHEN a person is down in the world an ounce of help is worth a pound of preaching.— *Bulwer.*

Written for THE INLAND PRINTER.

LANGUAGE WHIMS AND FALLACIES.

NO. III.— BY F. HORACE TEALL.

ANY one who wishes to ascertain how truly whimsical language is will find abundant evidence in etymologies as found in any dictionary. One may look almost haphazard and verify Greenough and Kittredge's assertion that "language is fossil poetry," as material for poetry is latent in the facts indicated in the mere outlines for which general dictionaries have space. Rival is a good example, although a shadow of doubt is cast upon it in the latest work published, Webster's New International, which says the origin of the Latin word from which it comes is uncertain. In earlier works no uncertainty is expressed. *Rivalis,* given as the Latin word from which rival is derived, is said to have meant pertaining to a brook, but the time has long gone when anybody would think of rivals as having any connection with brooks, unless in a particular case possession of a brook or of brooks were involved. Whether the present sense of simply some kind of competition is an evolution from that of rivalry between neighbors by a brookside or not, a poem is certainly fossilized in the evolution.

Many such strange developments of word-senses are noted in Trench's "Select Glossary of English Words used formerly in senses different from their present," which its author says in the preface is "intended to be a contribution, I am aware a very slight one, to a special branch of the study of our own language." His work has been widely used in schools, and is still highly esteemed among those who recognize the value of such study. But it is partly because so few people realize the value of such word-study that the subject is thought worthy of the consideration here given to it.

Dr. Trench says nothing about the word rival, but his book which we have mentioned is composed entirely of paragraphs about similar developments in sense, including mainly cases of loss of original meaning and assumption of meanings entirely different, but also those in which the scope of application has simply been restricted. A few examples may show the quality of Trench's notes on word-meanings, which he illustrates by quotations from old literature that support his assertions as to old uses. More direct in bearing on our present purpose is the fact that all these changes had a whimsical or capricious foundation, and not a few of them arose from fallacious or false reasoning,

some of it so specious as to evade detection of the fallacy until too late to combat it, and some of it so attractive, for various reasons, that it becomes almost instantly effective. Many of our conventional language uses originated through reasoning that was plainly fallacious, some of them having been so long established that it is impossible to correct them. But in this latter class are some illogical uses that are at least partly amenable to correction. We shall notice some of these later. We now wish to have a glance at the detail of Dr. Trench's work.

The "Select Glossary" is arranged alphabetically, and we might well enough begin at the beginning and cite examples that carry the point as well as any of the paragraphs do. In each instance the book has quotations from old authors, showing that the old writers used the word for which each passage is quoted with a meaning very different from any that the word now has. We shall not have space for many of the quotations.

First we are told that "admire now always implies to wonder with approval, but was by no means restrained to this wonder *in bonam partem* of old." That this is true is seen easily in the quotations: "Neither is it to be admired that he should be pleased to have the greatest wits of those times in his interests," and "In man there is nothing admirable but his ignorance and weakness." Here the sense is simply that of wonder or surprise, and a reader understanding it in the present-day sense would misunderstand it.

Ascertain has retained its original basic meaning of making certain, but one can readily perceive that the early sense has been extended when he reads, "Success is intended him [the wicked man] only....to ascertain his destruction," which plainly means just what we should mean now by "to make his destruction certain." The saying is from a sermon by Robert South, who lived in the seventeenth century.

Babe and baby were once used where we now should say doll, as is seen in Spenser's line, "As bells, and babes, and glasses, in his pack," meaning the pack of a peddler, who of course would not have human babes to carry.

We speak now of a corpse only with reference to the dead body, but, as Dr. Trench says, once corpse was used "for the body of the living man equally as of the dead." Thus the Earl of Surrey, a sixteenth-century poet, wrote of Sir Thomas Wyatt, "A valiant corpse, where force and beauty met." And Spenser wrote, "To clad [clothe] his corpse with meet habiliments, He cared not for dint of sword or spear." This fact is sufficient to relieve Daniel Webster from a possible charge of pleonasm or redundancy in speaking of "the dead corpse of Public Credit," as Webster's New International Dictionary says he spoke. It would not be advisable to say "dead corpse" now.

Dr. Trench makes an interesting remark on the word gossip: "It would be interesting to collect instances in which the humbler classes of society have retained the correct use of a word which has been let go by those who would rather claim to be guardians of the purity of their native tongue. 'Gossip' is one, being still used by our peasantry [of course we must remember that he was an Englishman] in its first and etymological sense, namely, as a sponsor in baptism — one sib or akin in God, according to the doctrine of the medieval Church that sponsors contracted a spiritual affinity with one another, with the parents, and with the child." Nearly always when gossip is used in this old etymological sense it shows very plainly that it does not mean what is now a common sense of the word; but how many of us know just what it means?

This little introduction of Trench's study of words, although battologically presented, is offered not only as a reminder of a branch of knowledge too much neglected, but also as exemplifying somewhat the power of whim or caprice in making language. Trench says — and it was true when he said it — that some old uses of words are not noted in the dictionaries. Every such use of which he specially made this remark is recorded in all recent dictionaries, as are many others. The man who studies this phase of the dictionary will be well rewarded.

MARK LEMON AND "PUNCH."

Some reminiscences of the first editor of *Punch* have recently been going the rounds of the press, in connection with the famous humorist's centenary; for Mark Lemon followed the example of Tennyson, Lincoln, FitzGerald, and other celebrities, in choosing 1809 for his birthyear. It was Lemon's rather peculiar and suggestive name that finally determined the choice of a title for the projected paper. "*The Funny Dog*" had been all but decided upon, when one of the group of artists and authors interested in the new journal spoke of it as resembling a good brew of punch, in that it was nothing without a Lemon. Thereupon Henry Mayhew, the proprietor of the paper, caught at the suggestion and exclaimed: "A capital idea! We'll call it *Punch!*" So humble were its first beginnings that Lemon's salary was no more than 30 shillings a week. Yet, so truly did he discern the possibilities of the new weekly, and so effectively did he bend all his energies toward realizing those possibilities, that eventually he enjoyed an editorial income of £1,500 [$7,500] a year. The story of Lemon's brilliant achievements and of the remarkable success he made of *Punch* — a success that is wont to seem somewhat incredible to readers on this side of the Atlantic — is an interesting one. And all this carries one back sixty-nine years to the birthyear of *Punch*, in 1841, while its genial and tactful first editor has been dead nearly forty years.— *The Dial, Chicago.*



A. H. McQuilkin, Editor.

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Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

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Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

W. H. Beers, 40 St. John street, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), De Montfort Press, Leicester, England.
Raithby, Lawrence & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Wm. Dawson & Sons, Cannon House, Breams buildings, London, E. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
Alex. Cowan & Sons (Limited), Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18, Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
A. Oudshoorn, 179 rue de Paris, Charenton, France.
Jean Van Overstraeten, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

THOSE who would wipe out the postoffice deficit by decreasing the amount of second-class mail have had several innings and have curtailed the second-class output considerably to the accompaniment of larger deficits.

It was cruel of the Canadian Postoffice Department to make its report public when our second-class rates were being discussed. The bookkeepers of the Dominion show a surplus for the department, and it carries second-class matter over that vast sparsely settled territory for half-a-cent a pound.

Interference with foremen in the conduct of the different departments can mean only one of two things: Either the foreman or the management is incompetent. Friendly suggestions, however, through any source should be not only acceptable, but thankfully received. Nevertheless, the foreman must be in absolute control of his department if satisfactory results are to be obtained. Probably one of the most annoying failures of some master printers is their attempt to exert authority in the hiring and discharging of help. This is sure to lead to confusion and demoralization of the entire force, and, in the end, destroy the coöperation and good feeling necessary to success. Get the right man in the right place, and then give him to understand he is the supreme authority in his particular department, and must produce results.

Since the introduction of typesetting machines there has crept into the printing business a tendency on the part of some employers to permit their proofrooms to overlook poor punctuation, wrong division of words, and inconsistent capitalization. This policy has brought about the demoralization, if not degeneration, of compositors who, at one time, were careful and painstaking in their work. The "economy" of such practice is a myth. In fact, in the final analysis, it is wasteful. And, what is to be regretted beyond any other phase of the question, is the effect such shortsighted policy has upon the training of apprentices. It means that the standard of efficiency is being lowered and that the later generation of printers will possess little better knowledge of correct composition than the average graduate of a high school. The proofroom is, or should be, to a large extent, the source through which apprentices gain their knowledge of the business, and if "sloppy" proofreading is encouraged, "blacksmith" typesetters will be the inev-

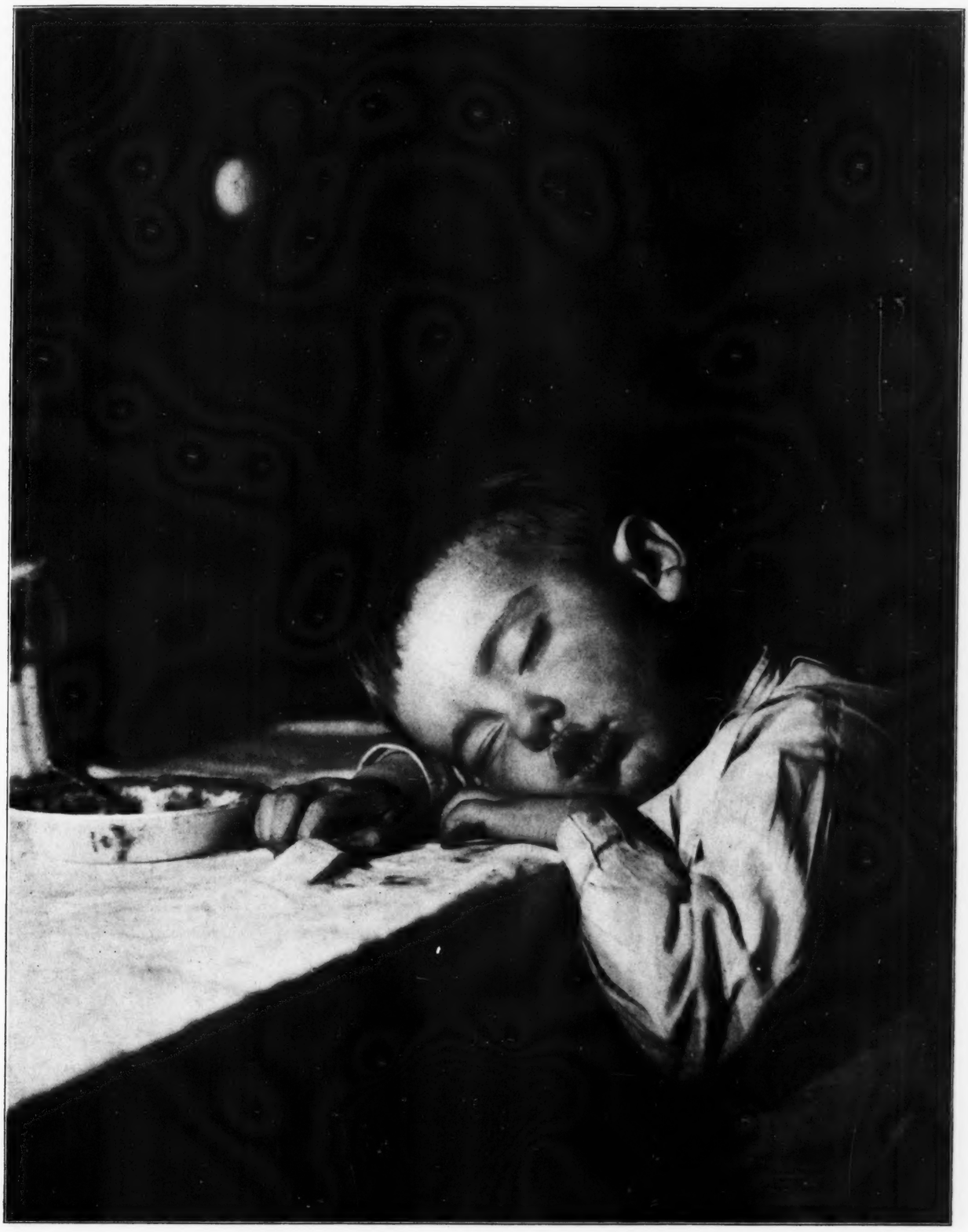
itable result. It is to be hoped that a reaction may set in where this is the condition, and that when a compositor is graduated he will be something more than a mere "follower of copy."

A LECTURE delivered recently by State Senator John D. Price, of Paterson, New Jersey, brings to our attention in somewhat strong illustration the cosmopolitan nature of America's population. Senator Price, who is also professor of modern languages at Columbia University, spoke in seventeen different languages. The fact that an audience could be assembled in one electoral district representing this number of nationalities is not merely a compliment to our country, viewed from the standpoint of its attractiveness: it gives food for thought concerning future possibilities in the commercial world, and, especially, in the field of publishing and printing. With wonderful celerity these hundreds of thousands of foreign speaking and reading peoples are being transformed into Americans, with American ambitions and aspirations. And with these characteristics will come the desire for reading books and periodicals printed in the English language, which will create a greater impetus for printing of all kinds. The newspapers and magazines, without doubt, are strong factors in paving the way for an enhanced demand for the product of commercial printing houses, and, as their sphere of influence is broadened, the future of the whole printing crafts will be brightened with ever-increasing prosperity.

THE apprenticeship question is being discussed with spirit, not only in this country, but in all sections where modern methods have been established. In London, England, the lord mayor — a leader among the printers — has become actively interested, and, as a consequence, a special conference to take up the discussion of the subject has been called in that city. Many suggestions have been made as to the best scheme to adopt looking to the elimination of incompetency among the later generation of workmen, but conferences and debates held jointly by employers and employees must necessarily precede a proper solution of this vexing problem. H. G. Wells, the English novelist and sociologist, in a recent interview, gives it as his belief that the only sensible thing to do, in connection with apprenticeships, is to have trade unions manage them. This plan, of course, would make the unions responsible for the competency or incompetency of future workmen, where union men are employed, and would deprive them of the opportunity to escape the charge that many incompetents are taken into their organizations. Mr. Wells was careful to add, however, that, to his mind, "the one adequate solution of the problem of bad workmanship and its incidental evils is a thorough national system of technical education." This, we believe, is the key-note to success, regardless of whether the unions or employers shall direct the apprentice. In the printing trades, especially, a thorough technical and artistic education of the apprentice will work wonders upon the future status of the trade. In a discussion in the columns of the London *Daily News* on the question of apprentices, one writer asserts that no system of training will succeed that does not "reckon with the artistic factor in production." It is to be hoped that out of the many discussions and suggestions in the different countries, and the resultant conferences of employers and employees, will come a practical solution of the question of the proper training of apprentices in the different crafts.

FOREMANSHIP is a vital agency in the success or failure of a printing business. The selection of a man who will measure up to the requirements of a competent foreman is a difficult task, involving the ability to comprehend, in the first place, what traits are necessary to the successful management of men, and, in the second, the judgment to ferret out the fellow who possesses these qualifications. A grave error often made, after the accomplishment of this delicate task, however, is a lack of coöperation with the foreman by the management. Every effort should be made to relieve him of vexatious details that could be attended to either by other departments or by assistants provided in his own department. In many large offices the foreman is so busy in directly handling the work that he is able to devote but a small portion of his time to supervision, and, what is of more importance, study of suggested methods for greater economy. Workmen should be encouraged to offer suggestions of this nature, but it would seem useless to do so unless the foreman have ample time to investigate and ascertain their true value. If a man is chosen for his known fitness for a given work, it obviously is false economy to saddle upon him duties which will prevent the execution of the particular things he is peculiarly qualified to perform.

PRESIDENT TAFT'S attitude on postal rates for periodicals and magazines, as outlined in a recent message to Congress, and commented upon in our February issue, has created more than the usual criticism resulting from an indefensible position taken by a public official. No doubt, this is



"FORTY WINKS."

Reproduced from a 4 by 5 negative, made by George V: Oremus, pressman, Baker City, Oregon. Portrait of Mr. Oremus' three-year-old son, taken at night by ordinary kerosene lamplight. Exposure, 3½ minutes.

Engraving made by The Inland-Walton Engraving Company, 120 Sherman street, Chicago.

accounted for to some degree by the nature of the business affected, which has ample facilities for resenting unjust attacks. Nevertheless, a great portion of this criticism is inspired by the seriousness of the President's recommendations, which, if carried into effect, would be nothing short of a public calamity. Not only leading Republicans, but editors who are stanch supporters of the administration and enjoy the confidence of the President, have not been slow to declare that Mr. Taft was a victim of a grievous lack of knowledge concerning the Postoffice Department when he wrote into his message the paragraphs on postal deficits. Albert Shaw, the conservative and able editor of the *Review of Reviews*, says, "The magazines are chief producers of the lucrative business of the postoffice. Even without revision of the very favorable contracts with the railroads for carrying the mail, and without the other economies that could be brought about by a better business organization of the postal service, there is so large a profit collected by the Government upon all the business that the postoffice does for private patrons, including the newspapers and periodicals, that this surplus practically pays the Government's own great bill for carrying and distributing its own mail matter." This is a clear statement of fact. Will the Government meet the question squarely upon its merits? If it be good business policy to wipe out the annual deficit, why not go at the thing in a businesslike way and order a searching investigation of every angle of the business? Would a merchant, upon discovering a loss at the end of the year, order an investigation of the selling department, forgetting that his establishment also included a buying department? Not unless he were in league with those from whom he bought to rob those to whom he sold. Let the Government inquire into the price it pays for transportation. Justice to the reading public demands it. And in doing this it also might, without stultifying itself, carefully weigh the question of whether the franked partisan harangues and seeds of politicians should be substituted for the healthful and meritorious magazines of our country. In the words of Editor Shaw, let the Government "rid itself of its harmful and extravagant relations to politics and party spoils, and bring a permanent business head to the conduct of its large affairs."

FAIR PLAY IN OKLAHOMA.

Just because the editor of the *Journal* is running for the postoffice we are not going to take undue advantage of any other candidate who hasn't a newspaper. If he has any message he wants to put before the Republicans of Chickasha, the columns of the *Journal* are open.— *Chickasha Journal.*

Written for THE INLAND PRINTER.

THE LINOTYPE IN JOB COMPOSITION.

A. J. W. GALBRAITH.*



ANY of the smaller printing-offices throughout the country that include a Linotype in their plant, do not realize the many uses the machine may be put to in job composition, outside of the setting of solid matter, and a little experimenting would bring out many possibilities that would be a big aid in the cheapening of the cost of output in the job department.

Instrument .....
Name .....
Address .....
Terms .....

PAYMENTS

	Amount		When due	Amt. Paid		When pd
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2						
3						
4						
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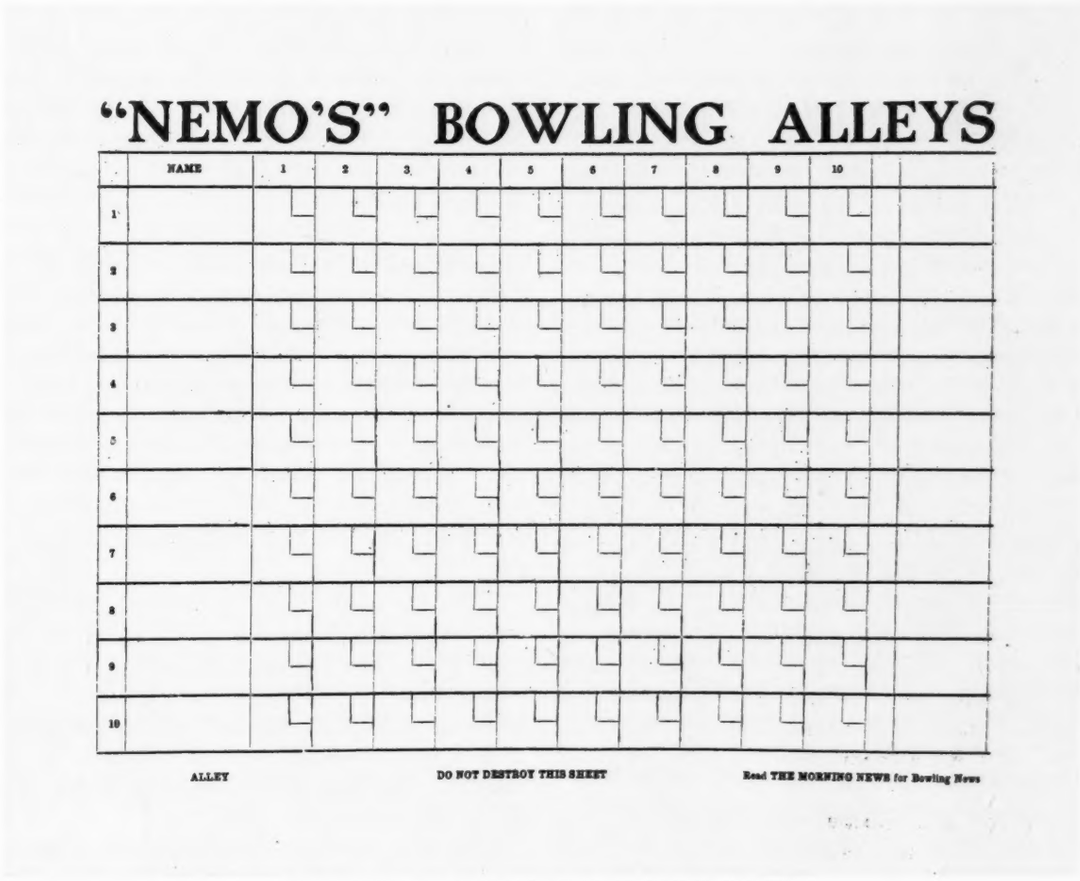
"DUE" CARD COMPOSED ON THE LINOTYPE MACHINE.

In our office we endeavor to enlist the services of our Model 5 Linotype in the composition of any

* NOTE.— Mr. A. J. W. Galbraith is the superintendent of the *News*, Moose Jaw, Saskatchewan, Canada.

jobwork that requires the use of much rule or leaders, and it is surprising the saving of time that may be compassed.

A few days ago a bowling score-sheet was brought in on a rush order, and, by putting on the pica magazine and using only quads, dashes and



REPRODUCTION OF A SCORE-CARD SET ON THE LINOTYPE MACHINE.
Original 14½ inches wide.

parallel marks, we had a proof of the complete job submitted to the customer in less than three hours after the job came into the office. The name of the customer and the heavy cross-rules were the only part of the job composed by hand.

A little "payment" card was brought into the office, and, instead of a compositor spending a couple of hours adjusting rules and leaders, the job was set on an eight-point slug, many of the lines being recast, and took just twelve minutes, the parallel rules and leaders working together like new material from the typefoundry.

Recently a little program was brought in as a hurry-up order late in the afternoon. The main line was set by hand and all the other work, with the exception of top and bottom rules, was set upon a pica slug, both twelve-point and eight-point faces being used.

The ruling of loose-leaf ledgers, account books, township maps, etc., can be set up to make a first-class appearing job, and the great saving of time on this work means larger profits for the office.

On a large order for printed envelopes, the Linotype will furnish a neat job, and the slugs can be changed after every two or three thousand impressions have been taken, and, no matter how large the order, the printing will all be clear, and at the end of the runs there will be no type to help swell the contents of the hell-box.

WELL-MANAGED TRADE UNIONS.

Well-managed trade unions in this country are quick to resent intimation that they are on the verge of hasty and ill-considered action detrimental to their members, to the employers and to the general public. As the years pass the example of these unions becomes increasingly effective in restraining emotional outbursts by imperfectly organized and badly led workers. Meanwhile, their rational methods tend to advance wages when conditions in the business world are favorable.

The strong and growing sense of responsibility which marks the attitude of trade unions of the better sort promises much for the future of wage-workers in the United States and for the prosperity of the country, upon which primarily they must rely in obtaining satisfactory returns for their labor.— *Chicago News.*

Written for THE INLAND PRINTER.

HANDSET REMINISCENCES.

NO. II.— BY JERRY B. GRAHAM.

IF you were a poor devil of a typesticker—a Johnny-come-lately in one of the strangest of strange places—and you had just got in a night at $1 per thousand, and on the way to your room, on the main street, at considerable intervals, you should stumble over three horrid cadavers, and the cheerful information had been imparted to you that you might expect a similar experience on the following night, and every other night, and that if a policeman were standing in a doorway close by he would merely shrug his shoulders when the several impediments turned up their toes, and in the morning would order a cart and have the remains, boots and all, dumped into a trench in the outskirts, thus closing the incidents, and that the policemen of the place were all instructed to not, under certain conditions, interfere with any amount of shooting, cutting, clubbing, or any other process of cadaver-making that might happen on the main street or any other street, would you have the nerve to continue on to your domicile, partake of a refreshing, dreamless sleep, and next day return to the office to get in another one, or would you watch for the dawn, go and paste your string, turn it over to the "Shylock," and incontinently hit the trail for other scenes?

This is not a hypothetical question—not a suppositious one in any particular—for it brings up an incident just as it happened to me in the spring of 1862, a few days after my arrival in Virginia City, Nevada. There was a dearth of printers, and cases had been handed me by the benevolent and gentlemanly foreman of the *Union;* and it may be as well to say here that I held them down for two years, when I was fired for insubordination.

It was during the first silver boom. There were fifteen thousand people in the city—then but two years old as time is counted, but exceedingly old in iniquity. Everybody had money to burn, and it might as well have been burned for all the good the bulk of it did—squandered as fast as made. There were few homes. New comers and old were in luck to find clean rooms and a place where square meals were served. More than half of the population was made up of disreputables, including hundreds of desperadoes who had graduated in played-out gold camps of California and lived to get away. These were doing most of the shooting, and, to save being bankrupted by court expenses, the authorities allowed them to shoot without let or hindrance, so long as they did not molest or injure reputable citizens. And say, maybe you think it wasn't a picnic for those unregenerate cutthroats. On one occasion the bloodletting was so frequent that the *Union* took on a moral spasm, and scathingly denounced not only the bad men, but the authorities for permitting such goings on. That night a man of blood made a break to get back at the *Union,* and it happened that I had a close call. I have never had to put a peg there to remember it. My stand stood next to a front window. About the hour when graveyards yawn I was "pegging away," and just reaching for a capital C, when a bullet crashed through the glass, and, passing close to my ear, sank into the capital B box. The contents went swarming, like sure-enough bees. So did the printers in my alley, without waiting to be called out by the father of the chapel. After that I never worked in that window at night without a curtain between me and the street; and that was the only time that violence was offered me, albeit I was an eye-witness to many a shooting-scrape, and hundreds of bad men got their eternal deservings while I was in the city.

At this time Mark Twain (Sam Clemens) was a reporter on the *Territorial Enterprise,* and, I presume, incidentally, gathering his notes for "Roughing It." He did not tell in his book of interesting happenings, humorous and otherwise, that would have filled the volumes of a small library. I have in mind one in particular that had Mark himself in the cast.

One day, with my sleeves rolled to the elbows, I was "throwing in," when a tall, gaunt, red-headed stranger came, with military tread, into the composing-room, and, advancing several paces, stood there as if transfixed. He had on a slouch hat, a travel-stained, old-fashioned linen duster, that reached to his heels, and in his hand was a large carpet-bag, such as our fathers used to carry. Silently he surveyed the dozen or more printers, until his eyes rested on me. Then the bag dropped to the floor as if released by an automatic spring. With a movement like Hamlet's ghost he advanced to my side, seized my arm, stripped it to the shoulder, and, tragically pointing to a vaccination scar, exclaimed, "Behold, the strawberry mark! It is, it is my long lost brother. Found at last! Now may all the gods at once be praised. Friends, countrymen and brethren, you votaries of rotgut, let us all repair to the nearest inn and absorb, say, four fingers, by way of celebrating this glad reunion."

This was Artemus Ward (Charles F. Browne), with whom I had worked on the Cleveland *Plain-dealer* at the time he was its local editor and writ-

ing for its Sunday issue the sketches that made him famous. No one who had seen him once could ever forget him. I knew him at first glance.

There was no work for me during his four days' stay. He had been announced by the papers to lecture that night, but not a bill had been posted. "Brother," he said to me, "I must say unto all the people, yea, upon the walls of the city, I am come; lest peradventure, they know it not, and bring not their shekels unto my hopper. Now, therefore, prithee, go thou with me to spread the glad tidings, and verily when we have done this thing, we will repair again to the wine cellar of the publican—which, I know by the cut of his jib he's a d——d sinner." These were his exact words, as nearly as I can remember. So overflowing with humor was Charley Browne that he seldom uttered a sober sentence, and one of his favorite modes of expression was in imitation of Holy Writ. I thought I was in for a regular bill-posting job, but submitted. We went to the *Enterprise* office, and, procuring a sheet of 24 by 36-inch news print, with a blue pencil he wrote upon it this legend:

ARTEMUS WARD
WILL
SPEAK HIS PIECE
HERE
TO-NIGHT.

This he tacked on the door of Maguire's opera house, and, though the theater was packed each night of his stay, it was the only posting that was done.

I do not believe Mark Twain ever entertained an idea that he was to really write a book until that lecture gave him a jolt. Anyway, from that time there was a vein of wit all through his newspaper work that was not there before, and many of his brightest hits seemed to have a familiar cast to those who heard the lecture; though they were really original. He was following a new train of thought—evolving an idea—and I have since believed that, as a genius, he was dreaming until Artemus Ward awakened him to his capabilities; that no doubt the sayings of the greatest American wit preceding him have always been green in his memory.

A row of seats close to the stage at Maguire's, usually set apart for newspaper men, was called "the printers' pew." In one of those seats was Mark, with open mouth. I know, because I sat beside him. The lecture, announced as "Babes in the Wood," without reference to its title was a continuous string of grotesque and absurd witticisms—so keen, dry and far-fetched that for a moment no one could see a point, and each time a laugh was due the lecturer would pause until it came. With the first guffaw the audience seemed to catch on, and then it would go off like a corn-popper. When the uproar had subsided, suddenly a spasmodic "Haw, haw, haw!" as unreserved as if from a burro corral, would attract all eyes to the "pew," and at each interruption Artemus paused again, and, glaring in mock anger, said something funny, like, "Has it been watered to-day?" once saying, "You must now all admit the truth of the old saw that 'he who laughs last laughs best.'" Little did he think that that same laugh convulsed a greater genius than himself. Its tardiness was of a piece with Mark Twain's poky nature—even to his deliberate, drawling way of speaking, so often mentioned as one of his characteristics.

During his brief stay in Virginia City Artemus had an elaborate introduction to its wild and woolly ways. He visited every place where there were "sights" to be seen, everywhere accompanied by a crowd of convivial spirits, who were not unmindful of his prodigal generosity while enjoying his genial humor. Once as he was passing a gambling den, two Philistines ran into the street and began shooting at each other. A dead man was the result. "Poor devil," said Artemus. "They told me over in San Francisco you people often get real mad, like that, but I was hoping my 'Babes' would make you more tractable and better natured. I see it's no use. Thinking of the place he's on his way to makes me thirst for ice water. Let us repair to the deadfall of the publican yet again."

Artemus went by stage from Nevada to the city of the Saints, where he hobnobbed with Brigham Young, whom he referred to in his book as "the much-married man." On his last night in Virginia City, after the lecture, he with a crowd visited a variety show, and, to gratify his inordinate appetite for excitement and fun, went on the stage as a blackface artist. Not even the actors knew who he was, and his friends and the manager never gave it away, for he was as bad an actor as he was great as a humorist.

(To be continued.)

THREE KINDS OF THEM.

There are three kinds of price-cutters, says *British Colonial Printer and Stationer*. The first and least harmful being the poor devil who does it only once in a while when he can not help it, to "save his mutton." The next offender is another poor printer who does it often and every time through ignorance, while the third and worst transgressor of them all, is the price-cutter *per se*. He is the wilful man in the bush who fires with intent to kill, waylaying his competitors and deliberately sacking them. Keeping records shows that the know-nothing fellows are the first whose lights go out, and then follow the first-cited breadwinners, while the highwaymen seem to get booty enough to hang on a long time.



THE PROOFREADER.

Drawn for THE INLAND PRINTER by J. T. Nolf, ex-printer.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

HIGH PRICES FOR MACHINERY AND SUPPLIES.

To the Editor: WALLA WALLA, WASH., February 2.

It appears that much of the machinery and material, including type, is altogether too high in price, entailing an inflated investment on the owners of printeries, thereby reducing profits and otherwise injuring the business.

It might be in order for owners of printeries to get together, appoint a committee with power to investigate the organization of typefoundries, and any that are found to be in any trust whatever to be thus reported by the committee, in order that the responsibility for price-raising can be placed and trade be diverted therefrom.

This matter is of vast importance to the printing business and I would like to hear from any printers that may be interested, in order that a movement may be started.

LLOYD ARMSTRONG.

THE COMPOSITOR'S RESPONSIBILITY.

To the Editor: ST. LOUIS, MO., February 5, 1910.

On page 534 of THE INLAND PRINTER for January, Mr. Charles Hays describes "System and the Proofreader as Saving Forces." The idea of the "saving force" is that there shall be one man responsible — the proofreader. Nothing shall go to press until all corrections are made, no matter how trivial — the proof of the final O. K. must be clear before the work goes to press. I know of offices where this plan is in vogue — yet there are losses from errors just the same. The vital defect is that it nurtures a spirit of irresponsibility among the compositors. Book and job compositors, as a rule, refuse indignantly the responsibility that the newspaper compositor accepts. I have seen cuts with the titles, set on the Linotype machine, turned upside down, a clear indication of slipshod indifference on the part of the compositor. What we do need as printers is an insistance upon individual responsibility for errors. It is too easy to fall into mental laxity, and if the foreman and management heap everything on the proofreader they are encouraging a procedure which will cause much work to be done several times instead of once. If printers are organized for their own betterment, that betterment will surely come in its largest measure from unusual efficiency. Every unit in the typographical union is like a link in a chain — on the links the strength of the organization depends. We are selling a service to employers. If we can make that service so much better than any other service they can buy we will be aiding ourselves immeasurably. If we can inject into the book and job printers the same idea of responsibility that prevails among the newspaper printers we will be doing a good work for the trade and for the International Typographical Union. I think that it would be the first step in the right direction for compositors to be obliged to initial proofs on which they have corrections to make. It is only fair to the proofreader and to the employer, for indifferent and irresponsible compositors can and do make errors in such insidious ways that they are difficult to detect. Let us have a little more pride in craftsmanship and endeavor to make the composing-room under union jurisdiction a saving force. Spineless evasion of responsibility is self-weakening.

UNION PRINTER.

6–5

TO EDUCATE THE STRAIGHT-MATTER PRINTER.

To the Editor: CHICAGO, ILL., February 10, 1910.

It appears to me that THE INLAND PRINTER could exert a little more effort in the direction of educating the straight-matter printer — principally the machine operator. Why is it that no prize-contests are held for this branch of the trade? If it's a good thing to encourage artistic job-printing and advertisement setting, is it not also a good thing to encourage correct composition, from the standpoint of proper English, punctuation and division of words? The operator certainly needs it, if he is to be prevented from degenerating into a mere typewriter.

The department contributed by F. Horace Teall is fully appreciated, but it deals chiefly with technicalities raised by proofreaders. My idea is to have presented illustrations of illy constructed sentences, incorrect punctuation and rank divisions of words. By this means the operator reader would be confronted with examples which come to him daily in copy edited by amateurs.

The operator should be an authority on the English language. He should be able to rearrange the construction of badly written sentences, as well as eliminate or add words where required. He should understand that close punctuation ought not to be used in the same article with open punctuation. Also, he should be familiar with the different authorities on division of words, so that his work would be uniform and consistent.

There are many things to be noted on this subject, and it would be interesting to hear from other operators concerning their sentiments in regard to my suggestion.

OPERATOR.

PRINTERS' CLUBS.

To the Editor: CINCINNATI, OHIO, February 3, 1910.

With shorter working hours, printers, who are a naturally gregarious sort of folk, are forming clubs in the various jurisdictions. Many of these clubs are comfortable and homelike, some indeed have an air of luxury. Judging by the showing made in THE INLAND PRINTER of the homes of printers, we would not expect anything in a printers' club but the best obtainable. The clubs are for relaxation and sociability, it is true; but would not their social features be accentuated by a little more purpose — for instance, occasional evenings where apprentices could be invited to lectures on some phase of the business. We are prone to forget how much a little attention and interest from the grown-ups mean to a boy. The printer is in daily contact with apprentices, and if these little affairs for the benefit of the apprentices are once instituted the moral as well as the direct practical value to the trade would be large. The I. T. U. Course of Instruction is now turning out some graduates, and the analysis of specimens of printing by some of these students would not fail to be interesting and helpful, at the same time of encouragement to others to take up this great opportunity.

Another suggestion: Twelve printers, good and true, composed the original membership of the Junto Club,

Drawn for THE INLAND PRINTER by J. T. Nolf, ex-printer.

founded by Benjamin Franklin. Elbert Hubbard, writing in the Chicago *Examiner*, says it was the most sensible and beneficent club of which he ever heard. "This club began with twelve members, all printers. The membership was increased, but finally, I believe, was limited to forty. They met weekly and read, talked and presented little essays by the members. All of the original twelve men became distinguished and successful citizens."

The following are a few of the many questions asked at each meeting of the organization:

"Have you met with anything in the author you last read remarkable or suitable to be communicated to the Junto; particularly in history, morality, physics, travels, mechanical arts or other parts of knowledge?"

"Do you know of a fellow citizen who has lately done a worthy action, deserving praise and imitation; or who has lately committed an error proper for us to be warned against and avoid?"

"What unhappy effects of intemperance have you lately observed or heard; of imprudence, of passion, or of any other vice or folly?"

"What happy effects of temperance, of prudence, of moderation, or of any other virtue?"

"Do you think of anything at present wherein the members of the Junto may be serviceable to mankind, to their country, to their friends or to themselves?"

"Hath any deserving stranger arrived in town since last meeting that you have heard of? And what have you heard or observed of his character or merits? And whether, think you, it lies in the power of the Junto to oblige him, or encourage him as he deserves?"

"Have you lately observed any encroachment on the just liberties of the people?"

"Have you any weighty matter on hand in which you think the advice of the Junto may be of service?"

"Is there any difficulty in matters of opinion, of justice and injustice, which you would gladly have discussed at this time?"

Prayer was always offered at the opening of the meetings, and Franklin wrote out the following supplications, which were recited in concert:

"That I may have tenderness for the meek; that I may be kind to my neighbors, good-natured to my companions and hospitable to strangers — Help me, O God!"

"That I may be averse to craft and overreaching, abhor extortion of every kind and weakness and wickedness — Help me, O God!"

"That I may have constant regard to honor and probity; that I may possess an innocent and good conscience, and at length become truly virtuous, magnanimous and helpful to my fellow men — Help me, O God!"

"That I may refrain from calumny and detraction; that I may abhor deceit, and avoid lying, envy and fraud, flattery, hatred, malice and ingratitude — Help me, O God!"

There is room for another Junto Club for the present generation. UNION PRINTER.

THE BOIL AND THE BULLET.

M. Charles Vaggioni, a newspaper man of Marseilles, was walking in the streets of that city last night when three revolver shots rang out. He felt a bullet strike him and called for assistance. Taken to a chemist's shop it was found that the ball, deflected by his clothing, had opened a boil from which he had been suffering. He expressed himself as happy that the bullet had saved him a surgical operation.— *Petit Parisien.*

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GERMANY.

THE number of Esperanto societies has now grown to sixteen hundred, an increase of about four hundred in the last few months.

THERE are in Germany eighty-one typefoundries, using 800 automatic perfecting and 425 hand typecasting machines, on which 1,047 operators are employed.

THE manager of a firm in Harburg, who recently issued a price-list in the style of a death notice, was haled before the court and was fined 150 marks, such a manner of advertising being condemned as disorderly conduct.

THE printers' union of Strasburg, in Alsace, has issued a short history of its career, to mark the one hundred and twenty-fifth year of its existence, it having been established in 1783, at first as a sick and burial benefit society. Starting with forty-four members at that time, it now has 327.

ACCORDING to the official list, issued January 11, the Deutscher Buchdrucker-Verein (the master printers' organization) now has 4,761 members, an increase of eighty-six during the past year. These employed sixty-three thousand persons, fifty-two thousand of them being printers.

AUGUST SCHERL, the big publisher of Berlin, heretofore given mention in these notes, is enthusiastically interested in new traction theories and problems, especially in the monorail and gyroscope propositions. A long article on this subject, from his pen, appeared in the Chicago *Examiner* of January 23.

THE Berlin city directory for 1910 appears in two volumes, comprising 5,956 pages, an increase since 1896 of 3,148 pages. From it we learn that there are 745 printing-offices in Berlin, 26 in Charlottenburg, 14 in Wilmersdorf, 26 in Rixdorf and 22 in Schöneberg, these latter being suburbs of Berlin.

THE Government Printing Office of Germany estimates that its income for 1910 will be 13,376,000 marks and its expenditures 8,543,745 marks. These figures are given in the national budget for the new fiscal year. The excess of income is estimated at 4,555,171 marks ($1,084,130), against 3,662,961 marks in 1909.

THE Wiesbaden *Tageblatt*, mention of whose new building in the January INLAND PRINTER was accompanied by illustrations showing its artistic construction, also prints a weekly edition in the English language, for the benefit of a goodly portion of the visitors to the cures and sanitariums of this noted health resort.

IT is claimed that the oldest living printer of to-day is M. Gustave Montpellier, of Kolmar, in Alsace. He is now ninety-four years old and has worked seventy-three years in the Decker printing-office of that city. In 1848 to 1852 he was subeditor and make-up on a democratic journal, and at the time of the *coup d'état* passed some days in prison, Alsace being then under French domination.

THE *Leipziger Zeitung*, of Leipsic, on January 1 attained its two hundred and fiftieth year. Its origin goes back to 1659, when Timotheus Rietsch, a printer and bookseller, obtained a concession to print a journal, under the title, *Neueinlauffende Nachricht von Kriegs- und Welthändeln.* In 1672 this name was changed to *Leipziger Post- und Ordinari-Zeitungen*, which, with short intermissions, was continued until 1711, when the name was altered to

Leipziger Postzeitungen. From 1734 on, the name was *Leipziger Zeitungen,* and from January 1, 1810, to the present, it has been *Leipziger Zeitung* — one hundred years under the last name.

A STATIONER in Hanover, who advertised himself on his business stationery and signs as a printer, but who in reality was only a printing broker, farming out among printers whatever orders he secured, was prosecuted in the courts and fined costs for making false statements, in contravention of the German laws regarding competition in business, which designate this sort of advertising as deceptive and unwarranted.

SEVERAL German newspapers, spurred on, no doubt, by a desire to imitate American enterprise, have recently issued big-sized editions. On December 18 last, the *Stadt-Anzeiger,* of Cologne, put out an elegantly illustrated and finely printed Christmas number of 96 pages (22 of text and 74 of advertisements — a proportion calculated to make the treasurer of any paper happy), in an edition of one hundred thousand copies. The *Neueste Nachrichten,* of Leipsic, before Christmas, issued also one hundred thousand copies of a Sunday edition with 84 pages.

UNDER the direction of the Printers' Technicum, a trade school, superintended by Julius Mäser, publisher of the *Typographische Jahrbücher,* of Leipsic, there has been inaugurated a school of journalism. The object of this is, primarily, to offer to sons of proprietors of journals and printing-offices an opportunity to develop in themselves the ability to take up their parents' work, both in an editorial as well as technical capacity. The instruction will include the mechanical branches, as well as business administration, bookkeeping, editorial and literary work.

THE new general police regulations of the city of Berlin, relating to Sunday rest, affect newspapers as follows: With the exception of Christmas, Easter and Pentecost days, work may not begin before 10 P.M. on papers issued on Monday mornings and on the mornings following holidays. On the second holidays following Christmas, Easter and Pentecost (in some places in Europe even a third holiday is customary) work may not begin before this hour on the edition for the succeeding morning. The following hours of rest between working time in each series of three Sundays must be observed: The first Sunday, eighteen hours; the second, twenty-four hours; the third, thirty-four hours. On the three named special holidays this interim must be forty-two hours. These regulations will, no doubt, surprise the American critics of the "Continental Sunday."

BECAUSE of the sturdy growth of the German Master Printers' Association and the energetic efforts to effect a more general adoption of the German price-list of printed matter, there is an appreciable tendency toward better conditions in the trade. There are, however, still to be found numerous printers — forced to it, perhaps, by financial stress — who by reprehensible methods cause the increase in prices to be chimerical, be it through the allowance of disproportionately high rebates in the settlement of accounts, through making no charge for authors' corrections, or extending other unwarranted favors. But the bringing into effect of a general advance in prices, under present circumstances, is really an imperative necessity, especially as the new labor regulations of the government, put in force on January 1, make further restrictions in the employment of female help and in other respects increase the cost of manufacture.

A TYPEFOUNDRY in Leipsic has invented a new system of music types, for which a number of advantages are claimed. The old systems, dating from prepoint days, do not accord with the present system of type-bodies. The new notes, the accompanying signs, etc., are cast to point dimensions, and there are three sizes of face, the staffs taking up fifteen, twenty and twenty-five points and the single notes being on three, four and five point bodies respectively. The note-heads are cast one point wider than their bodies, that is, three by four, four by five and five by six points. Instead of the metal stems, brass-rule pieces of one-point face and body are used, the note-heads being so shaped as to permit of a proper joining with the stems. The "flags," indicating eighth, sixteenth and shorter notes, are cut to adjust nicely to the stems. The result of these and other changes is that the number of characters in a music-font (at present quite enormous) is very much reduced, and the composition of them materially simplified.

RUSSIA.

THE Graphic Society of Riga will, in March and April, hold an exposition of art in printing, in the city's museum. The displays will comprise: Book art, old and new printed books, commercial typography, typefounding, old and new art type-faces, book decoration and bookbinding.

RUSSIA'S persecution of the press is well demonstrated by the fact that the postoffice in 1908 received 85,000 rubles ($44,200) less in postage on periodicals, newspapers, etc., than during the preceding year. It is expected that the decrease for 1909 will be 169,000 rubles ($87,880). Governors and military authorities are constantly warring with the press, which can not but submit to arbitrary suppression and fines. Hence, one can readily understand the decrease of revenue of the postoffice from newspapers and other publications.

ACCORDING to a statement made by Count Paul Tolstoi to the Literary Association of St. Petersburg, in the three years from November, 1905, to November, 1908, not less than 1,280 processes were instituted by the Russian police department against editors, of which 462 resulted in imprisonment in the penitentiary and the bastions, 16 in jail sentences, and 3 in exile to Siberia for life. In the same period 1,085 newspapers were suppressed, 821 of these without a court trial. During the three months' session of the first duma 342 papers were laid under duress, 92 suspended, 60 suppressed and 277 editors punished in various ways. In the year 1909 cash fines seem to have been favored, as in 155 cases fines to the extent of 700,000 rubles ($364,000) were inflicted. It is claimed that since the establishment of the constitution the censorship is much more severe than in the old days of absolutism.

THIS land, like most European lands, is blessed or cursed (depending on the point of view) with an overabundance of holidays. In industrial and commercial circles efforts have recently been made to influence the government, not only to change the Russian calendar over to the Gregorian system, generally used by all other civilized nations, but to diminish the number of holidays in vogue. But the government, in answer, declares that, while not unsympathetic toward the Gregorian calendar, it can not, for religious reasons, favor a decrease of holidays. This excessive celebrating of holidays recalls to the writer an experience in England. Wishing to call upon a typefoundry in Blackfriars' street, London, he went there one Monday morning, only to find all doors closed. Commenting on this to the host of his hotel, he was told that all factories were closed on that day, it being Pentecost Monday, which was celebrated as a holiday. He went to the place again on Tuesday, and again found it closed.

Again expressing surprise to his host, the latter said, "I should have told you that the Tuesday after Pentecost is also a holiday." Your scribe decided to let the week pass by before attempting another call, for fear the whole week might be given up to holiday celebration.

BELGIUM.

A NEW wage-scale for the printers of Brussels and vicinity went into effect January 1. The principal changes are as follows: Nine hours is to be a day's work, with at least an hour and a half's intermission at noon. The minimum hour rate for compositors is 65 centimes (13 cents). An advance of 10 centimes per thousand ems is secured. Extra compositors can not be engaged for less than two days, nor extra pressmen for less than one day. Composition on machines must be paid for on time. Eight hours per day at the Monotype or Typograph, with a product of 10,000 ems; at the Linotype, with a product of 12,000 ems, and at the Monotype, with 14,000 ems daily, are paid for at the minimum rate of 70 centimes (14 cents) per hour. The hour rate for pressmen ranges from 65 to 75 centimes. The minimum for hand compositors on daily papers (eight and a half hours per day) is fixed at 6 francs ($1.20); on papers set by machines eight hours is a day's work, at 6½ francs per day. The number of apprentices is restricted to one for one to three journeymen, two for four to six men, three for seven to twelve men, four for thirteen to twenty-four men, and one for each additional ten men. The wage-scale was made for a term of four years.



PEACE.

FRANCE.

THE last descendant and owner of the Maison Barbou, of Lyons, a publishing house famous for its excellent editions, has sold the business to M. Paul Mellottée, a printer at Châteauroux. This last representative, M. Marc Barbou, of the ancient house (established in 1524, by Jean Barbou), having lost his son, and feeling his age, relinquishes the business to retire for the sake of his health. The new owner, M. Mellottée, is a printer, a doctor of laws and a laureate of the Institute of France. With the acquirement of the Barbou concern he is now at the head of nearly five hundred employees and takes rank among the first printers of France.

ESPERANTO, the universal language, now so much in evidence throughout Europe, has a lusty competitor in another artificial language, called "Ido." According to *La Liberté*, it was adopted by a delegation appointed at the Paris Exposition of 1900, to decide upon the most beautiful and scientific international language. Ido is an offshoot from Esperanto, being based upon its general principles, but made much simpler. It owes its construction to an ex-Esperantist, and has made remarkable progress in the last few years, being received with great favor by a number of eminent scientific men. The ex-presidents of the Swiss, Belgian and Adriatic Esperanto leagues are among its most earnest advocates. The officials of the Berlin Esperanto group have also gone over to the camp of the new rival.

AUSTRIA.

THE printers of Tyrol and Vorarlberg have recently secured an advance in wages.

AN international hunting and sportsmen's exposition, which is to be held in Vienna this summer, will have a section devoted to the graphic and reproductive arts.

THE National Association of Master Printers, of Austria, having announced to the public an increase of eight

per cent in the price of printed matter, the local branch at Vienna, in December last announced that, because of the general increase in wages, the printers of that city were obliged to advance the price of printing fifteen per cent, beginning January 1.

A GRAND international philatelic exposition, to be held at Vienna, is in prospect for September, 1911. This is intended to be also a jubilee, commemorating the first exposition of postage stamps ever held, which event took place, also in Vienna, thirty years ago. The proposed exposition will be under the auspices of the Association of Viennese Philatelic Clubs, and information concerning it can be obtained by addressing the association at No. 9 Himmelspfortgasse, I. Bezirk, Vienna.

SOME time ago the Austrian master printers raised a protest because much of the colored illustrative work in the modern schoolbooks of the country was being done in foreign lands, and, therefore, injured the domestic printers to that extent. The government listened to the protest and put into effect measures to have only text-books of home manufacture used in the public schools. This resulted in the loss of business by a number of art printers of Germany. These have now asked the Deutscher Buchdrucker-Verein (German Association of Master Printers) that it petition their government to put in effect similar measures in Germany, it having been discovered that Germany was a customer in a similar way of Austrians. At a recent meeting, the directors of the association decided to accede to the request. As a probable consequence, the former somewhat lively exchange of graphic products between the two countries will suffer a noticeable diminution.

LUXEMBURG.

NEAR the close of the past year the employers and employees in the printing trade of this duchy agreed upon a new wage-tariff, to be in effect four years. Under it the minimum rate for hand composition is fixed at 30 francs ($6) per week (in cities of less than five thousand population, 27 francs). Overtime up to midnight takes a twenty-five per cent advance; Sunday forenoons, fifty per cent advance; after midnight and on Sunday afternoons, one hundred per cent advance. For pieceworkers the overtime rates are respectively, 12½, 25 and 50 centimes per hour. There are eight holidays in the year which will be paid for without working. Fourteen days' notice of discharge or of quitting must be given. From January 1, 1911, on, these rates will be increased 25 centimes per day; there will be a further like increase on January 1, 1912. The piecework rate for hand composition is 56 centimes per one thousand letters for five, six and seven point; 46 centimes for eight, nine and ten point; 54 centimes for eleven, twelve and fourteen point — plus 5 centimes for manuscript for all bodies. For machine composition the rate is 37½ francs for a week of forty-eight hours. Triple shifts are not permitted. The minimum product is fixed at 6,000 letters per hour on the Linotype, 5,000 on the Monotype, and 4,200 on the Typograph, of plain, corrected matter.

TIBET.

THE most extensive of all existing religious scriptures are those of Tibet. About the middle of the seventh century, Tibet adopted the North Indian Buddhism, whose canonical book was the "Mahâgâna." In the translating of this into the Tibetan language it grew into not less than one hundred volumes, as numerous additions and exegeses were found necessary. This translation is the "Kangyur," or "The Holy Scriptures of the Tibetans." To this were later on attached 225 volumes of commentaries, called "Tangyur," in which are included a number of treatises and exegeses which are not necessarily component parts of the system of the cult. The scriptures of the Tibetans were first printed in 1731, at Narthang. Later on, presses for printing the "Kangyur" were set up in other cities, also in Peking, China. Of the Peking edition the National Library at Paris and the Asiatic Museum at St. Petersburg have each a copy. Of the Narthang edition the India Commission at London has two copies. The Dalai Lama, on his recent visit to Peking, presented the empress with two copies of this edition. The Tibetan Bible weighs about eleven hundred pounds.

FINLAND.

A NEW wage-scale for printers has been adopted in this country. By its terms, a week's work consists of fifty-one hours. No work is permitted on newspapers after 3 A.M. On Saturdays and on days before holidays work ceases at 2 P.M. The minimum wage is 25 Finnish marks per week. Female compositors receive the same wage as men. The wage basis for the whole country is made uniform, but in different localities additions are made in proportion to the cost of living, ranging as much as twenty-five per cent more in Helsingfors. The wage-scale also includes two weeks' vacation in the summer.

HUNGARY.

BUDAPEST has 230 printing-offices, of which 202 pay union wages. The 230 offices employ 3,150 journeymen. The average weekly income of a printer in this city has been ascertained to be 38.60 crowns ($7.87).

THERE are eleven typefoundries in Budapest, with eighty-eight casting machines and 265 employees. The workday is eight and one-half hours — at night eight hours. The average weekly wage of the men is said to be 43.64 crowns ($8.90).

SWITZERLAND.

THE machine compositors of this country have secured a new wage-scale, with advances, effective on January 1. The day's work is fixed at eight hours. The minimum wage is twenty-five per cent higher than each locality's hand-compositors' rate. Overtime is paid for with these additions: Up to 10 o'clock at night forty per cent; 10 to 12 midnight, fifty per cent; 12 to 5 A.M., one hundred per cent, and from 5 to 6 A.M., fifty per cent. Sunday work is paid double.

ITALY.

A SCHOOL and laboratory for the paper industry will shortly be opened in Milan. The State has contributed to its establishment an annual subvention of 80,000 liras ($16,000), and the chamber of commerce and the Humanitarian Society of Milan give one of 7,000 liras.

KOREA.

THE State Printing Office of Korea, at Jongsan, has lately been much enlarged. The machinery was purchased from leading makers in Germany. America supplied the electric plant and motors.

ONE KIND OF HEAVEN.

"Do you know what will be heaven enough for me when I get there?" asked the proofreader, as he read the proofs for the 'steenth time. "'Twill be to see a large bonfire made of these writers who make us read these books and things that nobody else ever reads." — *Inter Ocean.*

Written for THE INLAND PRINTER.

FROM THE WESTERN SLOPE.

BY OUR OWN CORRESPONDENT.

JANUARY, as is customary after the holiday season, was a dull business month for printers and supply men. The Mergenthaler Linotype Company's representatives are always cheerful when asked about the condition of trade, and they are up to their standard for these first few weeks in the new year. However, the general tone indicates a belief that work will be good ere long. The Employing Photoengravers' Association, of California, has unanimously adopted resolutions favoring an exposition in San Francisco during 1915, as a medium for the country to show its appreciation of the completion of the Panama canal.

NOTES FROM HERE AND THERE.

ARTHUR GREEN, a director of the Dallas (Tex.) *Morning News*, is dead.

WILLIAM C. TALBOT has been selected editor of the Santa Clara *Redwood*.

THE Alamo job-office, of San Antonio, Texas, reports a new Miehle in operation.

H. V. ALEXANDER is operating a new paper at Imperial, California, called the *Enterprise*.

JOHN J. CURRY, one-time candidate for State printer, is sick in a San Francisco hospital.

H. H. GRANICE has installed a cylinder press to print his paper, the Sonoma (Cal.) *Index*.

HENRY F. ELLIS, editor of the Lodi (Cal.) *Sentinel*, has resigned to enter the fruit business.

THE Standard Printing Company, of Houston, Texas, has moved into new and larger quarters.

BOEHME & MACREADY, job-printers, have moved from 513½ Octavia to 557 Clay street, San Francisco.

RICHARDS & DEWEL, of the Chico (Cal.) *Record*, have purchased a Chandler & Price power paper-cutter.

THE Isaac Upham Company has moved to fine new quarters at Jackson and Battery streets, San Francisco.

THE W. P. Jeffries Company, of Los Angeles, has a cost system that covers all departments of work of its plant.

PATRICK H. LANNON, formerly owner of the Salt Lake *Tribune*, has a large orange grove in southern California.

THE California Ink Company shipped seventy barrels of lithographic ink to the Australasian colonies on February 11.

CLARENCE DEAN, a well-known printer of Pasadena, California, is now Pasadena editor of the Los Angeles *Herald*.

THE F. Malloye Company, of San Francisco, bookbinders, have installed a Gebrüder Brehmer thread-sewing machine.

LUTHER BURBANK, the noted horticulturist, is busily engaged in writing a book on his discoveries in the vegetable kingdom.

S. F. MACCARTHY, business manager of the San Francisco *Monitor*, was married on January 26 to Miss Emily Regina Wales.

MRS. C. C. CALHOUN died in Berkeley, California, during January. She brought the first printing-press to California in 1851, together with type, and her husband, Charles Calhoun, and William Bovee were the earliest printers to engage in business in San Francisco.

El Tiempo, of Mexico City, has been taken over by a stock company, and the size has been increased from four to eight pages.

THE new Sacramento (Cal.) hotel has a complete though small printing outfit to produce needed stationery and menu cards.

E. E. BRONSON, at one time with the Fred S. Lang Company, of Los Angeles, has opened a printing-office at Santa Ana, California.

W. B. GOODE, a popular salesman of the Mergenthaler Linotype Company, has resigned to enter the automobile business in Los Angeles.

OKLAHOMA CITY employers have signed a new scale with the typographical union, conceding a $2 a week increase for all printers.

DURING the early part of February, Ernest R. Willard, editor of the *Democrat and Chronicle*, of Rochester, New York, paid San Francisco a visit.

IRVING C. KEELER, well known in hotel circles in San Francisco as the representative of a number of hotel journals, has recovered from a serious illness.

C. E. WOOD, formerly of the Salt Lake *Tribune*, has sold his interest in the Pocatello *Advance*, and is now associated with the *Gate City News*, of Pocatello, Idaho.

JOSEPH CATHRINER has resigned the foremanship of the *Daily Pointer* at Oklahoma City, and has bought a half interest in a daily paper at Sapulpa, Oklahoma.

THE Ogden (Utah) *Chronicle* is the latest of the dailies. B. R. Bowman and J. F. Thomas are among the incorporators, who have capitalized the plant for $70,000.

THE Santa Clara *News* Easter number is to be edited by women. The editor-in-chief will be Mrs. Lulu Blanchard, and the proceeds will be given to the Woman's Club.

W. G. RICHARDSON, for years with Bonestell & Co. and Blake, Moffit & Towne, has joined the force of salesmen employed by the Zellerbach Paper Company, of California.

SACRAMENTO publishers have signed a new scale with the typographical union. Operators received an increase of $1.50 a week, and advertisement and floor men $4.50 a week.

THE California *Wave* is a monthly magazine issued by the San Francisco California Street M. E. Church. Leroy W. Van Velzer is editor, and Cora A. Bassett business manager.

THE Fargo (N. D.) *News* has been sold to ex-Congressmen Marshall and Gronna. The sale was the result of "insurgent" conferences among the politicians of the section named.

THE Oakland (Cal.) *Tribune*, Journal Publishing Company, of Portland, Oregon, and the Post-Intelligencer Company, of Seattle, Washington, have purchased No. 4 Linotype machines.

DANIEL D. BIDWELL, connected with the Hartford (Conn.) *Times*, visited Chico, California, last month. He is a distant relative of the late Gen. John Bidwell, who had large property interests in Chico.

PHILLIPS & VAN ORDEN have been paid $400 by the city of San Francisco on the $10,000 transcript of the Abe Ruef trial. This means that the 90-cent (per page) rate of the firm is satisfactory to the authorities.

JUNIOR typesetting machines have been acquired by Joseph C. Tuttle, of the *Empire*, Waterville, Washington;

Evans & Halleck, of the *Gazette*, Lindsay, California, and Harry Gibb, of the *Tribune*, Burlington, Washington.

MANAGER MUNZENHEIMER and Foreman Achilese have severed their connection with the Standard Printing Company, of Dallas, Texas. The first-named has secured a machinery agency and will engage in business for himself.

THE *Occident*, the monthly publication of the students of the University of California, appeared for the first time in 1910 on February 4. William W. Kergan, formerly editor of the *Pelican*, the comic paper, is in charge.

JULIUS KRAFT, of Arbuckle, California, discovered a Bible printed in 1709, while rummaging over old books on February 4. The book is in German. The type is large, and the binding in brown leather is in an excellent state of preservation.

THE Catholic Herald Publishing Company, of Sacramento, California, was incorporated on January 13. It is the intention to print a paper and do general printing work. The capital stock is $25,000, and the directors are Right Rev. Bishop Thomas Grace, Rev. John H. Ellis and Thomas A. Connelly.

THE Gilroy (Cal.) *Gazette*, one of the best-known newspapers published in the Santa Clara valley, has been purchased by L. C. McKenney, of San José, who has been in the newspaper business for forty years. The sale was made necessary by the serious illness of the former editor and proprietor, Harry Gawthorne.

A. J. FISK, pioneer newspaper man of Montana, and the first journalist to send to the world the news of the Custer massacre, died at St. Helena, Montana, on February 4. Mr. Fisk was once postmaster of St. Helena, and a past commander of the Grand Army of the Republic. He crossed the plains from Minnesota in 1863, following a term of enlistment in the Civil War.

NO. 5 MERGENTHALER machines have been sold to A. A. Sherman, Seattle, Washington; George F. Ainslie, of the *Fremont Colleague*, Seattle, Washington; *Morning Astoria* (Oregon); *Tribune-Press*, Aberdeen, Washington; Portland (Ore.) Linotyping Company, Los Angeles (Cal.) Printing Company, Spokane (Wash.) Newspaper Company and the San Diego (Cal.) Union Company.

MR. AND MRS. S. H. WADE celebrated the fiftieth anniversary of their wedding on January 1. They were married in San Francisco. Mr. Wade was in business during early times, and for thirty-eight years he has been manager of the H. S. Crocker Company's printing department, the largest house on the Pacific coast. A valuable set of plate was given Mr. and Mrs. Wade by the firm.

THE *Franklin Printer*, organ of the employers, has been succeeded by the *Pacific Printer*, a forty-two page publication with a four-page cover. Karl H. von Wiegand and L. Osborne are the editors. The *Pacific Printer* is the official journal of the Western Master Printers' Association, the Franklin Printing Trades Association of San Francisco, and all Pacific coast employing printers' associations.

CONTRARY to expectations, the *Sun*, San Francisco's penny Democratic daily, has not appeared to date. It is now thought the first issue will see the light of day some time during the month of March. A Duplex printing-press is on its way, and the other mechanical necessaries are at hand. A location has been secured at 654 Mission street, where a two-story building is in process of renovation for newspaper needs. H. A. Dunn, managing editor, has spent several weeks in the East preparing for the birth of the daily. The Democratic Press Company is incorporated for three hundred thousand shares, par value $1 each. A guaranteed circulation of twenty-five thousand is assured by the press committee as a beginning for the subscription list.

O. O. BALLARD has disposed of his stock in the Texas Engraving & Electrotyping Company. The company has been in business for four years, and has won an enviable reputation in Texas, Louisiana and Oklahoma. The new officers are: H. J. Ketchum, president; W. H. Bailey, vice-president; J. B. Baumgartner, secretary-treasurer; C. A. Patterson, general manager; G. W. Alsobrook, business manager.

OVER one-half of the $8,000 stock of the Klamath (Ore.) Publishing Company has been subscribed. The directors are: Fred Melhase, L. F. Willits, George R. Hurn, George T. Baldwin, Alex Martin, Jr., E. B. Hall and W. T. Shive. The officers were elected from these men. Steps are being taken to secure an up-to-date newspaper plant, with the intention of publishing a newspaper that will be a credit to Klamath county.

R. H. CLARK has been elected editor of the *Blue and Gold*, the year-book of the students of the University of California. For some time the fate of the book was in the balance, as the heavy cost of production was a problem to the students. Printers, pressmen, photoengravers and bookbinders in the Bay cities are pleased at the decision to continue publication, as it means several weeks' work each year for the firm successful in the competition.

DURING February an Indian newspaper made its appearance at Muskogee, Oklahoma. The chiefs of the five civilized tribes and other prominent Indians are behind the publication. The five tongues of the tribes will be used in various departments. The paper will be produced weekly under the editorship of Augustus W. Ivey, of Stillwell, a Cherokee, and it will be called *Degwanns Ahcheeta*, which, being interpreted, means *Farm and Fireside*.

J. R. HAMILTON, a San Francisco newspaper man, has made a marked success of the advertising business. After serving as publicity manager of Wanamaker's, of New York and Philadelphia, for several years, Mr. Hamilton has accepted a position with the Herbert Kaufman & Handy Company, of Chicago, one of the largest firms of its kind in the country. He graduated from Stanford University in 1901, and introduced the *Store News* among San Francisco department establishments.

ON February 1 a company, incorporated for $25,000, took over the long-established business of the A. J. Johnston Company, of Sacramento, California. L. S. Calkins is the president and manager, and David Johnston secretary and assistant manager. Mrs. A. J. Johnston, Mr. Calkins, Phil S. Driver, W. A. Washburn and Ed P. Bryne are the directors. The late A. J. Johnston was State printer for years. The printing-office will receive many additions under the new management.

THE Franklin Printing Trades Association, of San Francisco, is protesting against the United States Government printing on stamped envelopes. The bill to repeal was introduced into Congress last year, and an attempt is being made to have it become law. The argument of the employers is that the free printing on envelopes is used almost exclusively by corporations and firms well able to pay for their work, and that the many are taxed for the privilege, to say naught about the tendency to destroy the business of private manufacturers.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Preposition at the End.

A. B. C., Newark, New Jersey, asks: "Can it ever be right to use a preposition at the end of a sentence?" *Answer.*— Mr. James C. Fernald may answer this question for us. In his book "Connectives of English Speech" he says: "In fact, the preposition, or 'word placed before,' may be the very last word in the sentence, placed after everything else, while yet the meaning is perfectly clear; as, this is the gun that he was shot with. Many grammarians have undertaken to fight this thoroughly live and vernacular idiom, and force the preposition into conforming to its name by always standing before its object. But the idiom is stronger than the grammarians. The schoolboys have invented the rebellious paraphrase, 'Never use a preposition to end a sentence with.' The people go on using the prohibited idiom in conversation every day, and an examination of our literature shows that this idiom has the indorsement of the foremost writers of our language." He quotes passages from Shakespeare, Dickens, Franklin, Lowell, Whittier, Browning, and Swinburne, and then says: "The virility and vigor of our language are shown in the obstinate persistence of this forceful idiom. 'The worst use a man could be put to' brings use and man, the two important terms, closely together, in a prominent place in the sentence, leaving the note of connection to be lightly appended at the end. 'The worst use to which a man could be put' separates the important words by the uncared-for particles to and which. The mind hurries past the preposition and relative to reach the important thing referred to, finding the impediments of formal correctness very much in its way. Unfettered and vigorous speech brushes these formalities aside, gives first place to the words expressing the important thought, and then pays its grammatical scot at the end of the sentence. It is an element of power in the English language that it can thus march across technicalities to attain the great purpose of speech — the expression of thought — securing directness and emphasis without sacrifice of clearness." This is so true that we need utter no apology for quoting it rather than trying to elucidate the matter independently. But Mr. Fernald seems to have been carried too far in his defense of the idiom, for he says, preceding this, that preposition is a misnomer, because the word so called does not always stand before the noun it governs. Here he is misled by the formal position. Preposition is not a misnomer. In the understanding of any sentence, the natural place of the preposition is before its noun, whether it is transferred to the end in the expression or not. "The worst use a man could be put to" is perfectly good, and so familiar in the order of the words that no one needs to analyze their relationship consciously. It means, however, exactly what it would say if the preposition preceded the noun, and the latter order is the natural grammatical arrangement. Many men have uttered good opinions in favor of many established idioms, but no one has ever said anything clearer or truer than what is here quoted. Mr. Fernald wrote the synonym discriminations for the Standard Dictionary, and he wrote a grammar of English, which no man could do without being well qualified to decide such questions.

Consulting the Dictionary.

Proofreader, New York, writes: "Can you tell something about how often a proofreader should look in the dictionary, for any purpose, in doing his work? I find that some books contain many words that I do not know, and that I can not feel sure as to whether they are spelled right unless I look them up. Yet, when such words occur frequently, even though they seem often to be written more carelessly than most of the common words, I have not thought it advisable to take time to make sure of every one by consulting the dictionary, mainly for fear of not getting the work done fast enough. So that sometimes the only thing possible is to follow copy, and even that is not always easy to do." *Answer.*— The proofreader most likely to be appreciated by his employer, speaking generally, is the one who does good work without having to look at the dictionary at all, or only very seldom having to do so. No reasonable limit can be set, except a very indefinite one, as the occasion varies so greatly. No matter what the work is, though, the proofreader should certainly have every opportunity to verify spellings and anything else about which he feels any uncertainty, and this can be done only by taking time to find information every time there is any doubt. Many men know how to spell practically all common words, but even the best man may find an unknown word occasionally even in the plainest kind of composition. In working on a daily paper, as a rule, one seldom gets time to look at a dictionary, but where it never is done resultant errors are plentiful. In reading books there is presumably always more time at command, yet even then a man who stopped too often would run th risk of incurring disapproval. Ideally, absolutely every doubt should be solved at the instant of its occurrence. The one way to avoid too frequent occurrence of doubt is for the proofreader to be so close a student of language that he practically knows everything in language whenever he sees it. He simply can not really know everything; but he can attain such a command of formal matters that he will lose very little time in verification. Some employers and foremen realize the fact that men can not know everything offhand, and are wise enough even to demand the use of reference-books by proofreaders; some are perfectly willing to allow reasonable use of such books, even if they do not demand it; but a far larger number demand continual or continuous work and reckon all time lost that is used in such a way. Some printing-offices even have no dictionary. If employers would try a little proofreading themselves, and decide from their own experience how much they can justly demand from others, none of them would ever make a proofreader work without a dictionary.

TAX ON EDUCATION.

Canadian students of the I. T. U. Course have had their troubles with the customs officials. Through the kindness of President Powell, of Ottawa Union No. 102, the matter was taken up with the authorities, and the best that could be extorted from the tax-gathering department of the Canadian government was to establish a rate of 37 cents duty on the outfit. We do not suppose the Canadian statesmen responsible for this would admit they are putting a tax on education, but they are.— *Typographical Journal.*

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

To Reverse the Image on Dry Plate.

Charles Shumway, Corning, New York, writes: "In a recent issue of THE INLAND PRINTER I saw an inquiry about how to reverse the image on a dry plate. I submit the suggestion to cover the sensitized side with black paper and reverse the plate in dark slide and expose through the back. It will be necessary to reverse the ground-glass screen when focusing. I have never tried this for half-tone, but it works all right for linework."

Brief Answers to a Few Queries.

Homer M. Smith, Port Huron, Michigan: Yes, you can use a celluloid film coated with emulsion for the negative from which you want to get the reversed print, and thus save stripping and turning the negative. "Payne-type": The zinc plates coated with an emulsion like an ordinary glass dry plate would be the simplest way to engrave postal cards for hand-press printing. R. W. J., New York: You soften copper by heating and sudden cooling when powdering up four ways; that is what they call taking the temper out of copper. The fault is not with the metal you buy. J. K., Kansas City, will find a litharge cement to stop leaks in sinks described in this department of the July, 1909, number, page 580, in the paragraph titled, "Cements for Processworkers."

Artificial Stone Surface for Offset Press.

Here is the latest method for giving what the inventor calls a surface of artificial lithographic stone to a sheet of zinc or other metal. The patentee is Hans Christenson, and his method in brief is this: A zinc, or other metal sheet, is heated to a temperature of 200° F., and a solution of sodium aluminate or a mixture of sodium and aluminum hydrate in water saturated with carbonic acid is applied to the heated plate with an atomizer. When this precipitate dries on the plate, which it quickly does, more of the liquid is applied to the plate, until a good even coating is formed all over the metal surface. The plate is dried each time between applications of the coating, and is afterward washed well in clean water, to remove any free material that may not be firmly encrusted on the metal plate.

Half-tones from Lantern Slides.

J. W. Norton, New York, asks: "I am having half-tones made from lantern slides and my photoengraver says he can not make half-tones direct from the slides, but is obliged to copy the slides, making an enlarged photographic print, which he retouches, and then makes the half-tone from the photograph. All of this extra work is charged up to me. I am sure half-tones were made direct from the slides in London, and the results were better than I can get here, while the cuts cost me there one-quarter what I am charged on this side of the water. What is the matter? Do they use a different engraving process in London?" *Answer.*— Better half-tones can be made from lantern slides direct than from photographic copies of the slides, providing the slides are not too intense. Should this be the case, you tell your photo-engraver to remove the slide from its kit, when he has given sufficient exposure for the high lights and middle tones, and give a flash exposure with a very small stop, as is usual with very dark copy.

Grain Plates for Colorwork.

"A Reader," in Paris, writes that he is experienced in color-plate making by the grain method, having learned it and practiced it for many years in France. He sends proofs of color-plates and asks if such work is done in the United States, and if there would not be a demand for such a process if he should come here to teach it? *Answer.*— The samples sent by this writer are reproductions of drawings in color of fashions and of colored labels. All of which are exquisitely done in hand stipple and grain, showing marvelous skill on the part of the color-plate maker. The plates were evidently made from an orthochromatic negative of the colored copy. "Stained" prints were made from this negative on as many sheets of zinc as there were colors used, in some cases five. The plates were then grained with a transparent resin and the gradation of tints secured by local etching, stopping out and stippling. They are the work of one with excellent color judgment, beside being a well-trained etcher. With regret it must be said that the process is too slow and personal for this practical country. By "personal" is meant that the success of this process would depend entirely on the personal skill of the artist required to work it. If "Reader" wants to introduce a color-plate process into this country it must be one in which photography is used almost entirely in reproducing the artist's color-sketch.

Vignetting Half-tones.

"Overworked," Cincinnati, Ohio, asks: "I am sure you will oblige many readers beside myself if you will tell what is the most successful way of etching those beautiful soft edges you see in vignetted half-tones in the magazines? I am an old etcher, but vignettes worry me more than anything else. If it were not for them I would like my job, but, honest, a vignette always gives me a pain." *Answer.*— You recall that sailor on a British war-ship who complained to the ship's doctor: "I eats well, and I sleeps well, and I feels well, until I gets a job of work, and then I gets overcome with sickness." If the vignetting is done properly in the copy, either by delicate washes of color, or, better, by the air-brush, and the photographer makes a proper negative, then etching vignettes is easy. It is when the etcher has to do the vignetting, his only guide being a pencil-mark on the copy, that "Overworked" must get that "pain" he complains of. Sometimes the vignetting can be done in the printing-frame, by shading the print, as portrait photographers do. In other cases, this work is the proper one for the finisher, who does it by reëtching, but if the etcher is compelled to do it, then he should scratch, or cut with a graver, on the metal after the print is made an outline of the shape the vignette is to take, then stop out with an acid resist outside this line. Place the plate over heat, or on a hot slab, so as to keep the copper warm, and with a camel's-hair etching brush begin painting the chlorid of iron etching solution around the extreme edge of the vignette, gradually encroaching on the half-tone as the etching proceeds, but not allowing the chlorid of iron to dry or an edge to form on any part of the plate. When

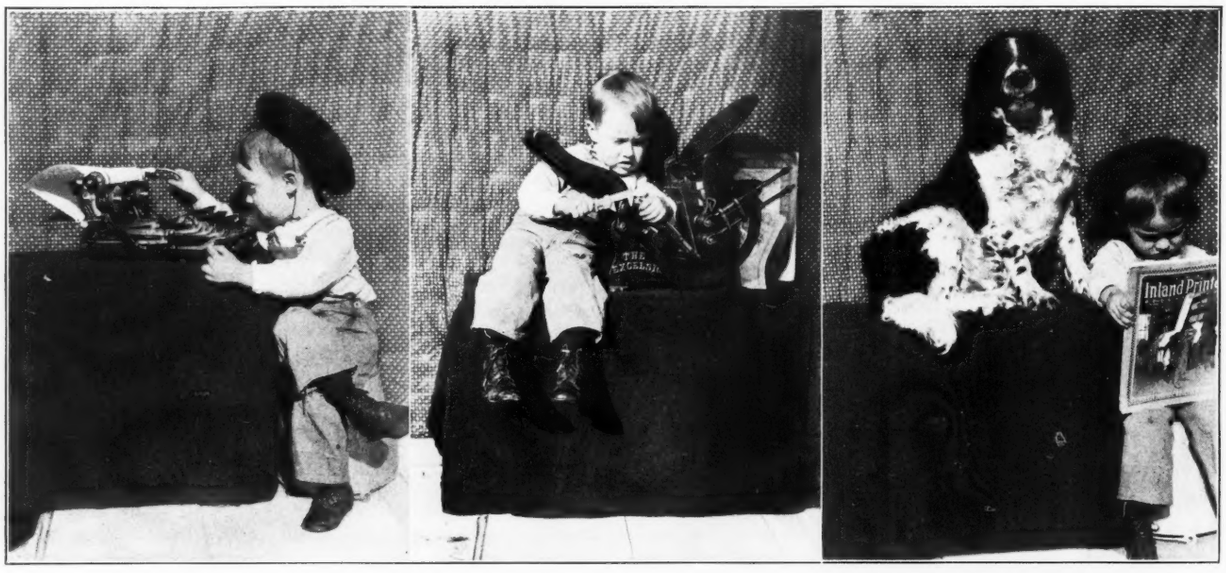
the dots approach points at the extreme edge of the cut give the whole half-tone its regular etching, when it will be found that the vignette will be satisfactory if the painting on of the etching solution has been done quickly and with judgment. A large portion of the credit for beautiful vignettes you see in the magazines should be given to the pressman.

Graining Zinc for Offset Press.

"Photoengraver," Montreal, Canada, writes: "My boss is about putting in an offset press, or at least is talking about it. He asked me if I could not prepare the sheet zinc for use on the press without having to send it to New York to be done. I have seen formulas at different times for the acids to treat these zinc plates with for this purpose, but did not pay any attention to them, because I was not interested then. I told the boss I would write you about it." *Answer.*— There have been numerous patents on combinations of acids for corroding the surface of the zinc for litho printing. Some of the patents are for methods of forming a porous crust on the zinc surface. The latest patent is mentioned in another paragraph. The writer's opinion is this: These acid formulas were useful in preparing the surface of the zinc when the latter contained much lead or other impurities, which the acids do not dissolve, but leave as a grain on the zinc surface after etching. The best zinc for lithographic printing is the purest zinc which can be had in this country. Acid treatment would leave this zinc as smooth as before treatment. With such pure zinc all that is necessary is to break up its surface into such fine scratches that they can not be seen by the eye, but are sufficient to hold water during printing. Such a surface can be given to zinc with fine cutting sand and water used under a flat iron by giving the latter a circular motion. The zinc when grained should have a fine matt surface, like frosted silver.

Dry Plates for Half-tones.

L. D. V., New Orleans, writes: "I want your advice about dry plates for half-tones. I do not make many photoengravings, but when I do I have so much trouble with my silver bath and collodion, I don't know which, that I am wishing for some substitute for them. Reading the Cramer advertisement in your publication, I talked with another photoengraver about the use of dry plates for processwork, and he says he tried them years ago, but could get nothing but a fluffy dot and so much yellow stain that he would not advise me to bother with them. What do you think about it?" *Answer.*— You might tell your friend that great improvements have been made in dry plates for processwork since he tried them. Even direct three-color and four-color record negatives are now made in half-tone on dry plates, which is the most severe test to which a sensitive plate can be put. It is only of late that dry plates for processwork have been properly made. Then, we did not appreciate the importance of plate backing, neither was the development carried on far enough to give proper intensity in the dots, fearing a filling up between the dots. All of these difficulties have been overcome now, and if you but try Cramer's process plates, and follow their instructions, you will have no troubles such as your friend formerly had. We have also on the market a metal dry plate, which reduces the photoengraving operations from forty to eight. These are convenient where there are not many photoengravings to make. The Star Engraver's Supply Company, 81-83 Fulton street, New York, will give you all particulars about them.



"We prepare copy." "We are noted for accuracy." "Our product is noted by the highest authorities."

THE ACTIVITIES OF A YOUNG PRINTER.

Photographs by George V. Oremus, pressman, Baker City, Oregon.

Dry Plates for Linework.

From the *Penrose Process Pocketbook and Diary,* for 1910, is taken the following concise advice for the use of dry plates, which are coming into use by processworkers: "A good test for a line negative is to lay it film down on a sheet of white paper and note whether all the lines and dots of the original appear quite transparent. Lines which are veiled are sure to give trouble in the after process. Every endeavor should be made also to secure negatives free from yellow stain, as this will retard the printing and make it difficult to obtain the correct exposure, so that the lines will wash away in the development of the prints, or if sufficient exposure is given to retain the lines there will be difficulty in clearing the ground.

Care should be taken to avoid unnecessary exposure of the plate in the darkroom, thereby producing fogged lines. The best test of the safety of the darkroom light is always the clearness of the edges of the plate, which has been protected by the rebates or catches in the dark slide. It is a good plan to cover up the dish during development. Backed plates are very desirable, and are well worth the extra trouble, owing to the clearer negatives obtained. Ready backed plates may be obtained from the makers, but the worker can readily back the plates himself with caramel backing. In half-tones the backing gives greater freedom from grain between the lines and dots. A long screen distance and small stop will give sharper and blacker dots, and the exposure for a half-tone is seldom more than a minute (if the lights are good), using a stop with a diameter equal to one-ninetieth of the distance from the stop to the plate. Many operators use large stops and overexpose the plate, then they stop development too early; this results in large dots without any real density. If correctly exposed and fully developed it is seldom necessary to reduce or intensify a half-tone dry plate. But if cutting is required, do not carry the action too far, or the plate will not blacken properly in the subsequent intensification."

PRINTERS' TRADE-UNION HISTORY.

To George E. Barnett, Ph.D., associate professor of political economy in the Johns Hopkins University, union printers of North America are indebted for a wealth of information concerning the history of the origin, government and maintenance of their local and national organizations which has no counterpart in the chronicles of the trade-union movement.

Doctor Barnett has written a book of 387 pages, entitled "The Printers: A Study in American Trade Unionism," which easily is the most painstaking and comprehensive work of its character ever published. In rendering this great service to the printers and to trade-unionism as a whole, the Professor has made an invaluable contribution to economic literature, which will grow in appreciation with the passage of time, and become, the writer ventures to predict, a standard reference work for the use of future students of the labor-union movement.

Doctor Barnett has divided his work into three parts. Part I deals with the history and government of the printers' organizations; Part II covers the mutual insurance feature and trade regulations, and Part III takes up the enforcement of trade regulations.

In the preface the author explains that the printers were selected, because their organized history covers a long period and that, therefore, the present policies and methods of other trade unions could be traced to their origin. This, together with the fact that the printers had preserved their records better than any other association of the nature, convinced the author that the printers' organizations gave opportunity for a "complete description of an American trade union" — which never before had been attempted.

If not the most important, from an economic viewpoint, Part I is the most interesting division of the volume. It carries the reader back to the closing days of the eighteenth century and recites the struggles that were made and the policies adopted by a handful of journeyman printers in the Eastern States who were attempting to better their working conditions. At the inception of the movement the chief object was to raise the wages of printers, but later in its history the price-list was entirely forgotten and fraternal features became the sole work of the associations. However, in 1830, when a great revival took place in the organization of new unions, the different societies began the adoption of scales of wages and have adhered to that policy ever since.

The quotations from early records of these societies, as well as from the organizations of master printers, afford interesting reading. For example, the following is a proposition submitted by the master printers in a wage controversy with the New York Typographical Society in 1809:

"Article 13 — Journeymen employed in book offices, or on evening daily papers, shall receive $7 for their weekly services, and those on morning daily papers $8. Eleven hours to be considered a day in a book or evening paper office."

While fraternal relations and coöperation existed between the different associations from almost the beginning of their history, it was not until 1834 that a movement was started which, on November 7, 1836, culminated in the birth of the first national society, which was assembled in Washington, D. C., and was composed of delegates from New York, Philadelphia, Baltimore, Washington, Harrisburg and New Orleans. The convention was in session a week and framed a constitution for the National Typographical Society. One of the first principles established by the national body was that "men pronounced 'rats' by one society were to be considered such by all others."

The following year (1837) the National Society met in New York, with delegates in attendance from Cincinnati and Mobile in addition to those representing the cities already affiliated. This convention changed the name of the society to National Typographical Association. There is no record of a future meeting of this body, but on December 2, 1850, inspired, it is believed, by an editorial in the Boston *Guide*, delegates from several cities met at New York and perfected an organization which is the genesis of the present International Typographical Union, being termed the "National Convention of Journeymen Printers."

In 1852 the third convention of the national body adopted a constitution which gave it supreme power over local unions, and which it has retained to the present time.

Doctor Barnett concludes the first part of his book with a review of the mode of government, finances and jurisdiction. In Parts II and III, mutual insurance, trade regulations and their enforcement are explained in a way that permits the reader to follow closely the success or failure of each new policy inaugurated and understand the sentiment that controlled the makers of typographical union history. In connection with the enforcement of trade regulations, the attitude of employers is also fully covered.

The whole work bears the stamp of a painstaking, unbiased and authentic chronology of facts in relation to the birth and growth of a great organization, and in the preface the author extends his thanks to those in possession of valuable data who made it possible for him to accomplish what undoubtedly is an exceptionally meritorious work.

The book is published by the American Economic Association, Cambridge, Massachusetts. Price, in paper, $1.50; in cloth, $2.

SOME CHOICE HOBOKENESE.

[From the Hoboken (N. J.) *Observer.*]

Birth — A child born to Messrs. Joseph Caputo and Angela Lolito was called Hamburg-American line. As Mr. Caputo is working by the Hamburg-American line, he thought a kindness doing so. The baptization ceremonial took place in Hoboken, and although many people were present beside all the Hamburg-American line dock's officers. Best wishes to the newly born.

[And we helped to start that newspaper!]

— *B. L. Taylor, "Line-o'-Type," Chicago Tribune.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Bad Face on Slugs.

A Wisconsin operator writes: "Some months ago I mailed you a slug and matrix of Junior machine, asking information regarding cause of trouble as to a slug with a poor printing surface, and you suggested that I write to the Mergenthaler Company, Brooklyn, New York, which I did, and will quote their letter herewith: 'Replying to your inquiry in regard to the trouble you are having with your Junior matrices showing discolored faces and casting imperfect characters on the slug, would say that by the examination of this it shows some indication of your using too much oil and graphite on your pot-mouth wiper. The heat and action of the molten metal, in combination with the oil and graphite, has caused a similar appearance to matrices in one or two other offices, and they, by a more judicious use of these two articles, have apparently overcome their trouble.'"

To Remove Pot Mouthpiece.

An Illinois operator asks: "(1) What is the best way to remove a pot mouthpiece? Can it be done best hot or cold? Is it safe to use a mouthpiece drift? (2) I am unable to set the left-hand trimming-knife close enough to trim overhang on slugs without it cutting the tops off of some letters, such as capitals O and Q. The mold is set in the wheel right and the mold-keeper fits snugly, but still I have this trouble. The knives are worn at the bottom from running short measure so much. Would it be wise to file a little off of the upper edge of mold-keeper?" *Answer.*—(1) Remove the mouthpiece while the pot is hot; if possible replace it while the pot is cold. A mouthpiece drift is the proper tool to start the mouthpiece with. However, where such a tool is not on hand, use a heavy copper or brass rod instead. (2) You should have the trimming-knives reground; then set them correctly. The mold-keeper should not be filed under any circumstances.

New Vise-jaw Closing Mechanism.

The following query, from an Illinois operator, will be of interest to many others who have the new vise-jaw closing mechanism on their machine: "Will you please explain to me the adjustment of the left-hand vise jaw on the new low-base Model 5 Linotype? Also, what function does the left-hand vise-jaw closing lever perform; that is, what is its purpose? Why wouldn't it do the work if this jaw were stationary?" *Answer.*—The adjustment for wear is made by a bushing, E582, in connection with the parts E583 and E584. When the machine is sent out from the factory the adjustment calls for a space of .020 of an inch less than the given measure between the vise jaws. When the line goes down it must then be at least one and one-half points less than thirteen ems. When first justification takes place, the vise-jaw wedge, E578, is raised by its spring; this allows the line to be expanded to exactly thirteen ems. This operation is a reversal of the old method, in which the vise jaw closes, instead of opening. The part E578 operates against E588, which causes a slackening and tightening of the rod against the left vise jaw.

Plunger Sticking.

An operator in Michigan writes: "(1) We have experienced considerable trouble with the plunger sticking in the top of the well. I clean the plunger every night before quitting time, as I was taught to do under your instruction. The foreman tends to the melting of the metal, and mixes with it a considerable amount of rosin and sal ammoniac. I had wondered if perhaps putting too much of this mixture with the metal had something to do with the plunger sticking. The plunger, instead of going down easy as it should, goes down with a jerk, and occasionally does this before the proper time, which naturally causes a bad squirt. (2) Have also experienced trouble with the bottom of the lower ears of the matrices being sheared or bent over. The boss thinks it is in the distribution box, the matrices not being raised in time with the screws, due to the matrix-lift cam being worn. My supposition is that the trouble is due to sending in tight lines. Any advice you can give us in the solving of these difficulties will be much appreciated." *Answer.*—(1) To remedy the trouble caused by the plunger sticking, the use of rosin and sal ammoniac should be discontinued, and instead use mutton tallow. Put a small piece in your well under the plunger and about a half teaspoonful of graphite. This will tend to prevent the sticking. You should not use rosin at all; the tallow is much to be preferred. (2) The damage to the matrix you enclosed is not due to anything connected with the distributor; it is quite likely caused by the matrices striking the top of the lower assembler glass, or in the assembler. Dress the damaged matrices with a fine file.

Clutch Adjustments.

A letter from a Connecticut operator says: "(1) Enclosed find sample of matrix with slightly damaged combination. This is occurring on a Model 5 machine. Have recently received first-elevator back jaw, elevator intermediate bar and second-elevator bar. Transfer of matrices is free and smooth. Distributor-box bar and distributor bar apparently O. K. Bar pawl is set so it lines with second elevator when pushed up, and bar is set a little higher on left end than on right. Is it possible that matrices strike elevator intermediate bar by being jarred upward when first elevator seats itself in the guides just before the transfer of matrices onto second elevator? If so, what is the remedy? Explain more fully 'that if the controlling lever jerks forward when line is sent in, it indicates that clutch does not release soon enough.' ('The Mechanism of the Linotype,' page 203, third edition.) How to make it release sooner." *Answer.*—(1) It is evident that the intermediate bar is set too low. The matrix shows that it came in contact with this bar, as it shows damage to every set of teeth except the top and bottom pairs; these are unharmed. The bar must be raised until it is free from these teeth when the elevator is at the highest position. (2) If the stopping and starting lever moves forward when a line is sent in it indicates that the clutch rod has been moved farther out than ordinary, possibly due to dirty or gummy clutch shoes, or that the pulley may be dry or the leather is packed too high. The remedy will be obvious after the cause is ascertained. First clean the surface of the pulley and the leather shoes with gasoline, and oil the bearing of the pul-

ley and try the machine that way. It should not then cause the clutch to carry over too far. If it does, then test the clutch and adjustment as follows: Shut off the power, draw out the starting lever to middle position, back the machine just a trifle, and measure between the collar and shaft bearing with the setting-gage (C211) which is provided by the Linotype Company for that purpose. This gage should just fit snugly between the collar and bearing, and will indicate when the clutch shoes are of correct thickness. While the machine is still in this position, note if there is about one thirty-second of an inch space between the forked lever and the aforesaid collar. If a greater space exists, it may be corrected by turning in on screw marked "d," page 33, "The Mechanism of the Linotype."

Metal Dust.

An Ohio operator asks: "What would cause small particles of metal to be deposited upon the first-elevator jaws, the vise cap, in the transfer channel, the distributor box and the magazine-channel entrance? There seems to be a good lock-up, the walls of the matrices are in apparently good condition and a good slug results." *Answer.*— We could have given you more exact information if you had enclosed a few of the metal particles in your letter for examination. It may be possible that it results from a weak drive of the spacebands, the particles forming between the matrices, and, as the elevator rises and the line shifts, they drop off. Try this to locate the cause: Send in an ordinary line; immediately after the slug is cast, and when the disk has receded, open the vise and lift out the line and pi it on a piece of paper to catch any adhering particles, or, better still, dissect the line and examine between the matrices and between the spacebands and matrices for the metal particles. If you find this is the cause, increase the stress of the justification springs. If not, then try another tack. Send in a normal line; when the disk turns the mold to the back trimming-knife, push in the controlling lever. Now examine the mold around the face of the slug and note if the slug "fringes," that is, see if there are any fine particles of metal attached to the mold around the slug. This condition is due to a weak lock-up facewise. This may be due to a weak pot-lever spring, or the nut on the forward side of the spring needs adjusting to increase the tension of the spring.

Pump-stop.

A Central New York machinist-operator writes: "For the benefit of your department, I wish to state that it is certainly of much value to those who have access to no other source of information. Each month I am able to get information from the department that always proves valuable assistance. I remove this section of THE INLAND PRINTER each month and have several years filed away, and I make frequent use of them. Now, for a few questions: (1) What would cause a machine to skip a cast occasionally? Pump-stop set over just enough to allow pump to operate. Casts all right for a couple of weeks or so and then will begin skipping occasionally. I then move out pump-stop a trifle and then it will work without miss for two or three weeks, then I have to adjust pump-stop again. (2) How far above top edge of first-elevator jaws can spacebands be allowed to drive without danger of damaging walls of matrices? (3) In setting slugs above twenty-three or twenty-four ems, the left end of slug trims bright on bottom. On any measure under this, the jets and vents show full and clear and slug is perfect. Machine now running on third year; have never removed mouthpiece. Am getting as solid a slug as first day machine was put in operation." *Answer.*—(1) This trouble may be caused by the catchblock (BB216) on the pump-lever working loose; it is remedied by tightening the screw. (2) The pump-stop should prevent lines from casting if they are loose; a line is not as tight as it should be when the spacebands are driven to their full height, and, besides, the spacing is abnormal. Lines should be set full enough so that the spacebands will drive, at the most, two-thirds of their length. The walls of the matrices will ultimately be damaged if short lines are permitted to cast. (3) On slugs measuring twenty-four ems the left end and the right end are trimmed by the same part of the knife, that is, by the outside end. This suggests that the lock-up may not be quite normal. Test the lock-up of the pot. Clean the bottom of the mold with a sharp piece of brass, and ink it from end to end lightly and evenly; wipe the pot mouthpiece and allow the cams to make several revolutions. Note how the ink appears on the mouthpiece. If our diagnosis is correct, the mouthpiece will not be evenly coated with ink from the mold, but will show some light places to the left of the center. If this is the case, you may have to bring down the high places by dressing the mouthpiece with a file. As this requires care and continued testing as the work proceeds, it may take an hour or more to complete the job. If the test shows a uniform inking, it may indicate that the mouthpiece is not hot enough on the left end. If this trouble is present it can be corrected with the front burner.

Slugs Off Their Feet.

An Eastern operator-machinist writes: "Under separate cover I am sending you four slugs for examination from one of three machines in our office. The trouble I am having is to get a slug which will micrometer the same on all four corners, but try as I will my best effort is represented in the slugs I am sending you, which, you will notice, show a variation of .002 of an inch between top and bottom. This causes the slugs to get off their feet in the lock-up in pages, and when printed (even when locked up very carefully) the slugs appear off their feet, and all letters appearing above the line, such as capitals and ascenders, seem to have a heavy impression as compared with the balance of the line. At first I thought the overhang was not being trimmed off enough, but found no better results in a readjustment of the knives. Have changed position of mold in mold-wheel and have mold absolutely clean in every way, with no better result. The slugs are the same on all sizes and measures. One of the slugs I ejected before it was trimmed, and that seems to have the same effect, leading me to think something is wrong with the mold. This is an old trouble, dating back some time. I might also state that in order to get the slug to trim to right height it is necessary for me to run the back knife close to the mold-disk, almost to the point of bending. Any information you can give me in this matter will be greatly appreciated." *Answer.*— We believe that your trouble is not due to the mold, but rather to the wear on the second forward-movement elevation in your mold-slide cam. The wear affects the movement of the disk forward at the ejecting position of the mold. The mold-disk is advanced primarily by the surface of the cam and secondarily by the pressure from the ejector. This latter movement should not occur, and when it does, it is apt to throw the mold cell out of alignment with the cutting edge of the knives, which causes the smooth side of the slug to hug closely the left-hand knife, which causes the lower end of the ribs to be pressed more toward the right knife. This is what causes the ribs to be trimmed closer at the bottom than at the top. Not knowing the style of mold of your machine, we can not give specific directions. In general, we suggest the following

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procedure: Open vise, take hold of the mold-disk from below and move it up and down to note how much play there is in the mold slide; if you find that there is considerable freedom (more than .007 of an inch) you may then turn up on the square-headed screws under the mold-slide gib. Then test again. Close vise and back the machine until the mold-disk advances onto the locking studs. Examine the space between the supporting screw and the mold-disk guide; this space must not be more than .005 of an inch. Close vise jaw, turn the clutch lever until the first elevator descends on the vise cap. Raise the elevator slightly and insert a strip of newspaper, folded double, between the mold and the vise jaws. Now turn the clutch until the disk has advanced onto the locking studs, and stop before the pot goes forward. While the machine is in this position the first elevator may be raised and blocked up with a piece of wood, and the strip of paper may be drawn on to determine how close the mold is to the vise jaws. The strip of paper should not be pressed tightly by the mold, just sufficient pressure to pinch it, but not to hold it. Should you find more space than the bare thickness of the two pieces of paper, lower the eccentric pin, to be found in the mold-slide cam roller; this will be found to the rear of the mold slide. When this is done, test as before with strip of paper. Now assemble a line of matrices and spacebands and send it in to cast; lock the spaceband shifter and recast several slugs from the line. Watch the disk very closely when it comes forward on the locking studs and see if a forward movement can be observed just as the ejector strikes the bottom of the slug. If a movement forward is noticed, it indicates a wear on the surface of the cam, as noted before. As there is no way to compensate for the wear on the second forward-movement elevation without affecting the first forward movement of the mold slide, the effect can be counteracted by having the mold-disk bank against its washer on the right locking pin (if you have a Model 1), or by having the mold meet the banking pins, upper and lower (if you have any of the later models). These pins may be built up with thin brass rule, so that when the disk advances to eject there is no further movement when the ejector strikes the slug. The upper pin is attached just beneath the right-hand jaw, while the lower one is a part of the knife-wiper guide. If you have a Model 1, there is a washer on the right-hand locking pin; you can build under the block or the washer, as you see fit. In order that too much packing is not placed under these parts, it would be a wise plan to underlay first with a one-point piece of brass rule, and add to this as the case demands. As regards the back trimming-knife, clean the back of the mold with a sharp piece of brass rule. Then set the knife lightly to the mold and bring the screws to a bearing. Set up a line and cast, and measure it when the slug is cold. Turn up a little at a time until the measurement is .918 on each end, keeping in mind that the right end of the slug (as cast) is trimmed by the left end of the knife. If the knife is ground at the proper angle there should be no difficulty in securing accurate measurement without binding the disk.

Recent Patents on Composing Machinery.

Matrix-chamfering Machine.— H. A. Reynolds, Woonsocket, Rhode Island, assignor to Electric Compositor Company, New York city. Filed January 16, 1910. Issued November 9, 1909. No. 939,632.

Matrix-punching Machine.— H. A. Reynolds, Woonsocket, Rhode Island, assignor to Electric Compositor Company. Filed January 26, 1907. Issued November 9, 1909. No. 939,633.

Type Bar.— F. H. Richards, Hartford, Connecticut, assignor to American Typographic Corporation, New Jersey. Filed December 6, 1902. Issued November 16, 1909. No. 940,404.

Perforated Controller Composing Machine.— W. G. White, Washington, D. C., assignor to Linotype and Machinery, Limited, London, England. Filed September 11, 1905. Issued December 14, 1909. No. 943,611.

Model B Linotype Assembler.— W. J. Rennie, Montreal, Canada, assignor to Mergenthaler Linotype Company, New York city. Filed July 9, 1907. Issued January 4, 1910. No. 945,046.

Matrix-escapement Mechanism.— W. H. Scharf, Montreal, Canada, assignor to Mergenhaler Linotype Company, New York city. Filed September 13, 1905. Issued January 4, 1910. No. 945,051.

Junior Linotype Two-letter Matrix.— P. T. Dodge, Washington, D. C., assignor to Mergenthaler Linotype Company, New York city. Filed March 3, 1909. Issued January 4, 1910. No. 945,497.

Assembling Elevator.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed November 9, 1908. Issued January 4, 1910. No. 945,608.

Slug-ejector Lock.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed February 20, 1909. Issued January 4, 1910. No. 945,609.

Multiple-magazine Distributor.— R. G. Clark, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed December 7, 1908. Issued January 4, 1910. No. 945,694.

Assembling Devices.— G. D. Hartley, Montreal, Canada, assignor to Mergenthaler Linotype Company, New York city. Filed September 8, 1906. Issued January 4, 1910. No. 945,718.

Double-magazine Matrix Escapement.— G. D. Hartley, Montreal, Canada, assignor to Mergenthaler Linotype Company, New York city. Filed October 21, 1908. Issued January 4, 1910. No. 945,719.

Special Type Composer.— H. M. Freck, Columbus, Ohio, Filed April 2, 1909. Issued January 11, 1910. No. 945,777.

Quadding Attachment.— C. S. Woodroffe, H. Pearce and J. E. Billington, London, England, assignors to Linotype & Machinery, Limited, London. Filed November 23, 1907. Issued January 11, 1910. No. 945,892.

Type-distributing Apparatus.— L. K. Johnson and A. A. Low, New York city, assignors to Alden Type Machine Company, New York city. Filed May 24, 1909. Issued January 11, 1910. No. 946,443.

Typesetting Machine.— J. B. Odell, Chicago, Illinois. Filed September 11, 1908. Issued January 18, 1910. No. 946,768.

Matrix-impression Machine.— H. Pantze, Schöneberg, Germany. Filed October 14, 1907. Issued January 18, 1910. No. 946,824.

Machine for Making Type Bars.— F. H. Richards, Hartford, Connecticut, assignor to American Typographic Corporation, of Arizona. Filed April 18, 1910. Issued January 18, 1910. No. 946,866.

Machine for Making Type Bars.— F. H. Richards, Hartford, Connecticut, assignor to American Typographic Corporation, of Arizona. Filed January 14, 1899. Issued January 18, 1910. No. 946,867.

Machine for Making Type Bars.— F. H. Richards, Hartford, Connecticut, assignor to American Typographic Corporation, of Arizona. Filed January 14, 1899. Issued January 18, 1910. No. 947,005.

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Machine for Making Type Bars.— F. H. Richards, Hartford, Connecticut, assignor to American Typographic Corporation, of Arizona. Filed January 14, 1899. Issued January 18, 1910. No. 947,006.

Typecaster and Setter.— T. Dropiowski, Cracow, Austria-Hungary. Filed July 2, 1909. Issued January 18, 1910. No. 947,175.

Type-embossing Machine.— C. Owens, Chattanooga, Tennessee, assignor to Montague Mailing Machinery Company, of Tennessee. Filed October 2, 1907. Issued January 25, 1910. No. 947,254.

Type-impressing Machine.— M. Wachsmundt, A. Kurz and C. Jacobi, Berlin, Germany. Filed August 4, 1909. Issued January 25, 1910. No. 947,264.

Type-bar Machine.— F. H. Richards, Hartford, Connecticut, assignor to American Typographic Corporation, of Arizona. Filed March 11, 1903. Issued January 25, 1910. No. 947,350.

Type-embossing Machine.— C. Owens, Chattanooga, Tennessee. Filed July 31, 1908. Issued January 25, 1910. No. 947,397.

Type-embossing Machine.— C. Owens, Chattanooga, Tennessee. Filed July 31, 1908. Issued January 25, 1910. No. 947,761.

Low-quad Matrix.— R. F. Mercer, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed June 9, 1909. Issued February 1, 1910. No. 948,182.

Two-letter Monoline.— H. Degener, Berlin, Germany. Filed September 25, 1907. Issued February 1, 1910. No. 948,291.

A JOKER JOKED.

Frank J. Arkins, of the Billings (Mont.) *Gazette*, relates the following amusing story concerning his uncle, Colonel John Arkins, the late proprietor of the Denver *News*. It seems that the Colonel, as a rule, could take a joke, but no one could remind him of the experience related below without disturbing his equilibrium: The Colonel lived on Broadway. Always he was in the habit of arising early and looking over the paper. One particular morning he arose rather later than usual. The domestic was just stirring about the house. The Colonel was clad in a plaid nightshirt of fearful and wonderful design, beside which the fire department was as a forgotten incident. Thus attired he paraded down the front stairway, opened the door and peeked out.

The *Republican* was close at hand — the *News* was rather farther out on the porch, and, sticking his head out of the door, he glanced up and down the street. No one in sight, he reached for the paper, but could not quite reach it.

Another glance. Away out Broadway one of the old-time cable cars was sailing cityward, but, as it was on the south side of the bridge, he concluded that he had plenty of time. Another lunge — that paper, somehow or other, was farther away than he had calculated, and between fishing for it, trying to keep the door from closing, and watching the neighboring windows, he forgot about the car, which was headed in his direction.

Finally, with one bare foot on the porch, and the toe of the other in the door, he made a dive, captured the paper, but his foot slipped from the door, which closed with a soft click, just as the cable car halted opposite his house and discharged a cargo of women. For a moment he beat on the door and danced a hornpipe, and when the domestic opened the door she was nearly frightened to death at the sight of a curly-headed comet streaking it up the stairs at a rate that would make a Marathon runner look like a snail competing with an automobile.

JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Patent-Leather Tint-blocks.

"Patent-leather tint-blocks," I imagine some one saying, "why we used patent-leather tint-blocks in the country print-shop when I was an apprentice." To be sure, you did — you cut many a letter from patent-leather in order to fill up a short font of wood type, and ran the backgrounds for numerous jobs from tint-blocks of the same material. Perhaps, though, the above-mentioned uses covered the field of your experience in this direction; perhaps you did not appreciate the use of this material for the more decorative — even illustrative — embellishment of your work. And so, aside from the fact that, to the apprentice now growing up, the use of patent-leather for tint-blocks may be a new thing, perhaps a brief description of the broader possibilities of this work may not be amiss.

Quite a number of printers throughout the country — printers who have not easy access to the photoengraver and, also, those who take a delight in overcoming obstacles and working out new and novel effects in their product — are to-day using the patent-leather tint-block as a means of adding an effective touch. Others, just as far removed from the engraving processes, might well make use of this means of embellishment, and it is for their possible benefit that the subject is here taken up and the accompanying examples shown in the insert pages of this issue.

One can not look over these examples without realizing that the possibilities in this line are almost endless. The results here shown are but the beginning, the blocks used being cut by printers with no previous experience in this line.

The requirements for this work are few. A piece of patent-leather, a sharp knife, and an old wood electrotype or zinc base and some glue are all the materials necessary. Nor is the operation itself at all difficult. The nature of the work will suggest that, for the beginning at least, the design to be used be of a silhouette nature — a simple landscape composition, such as is shown in several of the insert pages. Draw the design in outline on a piece of paper, making the drawing just the size desired for the printing-block. As the block is to be the reverse of the finished print, it will be necessary to reverse the drawing. Before this is done, however, it may be desirable to color in the drawing with pencil, crayon or water-color, in order to determine just what will be the effect of the colors. Ordinarily, this is not necessary. To get the drawing in reverse, one may trace it and transfer it, upside down, on another piece of paper, or, better still, place the original on the window and trace on the reverse side. The outlines for each color must be on a separate piece of paper,

although it is better, before cutting the second color, to prove up the first one and see that the proof registers with the drawing.

The next step is to prepare the block. To a wood base, a little larger than the drawing, attach the patent-leather by the use of any good glue. Place it, with a piece of paper over the leather for protection, in a paper-cutter, platen press, letterpress, or whatever is handy that will furnish pressure, until thoroughly set. It may be left all night, although a half hour will usually suffice. Place the drawing on the leather and secure with paste, mucilage or glue, being careful not to have the paste too wet or it may stretch the paper out of shape. Then, with a sharp knife, cut away the portions not needed, holding the knife at a slight angle rather than straight, in order that the leather may be a trifle wider at the bottom of the cut than it is at the printing-surface. After the cutting is finished, wipe off the surplus paper and glue with a damp cloth, build up the block from the back, if necessary, with cardboard to make it type-high, and it is ready for use. Pull a proof, compare it with the drawing for the second color, and, if it is satisfactory, prepare and cut the second block in the same manner. It will be safer to cut one of the blocks larger all around than the lines call for, as the overlapping color can be cut away when the job is made ready.

And, contrary to what one might possibly suppose, these blocks are durable. For the long run necessary to printing the insert herewith, electrotypes were, of course, advisable, especially as an accident of any sort would destroy the originals. However, in order to test the wearing qualities of these plates, which contain considerable detail, the black plate shown in Fig. 1 was put on a Gordon press and twelve hundred copies printed without the slightest sign of wear. The long lines at the sides and top of this cut make it particularly susceptible to both wear and pulling off the block. In case, however, a cut does come loose in a certain spot, the application of a little glue and the setting of the press on the impression for a few minutes will overcome the difficulty.

We show in this insert a number of suggestions as to the possible use of tint-blocks of this character. No doubt, numerous other uses will suggest themselves to our readers, and we think that this work could be used effectively, especially by printers on their own advertising matter. For example, the illustration shown in Fig. 3 would lend itself very effectively to a calendar, either monthly or yearly, or a series of illustrations of this character could be run on the various leaves of a yearly calendar.

Fig. 5, and the upper design of Fig. 7, show the application of the patent-leather tint-block to the embellishment of the type-page. The cutting out of the circle underneath the cut in the former is a very simple and easy proposition, while the still plainer lines of the latter add materially to the general effect.

The Business-Card Contest.

Unusual interest is being manifested in the business-card contest, now being conducted by this department, and every indication points to a larger number of entries than have heretofore marked a contest of this character. The large number of prizes offered, and their value, are unusual inducements, and are stimulating many to send in entries.

Nor is the winning of a prize the sole object with all of the competitors. Interchange of ideas is the leading feature with many of them. In a letter accompanying the very first entry, the contestant said, "I do not expect to be awarded a prize, but wish to commend this form of education in this business, and all of us will have the opportunity of comparing our work with that of the winner." Here is a man who expects to benefit by the ideas which others bring out in this contest and who is willing in return to reciprocate by furnishing his own ideas for the benefit of others, aside from the question of winning a prize. In this manner is the greatest good accomplished by competitions of this kind. *You* expect to take interest in, and get good from a comparison of the jobs entered. Why not send along your own ideas? Read the above details of the contest, then set up as many arrangements of the copy as you desire and send them in.

BUSINESS CARD CONTEST

CONDUCTED BY THE JOB COMPOSITION DEPARTMENT OF THE INLAND PRINTER

Opened February 1 :: Closes April 1

The Copy

Harris & Johnson, printers, binders, engravers, 974 North Webb street, Charleston, Ohio. Telephone 83. A. M. Harris, President. B. J. Smith, Secretary. J. R. Johnson, Treasurer. Railroad printing a specialty.

The Rules

The contest is open to all. The contestants may arrange the copy as they see fit, but no words are to be omitted, and none added. Reading matter must be printed from type, but any initials, ornaments or other decoration may be used. Size of card to be 2 3-8 by 4 inches, and six proofs to be submitted, printed in two colors—red and black—on any stock. One or more designs may be submitted. All entries must be made by April 1, and must be addressed to Job Composition Department, The Inland Printer, 130 Sherman Street, Chicago. Ill.

The Awards

First place . . . . . Twenty-five dollars
Second place . . . . . Fifteen dollars
Third place . . . . . Ten dollars
Fourth place . . . . Three dollars in subscription or books
Fifth place . . . . . Three dollars in subscription or books
Sixth place . . . . . Three dollars in subscription or books
Seventh place . . . Three dollars in subscription or books
Eighth place . . . . Three dollars in subscription or books
Ninth place . . . . . Three dollars in subscription or books
Tenth place . . . . . Three dollars in subscription or books
Eleventh place . . . Three dollars in subscription or books
Twelfth place . . . Three dollars in subscription or books
Thirteenth place . . Three dollars in subscription or books

The Three-dollar awards consist of either a year's subscription to The Inland Printer or books amounting to $3 from the following list:

Vest-Pocket Manual of Printing, 50c.
Design and Color in Printing, $1.
Imposition: A Handbook for Printers, $1.
Impressions of Modern Type Designs, 25c.
The Principles of Design, $3.
Specimen Books: Bill-heads, 25c; Covers and Title-pages, 75c; Envelope Corner Cards, 25c; Letter-heads, 50c; Cards and Tickets, 25c; Menus and Programs, 50c.
Lettering for Printers and Designers, $1.

ANOTHER CRUEL AND UNUSUAL.

G. W. Stewart slipped and fell on the rear end of his engine-tank Wednesday of last week and sprained his back severely.— *Villa Grove (Ill.) News.*

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package.

GEORGE E. BARROWS, Mattapoisett, Massachusetts.— Your specimens are all neat and tasty, and your use of the old-style type in simple designs is especially pleasing. The Oglesby & Crapo statement heading is excellent, but we note that on one or two of the other specimens you reverse the order of display and give the business more prominence than the firm name. This is especially noticeable in the note-head for Abbe & Griffin. In this case if you had given more prominence to the firm name it would have made a line longer than the one following and then you would have avoided the

F. C. ABBE H. W. GRIFFIN

ABBE & GRIFFIN

GENERAL STORE

FANCY AND IMPORTED GROCERIES A SPECIALTY

MATTAPOISETT, MASS.,_____19___

F. C. ABBE H. W. GRIFFIN

ABBE & GRIFFIN

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FANCY AND IMPORTED
GROCERIES A SPECIALTY

Mattapoisett, Mass., ... *19*

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Abbe & Griffin *General Store*

Fancy and Imported Groceries a Specialty

Mattapoisett, Mass., ... *19*

A statement-heading with two resettings. The upper one is not pleasing because of the pyramid form and the undue prominence given to the line following the firm name. The middle one shows the firm name the strongest, allowing a better design. The lower one is an unconventional arrangement of the same copy.

pyramid effect which the heading now has. This is an effect which one should avoid whenever possible. Arrange your lines with the longest one at or near the top of the group, gradually getting smaller toward the bottom, instead of having a short one at the top and the longest one at the bottom — an inverted pyramid effect rather than a pyramid. We show herewith the statement in question, together with a resetting which avoids the pyramid effect and gives the firm name the most prominence. We also show an arrangement which is rather unusual for a job of this character, and one which may offer some suggestion to yourself and others who are looking for something out of the ordinary.

6–6

M. F. KIRKPATRICK, Frankfort, Indiana.— Specimens are neat, although too much is displayed on the post-card.

HARTZELL'S PRINT SHOP, Altoona, Pennsylvania.— The booklet is a clever conception and the cover design is very attractive.

H. J. DOPP, Berlin, Canada.— The letter-head for the Commercial Printery is an excellent piece of work, both as to typography and color.

ONE of the most striking booklets that has come to our notice recently is that issued by the J. W. Butler Paper Company to further the interests of its "Snowflake" brand of paper. The inner pages consist of high-class



Unique cover of a late booklet, by the J. W. Butler Paper Company, Chicago.

printing in black and colors on the paper advertised, and the cover, a reproduction of which we show herewith, is a striking design in colors on heavy "Kidskin" parchment.

PEERLESS PRINTSHOP, Wyoming, Iowa.— The type used on the card is certainly big enough. Your suggestion as to the red would have improved the job materially.

CHARLES T. BURGESS, St. Louis, Missouri.— The calendar is very dainty and attractive. The colors are good and the arrangement is altogether unusual and clever.

THE F. H. MCCULLOCH PRINTING COMPANY, Austin, Minnesota.— The card is very neat and attractive, the illustration in the lower corner being especially appropriate.

THE DENRICH PRESS, Chula Vista, California.— The greeting is a very pleasing one both in design and color, the tint-block effect on the inner page being especially good.

JOHN F. ROBINSON COMPANY, Hyde Park, Massachusetts.— The calendar is a very convenient and attractive one and should prove an excellent advertisement. It is nicely gotten up.

A PRIVATE mailing card, on which is shown an illustration of the "devil" carrying a cylinder press, announces the removal of the Dewey-Davis Printing Company, Jamestown, New York.

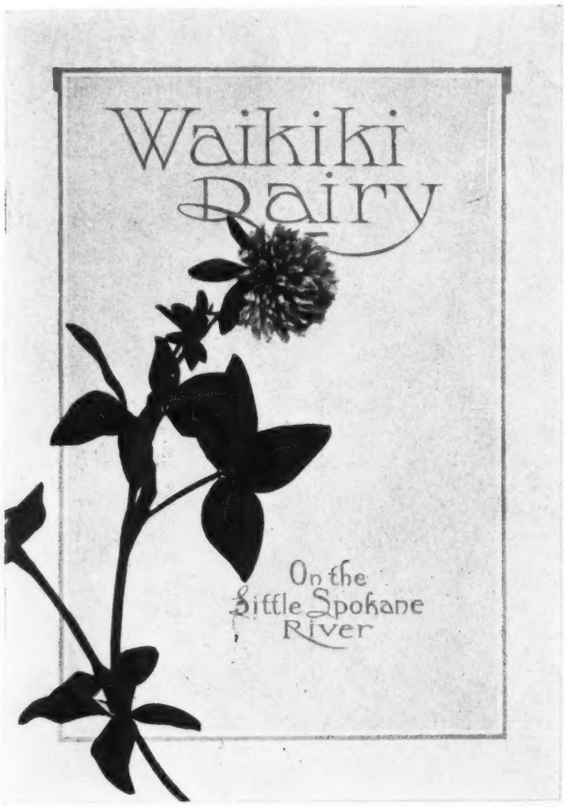
THE CRAMER-KRASSELT COMPANY, Milwaukee, Wisconsin.— The program and menu is certainly an elaborate piece of typographical design, the inner pages being unusually pleasing in conception.

H. A. SKINNER, Philadelphia, Pennsylvania.—Your resettings of the advertisements show a marked improvement over the originals. You have dis-

played the important features in a much better manner and the designs are much more pleasing. We have no criticism to offer on these advertisements.

NOLAN BROTHERS PRINTING HOUSE, Brooklyn, New York.— We would prefer to see the second page of the booklet set solid, to conform to the page following, even though it made it shorter.

RECENT specimens from The Inland Printing Company, Spokane, Washington, demonstrate the ability of this concern to produce the best there is in all classes of commercial booklet and catalogue printing. Among the admirable examples perhaps the most pleasing is a booklet for the Waikiki Dairy, a reproduction of the cover of which is shown herewith. The original is in colors. The typography, platemaking, presswork and color combinations in this specimen, as well as the others, are excellent, and the work is handled is such manner as to admit of no criticism. We shall look forward with pleasure to reviewing further specimens from The Inland Printing Company.



Cover of one of the recent pleasing booklets from The Inland Printing Company, Spokane, Washington.

BINNER-WELLS COMPANY, Chicago.— The background of the calendar is especially effective, but we think that a less pronounced color would have been better for the stock in the calendar pad.

G. E. BECKHAM, Columbia, South Carolina.— Your specimens are excellent, and we find nothing whatever to criticize. The typography is well arranged and the color combinations are very pleasing.

CHAS. B. CLINE, New York, N. Y.— Your specimens are well arranged and carefully worked out, and with good stock and presswork would be very pleasing. The church specimens are especially good.

A CALENDAR from James Broadley, Ltd., Accrington, England, shows a strong combination of red, blue and orange — a combination which, while it may have certain advertising value, is far from pleasing.

JOHN G. HASTINGS, Edmonton, Alberta.— Your specimens are all good as to typography, but the combination of red and green used on some of them is rather "loud." We would suggest a darker green.

FROM MCCUTCHEON BROTHERS & QUALITY, Philadelphia, Pennsylvania, have come a handsome holiday greeting and calendar for January, both printed in red, green, black and gold, on cloth-finished stock.

WE have received from the printing-house of Pfalzische Verlags-Anstalt, Neustadt an der Haardt, Germany, a most ornate booklet. Printed on the finest heavy plate paper, it shows numerous examples of high-class half-tone work in black and colors. The cover is heavy parchment, printed in four colors and tied with a silk cord. End-papers of heavy hand-made stock, printed in gold and colors, add much to the general richness of the booklet.

VERMONT PRINTING COMPANY, Brattleboro, Vermont.— The calendar is an excellent piece of typographical design, pleasing in color, easily read, and the thoughts at the top of the various pages are especially appropriate.

DREW'S PRINT SHOP, Jacksonville, Florida.— The specimens are well handled and very attractive. Of the proofs of the "Hotel Windle" page we like best the one on which the name has been set in the larger type.

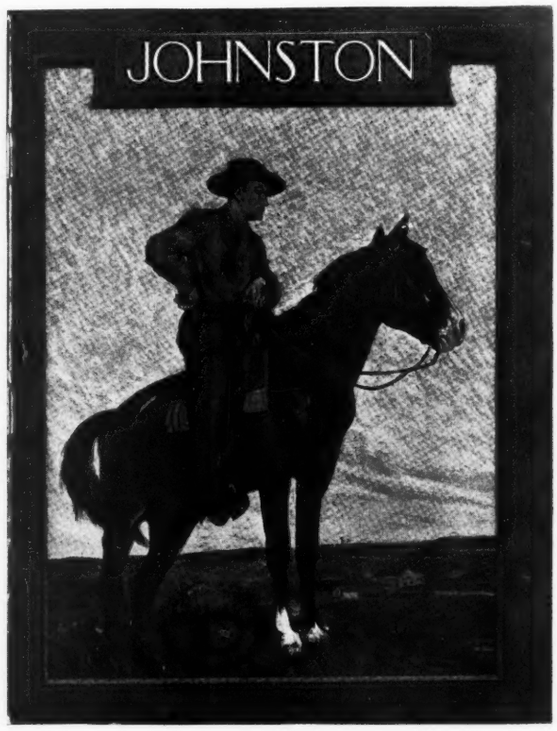
R. W. SPRINGER, New York, N. Y.— The poster is one of the most unique and clever that we have seen. We would suggest the omission of the punctuation points at the ends of display lines, and the use of a trifle more ink.

A HOLIDAY greeting from William H. Slater, instructor in the Polytechnic Institute, London, England, is a dainty effect in brown, being printed in brown on light brown stock and tied with a ribbon of the same color.

H. P. CARTER, Memphis, Tennessee.— The specimens are all attractive and we have no criticism whatever to offer regarding them. The decoration at the ends of the second line on the Lumberman's Club page are certainly original.

THE CO-OPERATIVE PRINTERY, Milwaukee, Wisconsin.— The program cover is very attractive in design. Personally we would prefer a weaker violet than you have used, as it would give the reading matter a relatively greater prominence.

THE new catalogue of the Johnston Harvester Company, Batavia, New York, shows a very striking and appropriate cover. The original is in colors, from an oil painting, the accompanying reproduction failing, of course, to do justice. The inner pages, however, are not so pleasing, the presswork on some of the pages being very poor and the tint around the pages being of a hue that is not pleasing.



An appropriate cover-design. Used by the Johnston Harvester Company, Batavia, New York, on its new catalogue.

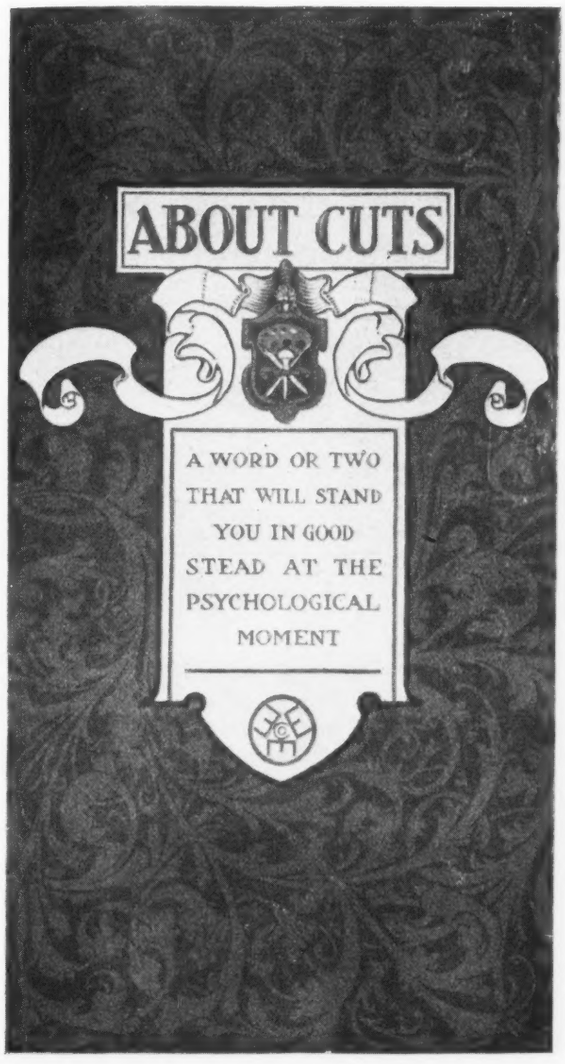
STETTNER BROTHERS, New York.— We would suggest a little more white space and a trifle more contrast in colors for the blotter. Being crowded as it is, with little contrast in the colors, the upper part is confusing and hard to read.

A. B. DOERTY PRINTERY, Findlay, Ohio.— The specimens are all good, the small blotter being especially so. The card containing the verse, "To the One Who Has Succeeded," is a little weak in color, especially the rules and mark in the corner.

ED P. SUTTER, Chicago, Illinois.— We would suggest that you confine each advertisement to one series of type wherever possible — in fact, if all the advertisements in a program can be kept in one series the results will

be even better. In the advertisements for Anton Graf and The Hibernian Bank, we would suggest a smaller size of type for the more unimportant matter, as the advertisements are rather crowded.

THE ECLIPSE ELECTROTYPE & ENGRAVING COMPANY, Cleveland, Ohio, has recently issued an attractive booklet, entitled "About Cuts," intended for the prospective buyer of cuts and giving much useful information for his



An interesting cover-design, by the Eclipse Electrotyping & Engraving Company, Cleveland, Ohio.

benefit. The booklet is a dainty affair, printed in delicate tints and colors. We show herewith a reproduction of the cover, the original of which is in three tints.

THOMAS P. NICHOLS & SONS, Lynn, Massachusetts.— The calendar is very attractive, although we would prefer a trifle less decoration at the sides of the pad. The substitution of panels for the irregular scroll design would perhaps be an improvement.

EXCELLENT half-tones, dainty color-schemes, attractive designs and the best of presswork characterize the Christmas number of the *Weekly Press*, Christchurch, New Zealand. The whole work is handled in such manner as to leave no opportunity for criticism.

FROM MR. JOHN S. LEECH, of the Bureau of Printing of the Philippine Islands, has come a most attractive calendar. Above the calendar pad is an excellently printed three-color landscape, surrounded by marginal decorations suggestive of the Philippine Islands.

IN a booklet of specimens of color plates and printing, the Corday & Gross Company, Cleveland, Ohio, show numerous examples of three-color half-tone work. The plates and presswork are fully up to the high standard which characterize the products of this firm.

AUGUST E. REINHARD, Brooklyn, New York.— Your specimens are well arranged and attractive in appearance. We would, however, suggest that on commercial specimens you make the firm name larger than the other matter. This is particularly noticeable on the card for the Bedford Central Garage. The title-page of the program for the Auditorium Course is very pleasing in display.

FROM THE MORRILL PRESS, Fulton, New York, have come catalogue and booklet specimens of a high order. In keeping with former work of this firm, the design, typography and presswork are exceptionally good. A catalogue of L. E. Smith guns is particularly pleasing.

THE RICE PRESS, Flint, Michigan.— The blotters are good, the one headed "Just Think It Over" being one of the cleanest and best pieces of typography that we have seen in some time. We regret that we are unable to reproduce it, on account of the color of the stock.

L. B. PADDOCK, Barrington, Illinois.— Your specimens are all very neat and tasty, the professional statement being especially good. Of the two bill-heads, we prefer No. 1. While, of course, this type may be letter-spaced under certain conditions, it should be avoided if possible.

AMONG the specimens of high-class typographical design that have recently reached this department, the poster for the late reception and ball of New York Typographical Union, No. 6, stands high. Printed from a beautiful design in black, light blue and gold, it is one of the handsomest pieces of work of this class that we have seen. We show herewith a reproduction. In the original the tint-block background and tint between rules are light blue, lettering and rules in black, and centers of initial letters



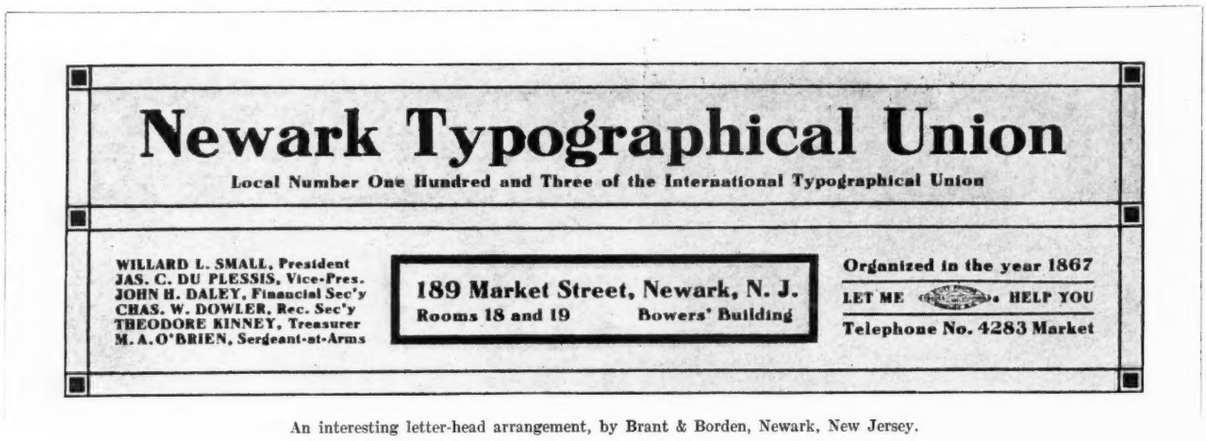
One of the handsomest hangers that ever reached this department. Designed by L. L. Blue and printed by the Charles Francis Press, New York.

in upper group and Figure 6, in gold, the tint-block background being cut out in places to form the design from the white stock on which the poster is printed. No. 6 is to be congratulated upon the production of such an excellent piece of work. It was designed by L. L. Blue and printed by the Charles Francis Press.

MASSEY-HARRIS COMPANY, LTD., Toronto, Canada.— The little sheaf circular is very clever and is neat in construction. The "Open Door" leaflet is also an excellent idea well handled. We can hardly say as much for the balance of the work. The circulars in blue and red are "raw" in color and one can not help feeling that illustrations are much better in black than

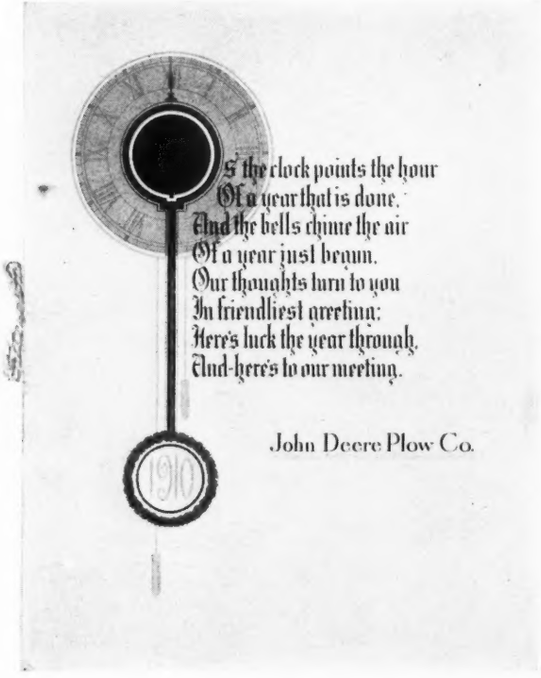
in strong blue. All of the specimens containing illustrations show a lack of care in make-ready, although the quality of the stock used prevents any very satisfactory results.

FROM BRANT & BORDEN, at "The Sign of the Hobby," Newark, New Jersey, has come a package of excellent commercial printing. Letter-heads, envelopes, programs, menus, etc., are included, all handled in the best manner. We show herewith a reproduction of an interesting letter-head. The original was in dark green and light green on brown stock.



An interesting letter-head arrangement, by Brant & Borden, Newark, New Jersey.

WE show herewith a reproduction of the first page of a handsome New Year greeting, designed and executed by the Union Bank Note Company, Kansas City, Missouri, for the John Deere Plow Company. The original is in black-green, gold and red, the effect being an unusual and very pleasing one.



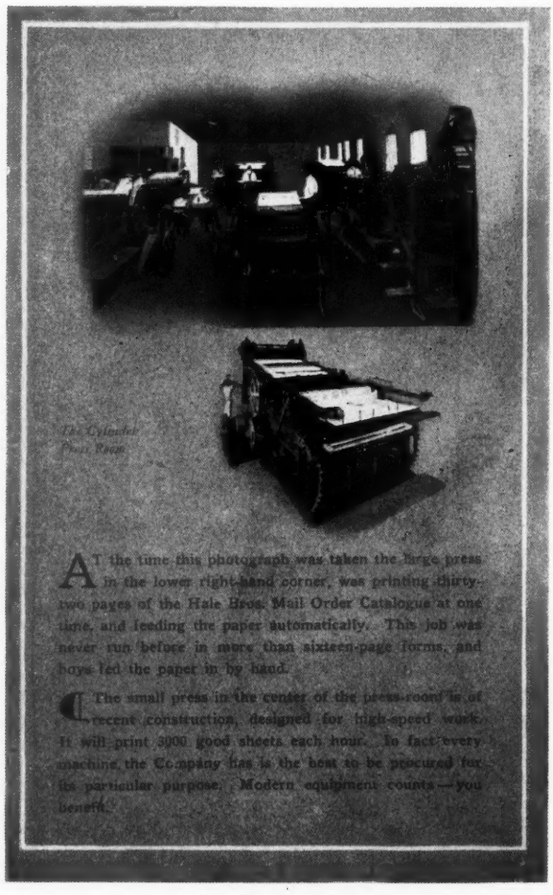
Attractive greeting, designed by the Union Bank Note Company, Kansas City, Missouri.

IN the January issue of THE INLAND PRINTER, in Figure 7 of the insert, we used a decorative panel design in a suggestion for an arrangement of a cover-page. This design was originated by the Amsterdam Typefoundry, of Holland, to whom we neglected to give credit, and we herewith desire to make amends.

J. WARREN LEWIS, Ogden, Utah.— The commercial specimens which you sent for criticism are all very satisfactory. We like best, however, the statement for the Ogden State Bank. It is a very striking piece of typography, and we regret that the fact that so much of its effectiveness is due to the color combination makes an adequate reproduction impossible.

THE BABCOCK PRINTING PRESS MANUFACTURING COMPANY has recently issued an attractive booklet bearing the imprint of the South Publishing Press, New York. The work as a whole is carefully done, although we rather think that the use of half-point or one-point rules around the pages would have been preferable to the hair-line rule, as the latter rarely prints an even, unbroken line. The cover is an interesting design in gold, black and white on brown stock.

THE STANELY-TAYLOR COMPANY, San Francisco, California, has recently issued a booklet descriptive of its plant and showing reproductions of some of the excellent specimens of printing for which it is noted. The booklet consists of eight pages and cover, handsomely printed. The excellent half-

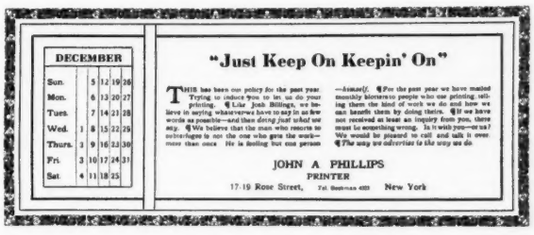


Page from high-class booklet, issued by the Stanley-Taylor Company, San Francisco, descriptive of its plant.

tone illustrations are in black, the type matter in gray, and the tint backgrounds, which are cut out underneath the illustrations in places, are in buff. The reproduction herewith will give some idea of the attractiveness of the booklet.

SHEIP & VANDEGRIFT, lumber dealers, Philadelphia, Pennsylvania, have issued a unique calendar. It consists of a block of wood, at one end of which is printed the dial of a clock, with hands attached, and the words "Will Return at" directly above. At the other end is a calendar and on the back is a blotter.

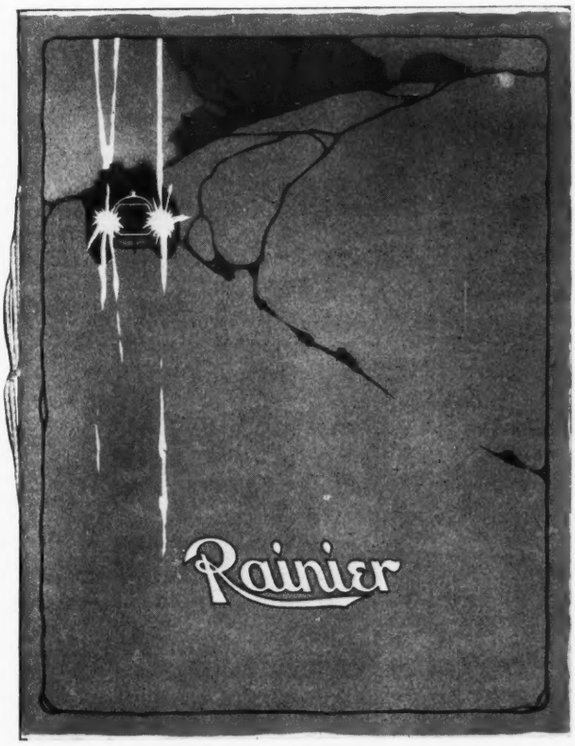
EDW. R. STEINLE, New York, N. Y.— We find nothing whatever to criticize in the specimens which you have submitted. They are among the neatest that we have seen in some time, showing a gratifying restraint in display. We reproduce herewith one of the blotters. The original was in green and red on gray stock, the inner heavy rule being in red.



A neat and tasty blotter design, by Edw. R. Steinle, New York.

CHARLES H. LONG, Globe, Arizona.— The letter-head is good in design, but rather flashy in color. We would suggest that you center the lines in the wreaths, use orange in place of the red, and light blue in place of the green. This combination on the brown stock would be more effective than the red, blue and green.

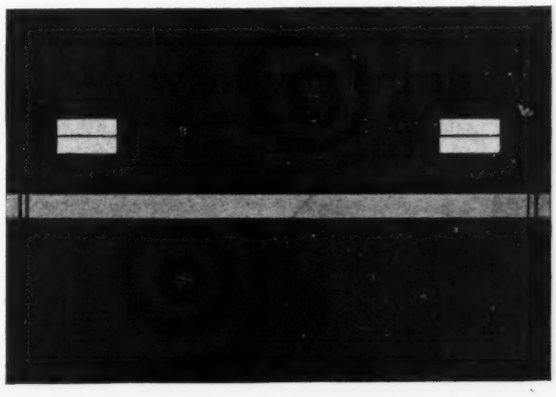
A PACKAGE of booklets from the Norman Pierce Company, New York and Chicago, reveals the same high-class printing that has characterized

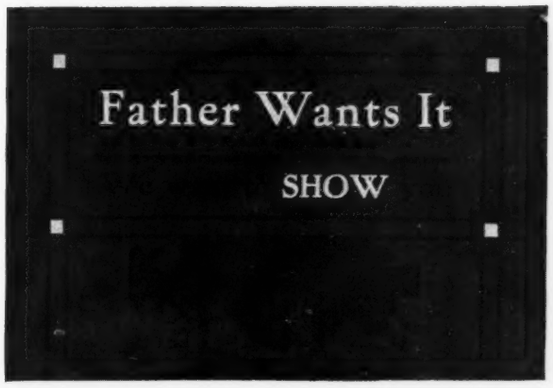


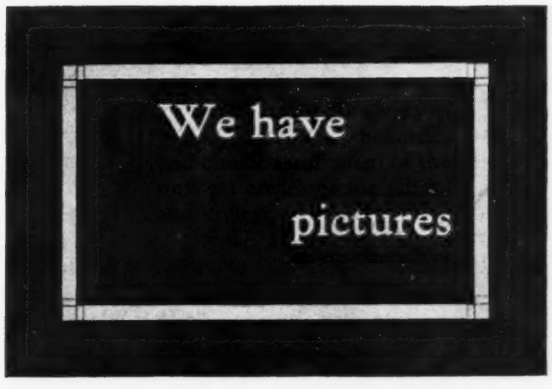
A striking cover, designed by the Norman Pierce Company, New York and Chicago. Original in colors.

former work received from this source. In this late group a catalogue for the Rainier Motor Company is perhaps the most striking example. We show herewith a reproduction of the cover. Printed in gray, dark blue and orange on white stock, with the plates cut out to show the stock in the high lights, the effect is exceptionally good. The design itself is one which would attract attention in any group of covers. The color scheme for the inner pages is practically the same — gray tint-blocks cut out in places, type and cuts in black, and orange distributed through the running head and clever marginal illustrations.

FROM R. C. STOVEL, with Sleepeck-Helman Printing Company, Chicago, we have received a series of advertising cards which are among the most artistic and effective that we have seen. We show herewith reproductions







Three excellent advertising cards, by R. C. Stovel, Chicago. Originals in dark brown and white on light-brown stock.

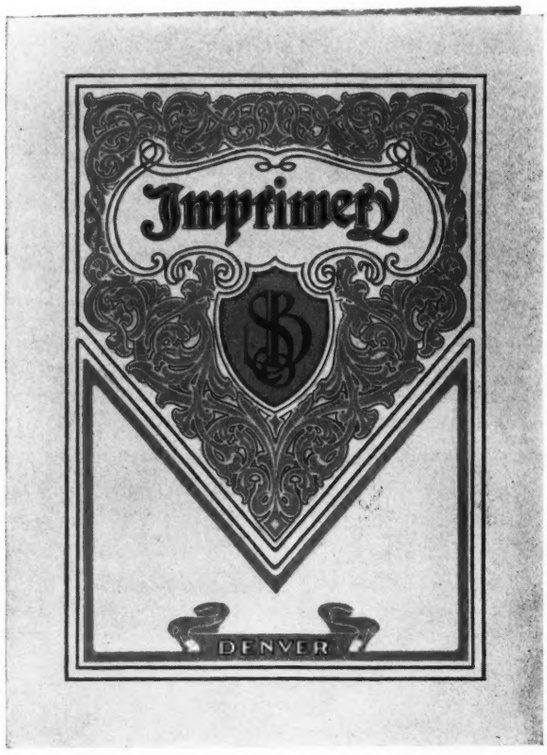
of three of them. The originals are printed in dark brown and white on light-brown stock, the effect being very pleasing.

H. EMMET GREEN, Anthony, Kansas.— The specimens are very creditable, indeed, and we find nothing whatever to criticize. As a matter of personal taste, we would prefer two rules of equal weight at the top of the title-page of the minutes of the Baptist Association. The color combinations on the monogram note-heads are both excellent.

N. O. MOORE, Plainfield, New Jersey.— The booklet is an excellent piece of work and a credit to your plant. As you suggest, the margins are slightly at fault. We would suggest that you place less space between the words in text type on the cover and that you make one group of the two lines, rather than separate them — placing them a trifle higher on the page than the upper one now is. As a matter of personal taste, rather than

criticism, we would suggest that the decorations at the tops of the inner pages be uniform, at least in size.

THE SMITH-BROOKS COMPANY, Denver, Colorado, has issued a handsome booklet demonstrating its ability to produce high-class color printing. It consists of sixteen pages and cover, 9 by 12 inches in size, and is filled with examples of color printing which are of the very best. The cover, a reproduction of which we show herewith, is an ornate design in red, blue-gray and gold on cream-colored stock.



An ornate cover, by the Smith-Brooks Company, Denver. Original in red, blue-gray and gold.

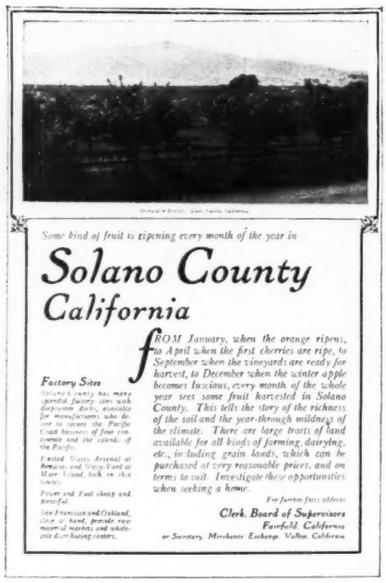
IN a very attractive folder entitled "Something New in Rockford," Bliss & Raymond, Rockford, Illinois, announce the installation of a new and strictly modern job-printing plant. With the folder in question as a criterion, one may safely predict that quality will not suffer at the hands of the new firm, as it demonstrates their ability to do the best.

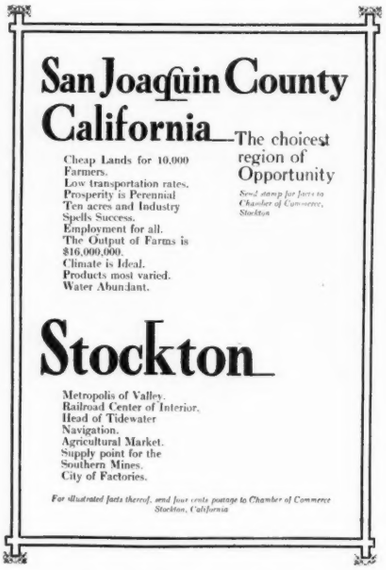
AMONG the artistic calendars of the year, that of the Charles Francis Press, New York, stands out prominently. As one can readily see from the reproduction herewith, it is a most elaborate affair. The illustrations at either side of the heading are in half-tones, in colors, the tint background is in light green, the figures are in dark blue and red-orange, while black, gold and brown all add embellishment.



One of the most artistic calendars of the year.

WE have received from C. R. Beran, San Francisco, California, a copy of *Sunset* magazine, with the suggestion that we may find something of inter-



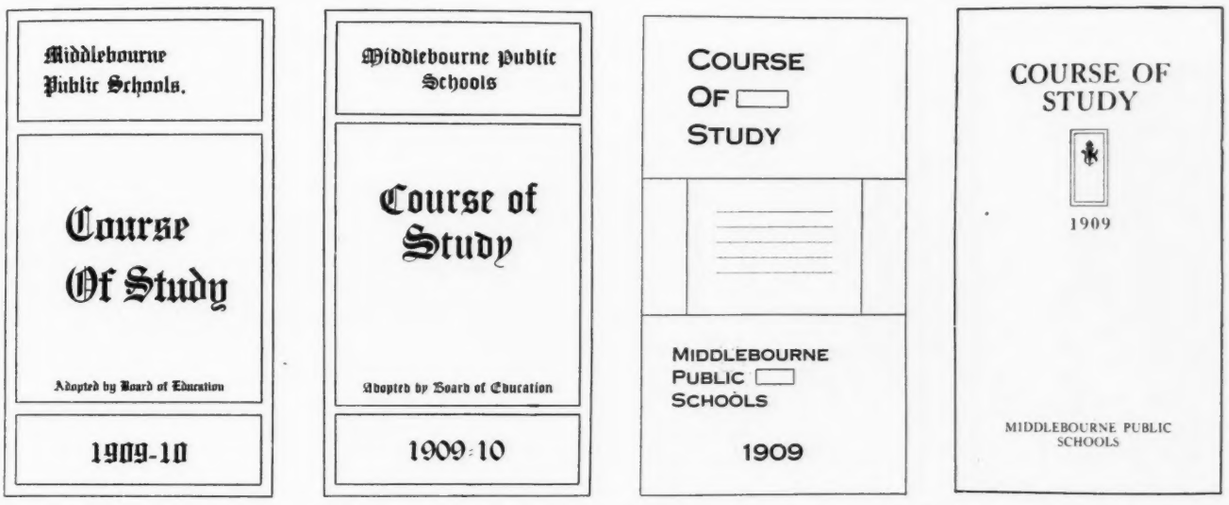




Three pages from *Sunset* magazine. They bear the impress of C. R. Beran's excellent style of typography.

est to our readers in the advertisement pages. A glance through these pages reveals many which bear the impress of Mr. Beran's excellent style of typography, and which are noticeable for their clear, readable qualities. We reproduce three of them herewith.

CHARLES ASHCROFT, Middlebourne, West Virginia.— Your specimens are, as a whole, very good indeed, being neat and tasty in typographical arrangement. We would, however, make a suggestion or two regarding them. The letter-head for W. H. Noll & Son is rather crowded, and we would suggest smaller type for one or two of the lines. We would suggest that centering the lines on the cover-page rather than throwing them to one side would be an improvement, and show herewith a resetting in that manner, together with the original cover. The raising of the large lines in the center panel also tends to preserve a better balance on the page. We also show the title-page, together with a more simple resetting. Aside from the use of too many rules, the objection to this page is that the rulework in the center divides the balance of the page into two equal parts, the matter in each one of them being about the same in strength. One should break up the copy and arrange the design so that one line or group of lines should be dominant, with the balance subordinated. And in order to preserve a proper balance this dominant line or group should be in the upper part of the page.



A cover-page and title-page, together with resettings. In both cases the centering of the lines preserves a better balance, while the spaces are broken up in a more pleasing manner.

THE CORBITT RAILWAY PRINTING COMPANY, Chicago, is producing printing that ranks with the very best. Among their recent examples a booklet for the Chicago, Milwaukee & St. Paul Railway, entitled, "California: Winter's Summer Garden," is especially noticeable. We show herewith reproductions of the cover and two inner pages. The cover is in gold and colors, the lettering and border around cut in center being embossed in gold, while on the inner pages the type in gray-green, illustrations in black, and marginal designs in delicate colors, all on pebbled stock, give an unusually rich effect.



Cover and two inner pages of one of the handsome booklets recently produced by the Corbitt Railway Printing Company, Chicago.

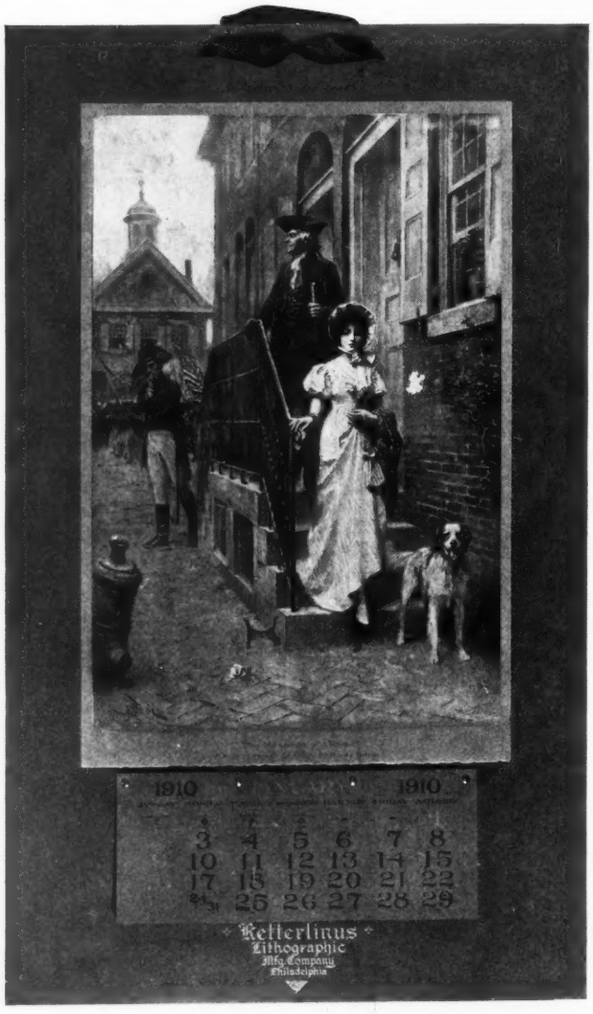
S. P. WILLETT, Davenport, Iowa.— While there is no question as to the addition of colors being an improvement to the calendar title-page, still practically the same arrangement, with a lighter border and rules, would be very satisfactory. If you have a larger size of the text letter we would suggest that you make a full line of "C. W. B. M. Calendar." This would

THE CHARLES H. ELLIOTT COMPANY, Philadelphia, Pennsylvania.— The calendar is one of the most artistic that we have received this season. The beautiful soft colorings in the illustration are most pleasing, and the whole effect is enhanced by the appropriate mounting. A harmony not frequently found in work of this class is noticeable throughout.

THE recent issue of "Printology," the house organ of the Regan Printing House, Chicago, is certainly a credit to that concern. The cover is an elaborate one, in red, gold and green, embossing adding not a little to the

do away with all of the ornaments used to fill lines. We would also suggest that you move the center cross panel up two or three picas, in order that it may divide the page into unequal spaces, instead of equal spaces as it now does. The other title-page is very good, and we would prefer the red for the rules.

THE KETTERLINUS LITHOGRAPHIC MANUFACTURING COMPANY, Philadelphia, Pennsylvania, does things on a large scale, as its recent calendar, a reproduction of which we show herewith, will illustrate. The original is 25 by



Handsome calendar of The Ketterlinus Lithographic Manufacturing Company, Philadelphia. Original 25 by 40 inches in size.

40 inches in size — the most ambitious undertaking in the calendar line that has reached this department. And its quality is fully in keeping with its size. The magnificent color illustration which is its feature is of the highest grade, both in platemaking and presswork, while the subject is one that will be universally popular. The Ketterlinus Company, through Mr. E. D. Gibbs, its advertising manager, is to be congratulated upon such an admirable presentation of so fitting a subject.

J. T. JOHNSTON, Comrose, Alberta.— A more careful make-ready, with heavier impression and less ink, would improve the leaflet materially. The letter-spacing of the condensed letter on the cover should have been avoided. If you had used a more extended letter, even though it made a much longer line, the letter-spacing would not have been so objectionable.

THE NATIONAL STEEL & COPPER PLATE COMPANY, Chicago, is mailing to its trade "Daily Reminders," in the shape of leather-covered books containing spaces for notes for each day in the year, calendar, maps, postal regulations, and various tables and items of information, which one can use daily. It is an attractive book and should prove excellent advertising. This firm is also sending out an artistic calendar for 1910.

THE GARDNER PRINTING COMPANY, Cleveland, Ohio.— The souvenir designed and printed by you for Oberlin College is very attractive — one of the best that we have seen. The cover-design is especially pleasing. We would prefer a greater contrast in the colors used for the dates on the calendars, although we appreciate your adopting something besides the red and black so commonly used. The other booklet, designed by another firm and printed by you, is satisfactory as to mechanical execution, but we think that a more orderly arrangement of the inner pages would improve it greatly. It seems rather disappointing to open a booklet on which is rather an elaborate cover and, without a title-page, heading, or even an initial letter, plunge right into a paragraph of reading matter, especially as there is plenty of display matter farther down the page. We also think that there should be more distinction between headings and text, and between the type used for the body of the booklet and that used for the inserted testimonials.

A SOLILOQUY ON SPELLING.

(Hamlet ponders over the literature sent out by the Simplified Spelling Board.)

BY N. J. WERNER.

(Shakespeare expects no apology for this, the offense being committed so often.)

To change or not to change, that is the question:
Whether 'tis wiser for us all to suffer
The tricks and worries of atrocious spelling,
Or to take up arms against a host of follies,
And, by opposing, end them? To quit, to learn
None more, and by such act forever end
The heartaches and the thousand awful shocks
That spelling's cause for — 'tis a consummation
Devoutly to be wished. To stop, nor learn,
Nor teach! Perchance to rest — ah, there's the rub;
For in that rest for brains what stings may come,
When we have shuffled off this vexing toil,
Must give all spellers pause. There's the respect
We'd fail of in dropping the old style;
For who would bear the quirks and twists of words,
The old printers' wrongs, the experts' contumely,
The pangs of "bad spellers," the teacher's whip,
The insolence of mentors, and the jibes
That patient students from the less able get
(When one might easily his quietus have
By simply changing); who would work so hard,
To grunt and sweat in learning how to spell,
But for the dread of meeting ridicule,
That everfright'ning wraith in whose deep eyes
We see but scorn, that muzzles our good sense
And makes us rather bear the forms we have
Than turn to changes that would give us ease?
Thus fools' censure makes cowards of us all,
And the inward desire for improvement
Is shadowed o'er with the pale ghost of fear,
And the aims to get the best and simplest,
Lacking support, their movers turn adrift
And lose the force of action.

THE NEWSPAPER GRAVEYARD.

Beneath the stones they sweetly sleep, the humble toilers of the press, no more to sorrow or to weep, no more to labor in distress. Here lies a youth upon whose tomb the tear of pity often drops; we had to send him to his doom, because he wrote of "bumper crops." Here sleeps the golden years away the fairest of the human tribe; we slew him at the break of day, because he called himself "ye scribe." Beneath that yew another sleeps, who did his work with smiling lips; we had to put him out for keeps when he referred to "flying trips." And one, the noblest of them all, is resting on the wind-swept hill; in writing up a game of ball he spoke of one who "hit the pill." Hard by the wall, where roses bloom, and breezes sway the clinging vines, that youth is sleeping in his tomb, who used the phrase, "along these lines." To-day the sexton wields his spade, and digs a grave both deep and wide, where soon the stripling will be laid, who wrote about "the blushing bride." — *Manitoba Free Press.*

NOT AFRAID OF COMPETITION.

Madge — "How do you know she thinks she's pretty?"

Marjorie — "She is always suggesting to the girls that they have their pictures taken in a group." — *Puck.*

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Ad.-setting Contest No. 28.

When the copy for this department was prepared the decisions of the contestants (who also acted as judges) in Ad.-setting Contest No. 28 were coming in rapidly, and everything will be in readiness for the announcement of the result in the April issue. With a little over half of the contestants heard from, the vote was running close between Nos. 110, 92 and 46, in the order named. No. 110 is the work of E. A. Frommader, whose ads. are frequently among the leaders in these contests.

Something New in a Big Advertisement.

Here is something new in a large advertisement which will furnish ammunition for publishers in many small cities and towns where they are contemplating "going gunning for big game." S. N. Wolbach & Sons, of Grand Island, Nebraska, used eight pages of advertising in the Grand Island *Independent*, and in sending me a copy of the paper, C. C. Johns, their advertising manager, writes as follows:



Wolbachs' January Clearance Sale

Begins Saturday, January 15th. GRAND ISLAND, NEBRASKA. Ends Saturday, January 22nd.

CLOTHING PRICED LOW

GREAT CLEARING SALE

"ADVERTISING THAT PAYS THE ADVERTISER."

Mr. O. F. Byxbee, Chicago, Illinois:

DEAR SIR,— I am sending you a copy of the Grand Island *Independent*, containing a very large ad. for the firm for which I am advertising manager. I would be pleased to receive your criticism on the same. In addition to this advertising, we used seven pages in another paper, three pages in another and one in another. The circulars printed on red stock were sent to a mailing list of twelve thousand in addition to the above advertising. The best part of the whole thing is that this kind of advertising PAYS BIG.

Yours very truly,

C. C. JOHNS, *Advertising Manager.*

Note particularly the last sentence in Mr. Johns' letter — "The best part of the whole thing is that this kind of advertising PAYS BIG." Here is positive evidence to show your prospective customer — don't neglect to use it. One of the pages (the first) is reproduced; the other seven were the usual full-page ads. and were very nicely displayed. You will notice that the first page is made up like a regular news page, but every article with a scare head and every small item is an ad. for some line of goods. This issue of the *Independent* consisted of two sections of eight pages each, and the eight pages of advertising were scattered through both sections, appearing on pages 3, 5, 7 and 8 of the first section, and 2, 4, 6 and 8 of the second section — no two pages opposite each other. After appearing in the *Independent*, the advertisement was made up into an eight-page newspaper, printed on red stock and mailed, as Mr. Johns states, to a list of twelve thousand. Here is an opportunity to coöperate with one of your biggest stores in a good advertising plan of unusual magnitude, which will prove profitable to all concerned.

Newspaper Criticisms.

The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Bristol (Ind.) *Banner.*— Your paper deserves commendation for its neat appearance and well-arranged first page. Try and get the publisher's announcement always at the top of the first column on the fourth page.

Colfax (Wash.) *Gazette.*— An exceptionally well-arranged paper. If you had a new dress there would be nothing to criticize.

Eaton (Colo.) *Herald.*— The *Herald* was one of the first papers to adopt the four-column page. It is well arranged and neatly printed. The ten-point body type is a little large for so small a newspaper page.

Special Editions.

The most prosperous looking special issue received this month is the "Progress Trade Edition" of the Sioux Falls (S. D.) *Argus-Leader* — sixty-four pages, forty-six of which are advertising. Many of the ads. are full pages and half pages — and, as often occurs in special issues of this kind, there was very little copy for a big space, requiring something out of the ordinary in treatment to make the ads. look attractive and artistic. The *Argus-Leader* was equal to the emergency, having a special artist design headings and prominent lines for each ad., from whose drawings zinc etchings were made. The publishers claim that "no other South Dakota paper ever contained advertising to the cash amount represented in this number, and no newspaper in the West ever put out a more unique and attractive number, from the standpoint of 'quality advertising.'" Another big issue of unusual importance is the "Special Anniversary Edition" of the South Coffeyville (Okla.) *Times* — a sixteen-page paper, nine of which are advertising, by a weekly only seven months old in a town just a year old. One year ago South Coffeyville was a wheat-field with only one building — to-day it has one hundred buildings and five hundred people. Belated Christmas issues continue to arrive, among the best being those of the *Inter-County Journal*, Ackley, Iowa, and the Gallatin (Mo.)

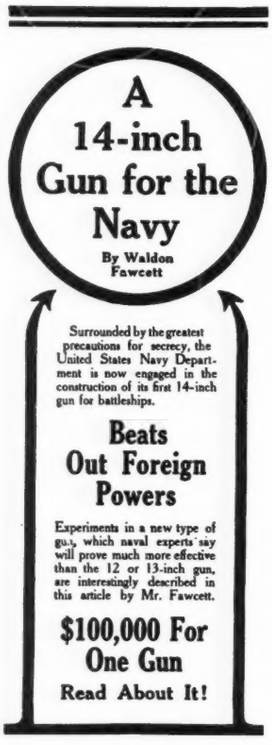
Democrat. Still another Christmas issue comes from Sydney, New South Wales, Australia — the *Watchman* — upon which criticism is requested. It is hard for an American, accustomed to American standards, to point out defects in a paper published according to English standards. If the *Watchman* were published in the United States I should say it needed more prominent headings on the first page and at the tops of columns. Some of the ads. are set along American lines and compare favorably with ads. set in this country.

Good Ad. Display.

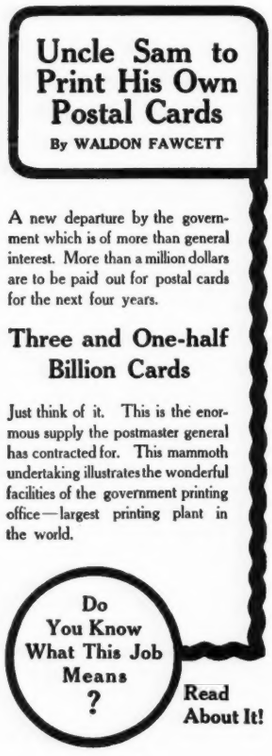
William Knutzen, of the Western Newspaper Union, Chicago, whose symbolic ad. display was commented upon in our February issue, sends some more samples of his work with request for criticism. The four single-column ads. (Nos. 1, 2, 3, 4) show some good ideas in arrangement and selection of type. These, like those reproduced last month, are to some extent symbolic of the subject matter. No. 1 brings out the "14-inch gun" very nicely, while the text and gothic type, with the heavy black rule border, in No. 4, are well chosen to conform to the subject of the ad. Nos. 5 and 6 show two treatments of the same copy. No. 5 is altogether too "fussy," particularly for such a small space. This is intended for a book-cover, while No. 6 is for the title-page. If the inner panel in No. 5 had been square at the bottom, the same as at the top, and then a single black rule or a heavy double rule used as a plain panel around the outside, it would have been much better. "Our Staff Specialists" (No. 7) is a striking ad., with only one fault — the *rule* should have been "broken" instead of "Specialists." No. 8 is an unusual heading, where the author's name is given first place and greater prominence than the title. Good judgment is displayed in the composition, although one more lead between the first two lines would have improved it. The card (No. 9) shows that Mr. Knutzen has talent with the pen as well as with the arrangement of type and rule.

Getting the Advertising.

B. F. Barlow, manager of the Roswell (N. M.) *Register-Tribune*, in answer to a question as to how he secured his advertising, said: "I go after it — personally, if the advertiser is within reach; if not, by letters made as attractive as possible. Every month or so I write to all the principal local advertisers, telling them just what I think about the situation, and how it concerns them. Every letter is different and I try to study the conditions applying to each advertiser." Mr. Barlow's idea of writing a letter each month to his advertisers is a good one, and one of his letters is given below:



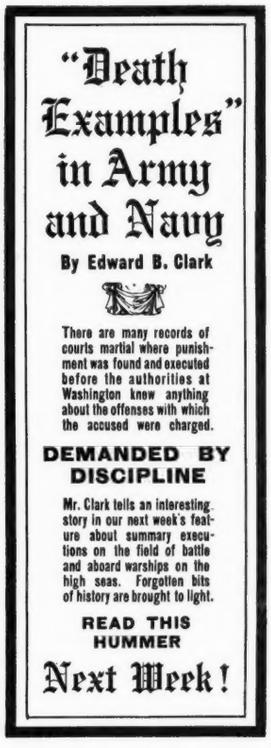
No. 1.



No. 2.



No. 3.

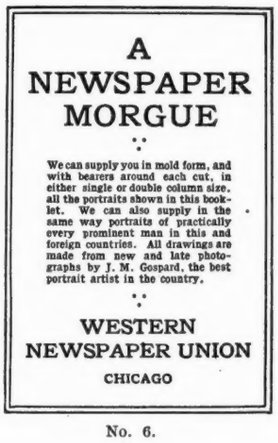


No. 4.

DEAR SIR,— We have always considered you a sharp and practical busi-



No. 5.



No. 6.

ness man, and know you to be a very busy one, and have often wondered if you made your advertising appropriations on the basis of the best service for the money spent.

Under your contract with us you have a rate of 12½ cents per inch, in force until the first of the year, and it may interest you to know that every time you place an ad. in the *Register-Tribune* it reaches the following readers in Chaves county:

Elkins	82	Boaz	51
Orchard Park	20	Kenna	200
Lower Penasco	60	Liston	70
Elida	15	Dexter	225
Bynum	40	Roswell	2,083
Felix	30		
Hagerman	262	Total	3,338
Lake Arthur	200		

In addition to this, over one thousand more copies are printed every issue, but as they go to points outside the county they may be eliminated from this little talk between ourselves, which is simply meant to show what a value you have in the *Register-Tribune* as an advertising proposition.

As you know, the *Register-Tribune* is printed twice a week — Tuesdays and Fridays — and, under this circulation, you reach nearly seven thousand people for only 12½ cents an inch, going into every home in the county twice a week.



No. 7.

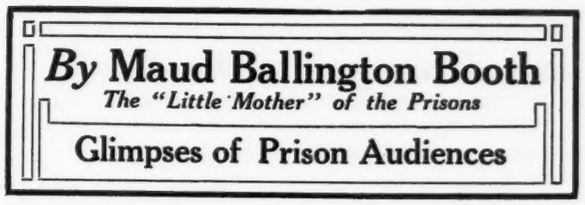
As an old advertising man, does not this list look good to you? Will it not justify a liberal appropriation this fall?

We will esteem it a personal favor if you will drop into our office any time and look at our lists. Claims are easily made and talk is cheap. We would like to *show* you our goods.

We have always appreciated the business you have given us, but now, at the opening of the fall season, we would very much like to *show* you, and will be pleased to do it any time. We know that if you will look into the matter with as much care as you do the other lines of your big business it will be to our advantage, which is where we come in, of course.

Yours very truly,
B. F. BARLOW,
Manager *Register-Tribune.*

Mr. Barlow says it takes everlasting digging to get advertising and to keep it. This letter is an example of the way he does some of his "digging" — it is a plan well worth adopting. In speaking of his rates, Mr. Barlow says:



No. 8.

"We have no rate-card. Our uniform rate is 15 cents per inch, no discount for time or quantity; preferred position twenty-five per cent extra when granted. Booze and objectionables barred. We have a few old contracts scaling price to 12½ cents per inch where 1,000 or more inches are used in a year, but are not renewing them when they expire. We find the best way is a straight flat rate of 15 cents an inch, though if the rate were higher a discount on larger amounts would be just."

Midwinter Meeting of Missouri Press Association.

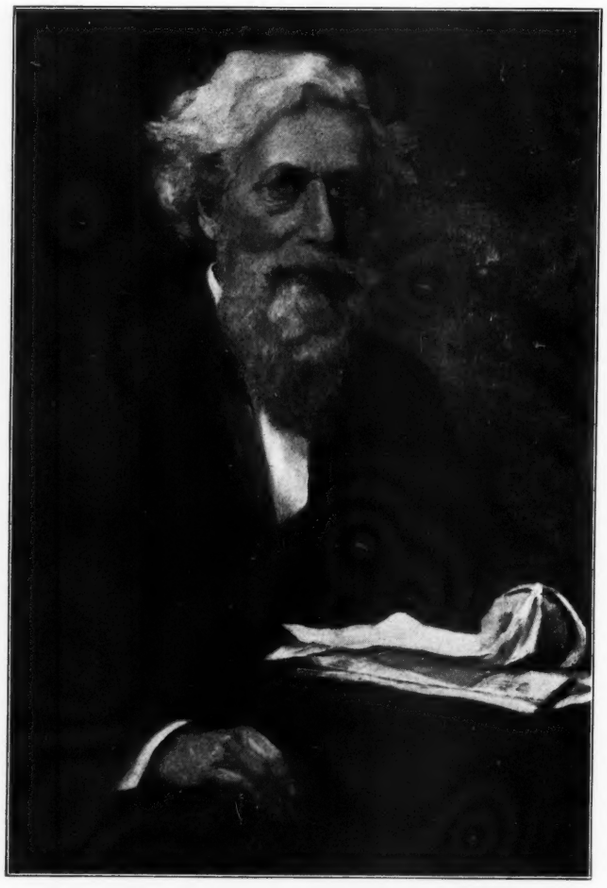
The Missouri Press Association held a midwinter meeting in Jefferson City, January 20, 21 and 22. The sessions were held in the auditorium of the Carnegie Library building. In the absence of Governor Hadley, Lieutenant-Governor J. F. Gemlich delivered the address of welcome to the editors. The response was made by Wes L. Robertson, editor of the Gallatin *Democrat*. Jack Blanton, "horse editor" of the Paris *Appeal*, read a paper entitled, "A Fair Rate for Local Advertising." E. L. Purcell, of the Fredericktown *Democrat-News*, dealt with the subject, "A Fair Rate for Foreign Advertising." J. W. S. Dillon,



No. 9.

BOOK-PLATE DESIGNED AND DRAWN BY WM. KNUTZEN.

of the Grant City *Star*, talked about the "Best Method of Securing and Holding Circulation." Col. "Bob" White, of the Mexico *Ledger*, explained the advantage of having a Linotype. In view of the fact that a proposition for a new $5,000,000 capitol will be voted upon by Missourians at the next general election, the most interesting address made at the editors' meeting was that of C. D. Morris, editor of the Saint Joseph *Gazette*, on the subject, "Do We Need a New Capitol Building?" Mr. Morris took the position that such a building was needed and needed very much. A general discussion of the subject followed, in which several editors strongly endorsed Mr. Morris' position. Most if not all the editors present were in favor of the new capitol proposition, but no resolution of endorsement was adopted. The editors and their wives were given a theater party by the Jefferson City Commercial Club, Thursday evening, and a banquet later at the Madison hotel. On Friday night a reception was given them by Governor and Mrs. Hadley, at the executive mansion. The next meeting will be held at Cape Girardeau, June 15-18. This will be the first time that the association has ever met in southeast Missouri, and a great time is being planned for. The southeastern portion of Missouri contains the sunken lands of what is known as the New Madrid district, consisting of hundreds of thousands of acres of swamp and overflowed lands. These lands are now being drained and reclaimed by a system of ditches and canals. As fine agricultural lands as the delta of the Nile are being reclaimed there, at a cost of less than one-half of what it takes the Government to put water on the arid lands of the West and Southwest. The reclamation of these lands, and the rapid improvement of the country which follows, make this section a very interesting one, and the editors of the State are looking forward to their trip down there with pleasure. It is being planned to take the visitors for a railroad tour over the "swampeast" section.



B. B. HERBERT.

Founder of the National Editorial Association and Editor and Proprietor of the *National Printer-Journalist*.

This portrait is reproduced from the painting by Miss Grace McKinstry, of Faribault, Minnesota, who has recently painted the portraits of the late Senator Cushman K. Davis and Governor Johnson. The portrait was presented to Editor Herbert by the National Editorial Association, which last month celebrated its twenty-fifth anniversary in New Orleans — the place of its first meeting.

To Muzzle the Press.

George Otis Smith, director of the Geological Survey, has issued the following order, which, of course, is inspired by Secretary Ballinger: "No interviews or statements relative to official matters shall be given to members of the press without previous authority from the director, and that whenever any member of the survey is so solicited he shall first ascertain by consultation with the director whether or not the interview is so authorized."

Jack Blanton's Condensed Ideas on "A Fair Rate for Local Advertising."

"Taking the *Appeal* as a basis, and figuring on the theory that it has only one thousand cash subscribers, I learn what an inch of advertising costs the publisher by the following method: Office expenses per week — For foreman, $12; two girls at $5 each, $10; paper, postage and ink, $4; rent, $3; wear and tear on press and material, $3; salary for publisher, $25. This makes the total expense for the material, wages, mailing, etc., incident to the publication of one thousand papers $57 a week. Multiply this by 52 and you have the total cost for one year, which is $2,964. Assuming that your only source of revenue is from subscriptions and advertising, you must conclude that the actual cost of your advertising is the amount that remains after you have deducted your subscription receipts. In the case in point, the total publication expense was $2,964. Deducting from this the $1,000 received on subscription, you have a balance of $1,964, which must be charged up to your advertising department. To be conservative — for it is better to underestimate your income than to overestimate it, when reducing things to a business basis — we will figure the average run of advertising at 288 inches. This creates a problem about like this: If 288 inches of advertising per week costs me $1,964 per year, what does one inch cost me one week? The answer is about 12½ cents. If, then, it actually costs 12½ cents per inch for the first one thousand circulation, what would be the cost per inch for the next thousand? I answer, a mere fraction of the cost of the first thousand. The type is already set, the press is still ready, the rent is still paid, and the wear and tear on your material has been met in the expense list for the first thousand. And, whereas, the best part of the week has been consumed in making-ready for the first thousand, the manufacture of the second thousand is but the matter of an hour or two, according to your press and mailing facilities. Three dollars for the paper, $2 for printing and postage, 50 cents for incidentals, and $2 additional for labor, a total of $7.50,

will easily take care of the additional expense. This is about one-eighth the cost of the first thousand copies; therefore, the cost per inch would be about one-eighth additional, which would be close to 1½ cents. The expense for the third thousand would be slightly lower, say, 1 cent, making the total cost per inch for a paper whose total space aggregated 768 inches, and whose list is three thousand paying subscribers, 15 cents."

Pine Scrub Paper.

The first output of the paper mill established at Anniston, Alabama, is announced for May 1. B. F. Sayler is the owner and will manufacture his paper from pine scrub.

New Paper Tested.

Recent editions of the London *Evening News* were printed on the first paper manufactured at Lord Northcliffe's mills at Grand Falls, New Hampshire, and the test is said to have been most successful. After submitting the paper to most exacting practical trials, experts declared that the printing was as fine as any ever tried by them.

New Building for Baltimore "News."

Frank A. Munsey has completed the details of contracts to be let for the building of a new home for his Baltimore *News*. It is said that the plans provide for the finest newspaper plant in the country, to be equipped with every known device that will save labor and promote efficiency. The new building will have three times the floor-space of the present structure, which is only five years old.

Editors Oppose Insurance Rates.

The Pennsylvania State Editorial Association, at a recent meeting at Harrisburg, adopted a resolution requesting the legislature to investigate fire-insurance administration and rates in Pennsylvania. Steps also were taken to ascertain the feasibility of forming a mutual insurance company, under the association's management. A resolution was adopted condemning the proposed increase in rates on second-class mail matter.

Would Bar Newspapers During Lent.

The Right Rev. Dr. Cortlandt Whitehead, Protestant Episcopal Bishop of Pennsylvania, speaking at Grace church, New York, recently, urged his hearers to refrain from reading newspapers during Lent and to replace them with "edifying works." In commenting upon this exhortation, the Rev. Dr. G. R. Van De Water, rector of St. Andrew's Episcopal church, New York, said: "He couldn't possibly have intended to tell live men and women not to read any newspaper for that length of time. Why, a man's brain would go to sleep without newspapers!"

Annual Meeting, Inland Daily Press Association.

The Inland Daily Press Association held its annual meeting in the library of the Press Club, at Chicago, on February 15. Members were in attendance from Missouri, Indiana, Wisconsin, Michigan, Iowa, Minnesota, Kentucky and Illinois. Among the subjects discussed were: "The Product of the Linotype Machine: How Much Should You Expect from the Average Operator?" "How to Secure and Educate Competent Reporters," "The Flat Rate versus the Sliding Scale in Advertising Rates," "The Best Circulation Campaign," "What Is the Best Method of Taking an Inventory of a Newspaper Office?" "The Uses of a Technical Journal to Newspaper Makers," and "The Want-advertisement Problem; How Can You Increase Your Want-advertisement Business?" The proposed raise in rates on second-class mail matter also came in for considerable attention.

News Notes.

THE Atlanta *Georgian* has established a weekly edition.

THE Fitzgerald (Ga.) *Daily News* is in the hands of a receiver.

AT Yellville, Arkansas, S. M. Buatt has established the *Democrat*.

SOCIALISTS will establish a paper at Morgantown, West Virginia.

The Ruralite is the name of a new paper at Nettleton, Arkansas.

MRS. NATE OTERBEIN has purchased the *Record*, at Merrill, Oregon.

A RECEIVER has been appointed for the Webster Groves (Mo.) *Times*.

LA FOLLETTE'S *Weekly Magazine* recently celebrated its first anniversary.

FRED CHASE is reported to have purchased the Quanah (Texas) *Observer*.

PENDLETON, Oregon, is to have a new weekly paper, to be known as the *Echo*.

E. R. JOHNSON has established the *Advance* at Mussellshell, Montana, a new town.

A $20,000 FIRE loss was recently sustained by the Owensboro (Ky.) *Enquirer*.

MRS. H. M. HENDERSON has disposed of the Verndate (Minn.) *Sun* to Harry Allen.

THE *Northwest Architect* is a new paper recently launched at Portland, Oregon.

AT Huntsville, Alabama, the *Evening Tribune* plant was destroyed by fire recently.

THE New Jersey Editorial Association held its annual meeting in Trenton, February 11.

THE *Atlanta Georgian* is offering a $12,000 house and lot as a subscription-contest prize.

THE Wilmington (Del.) *Sunday Star* has increased the price of the paper from 3 to 5 cents.

IT is rumored that Congressman Snapp will start another newspaper at Elgin, Illinois.

RUSSELL R. KENT has been made city editor of the *News-Scimitar*, Memphis, Tennessee.

CHARLES HOPPER has started a new paper at Glasgow, Missouri, which is called *The Graphic*.

CHARLES T. JOHNSTONE, Albany, New York, has purchased the *Spare Moments Magazine*.

THE Kenosha (Wis.) *Daily Journal* has suspended publication. W. L. Odette was the publisher.

AN "island" position was refused by many newspapers recently to the National Biscuit Company.

Price County News is the name of a new paper started at Park Falls, Wisconsin, by G. R. Cooper.

ON March 1, the first issue of the Thompsonville (Conn.) *Advance* was scheduled to appear.

THE Allegan (Mich.) *Daily Press* has been discontinued, after an existence of only a few months.

THE *Daily News-Republican*, Lawton, Oklahoma, has changed from the evening to the morning field.

E. B. HINCKLEY has succeeded Herbert Libby as editor of the Skowhegan (Mo.) *Independent-Reporter*.

THE Root Newspaper Association has disposed of the *Apparel Retailer* to A. M. Hunt & Co., of Boston.

AN explosion of gas completely destroyed the plant of the *Potter Enterprise*, Coudersport, Pennsylvania.

A NEW weekly newspaper has been started at Algood, Tennessee. G. A. Robinson is editor and publisher.

D. N. DANCEY, recently of the Kamloops *Standard*, has acquired a half-interest in the Merritt (B. C.) *Herald*.

UNDER the name of the *Daily News*, the Dixon (Ill.) *Star* and *Sun* have been consolidated, with W. S. Bloch as editor.

LEROY OWSLEY has been succeeded by Rev. T. H. Osgood as owner and editor of the *Democrat*, at Bennington, Kansas.

T. G. WILLIAMS, former editor of the Fayette (W. Va.) *Journal*, has taken charge of the Raleigh *Herald*, at Beckley.

AN Indian newspaper was established at Muskogee, Oklahoma, last month. Chiefs of five tribes are behind the enterprise.

ON February 15, a new weekly paper made its appearance at Milton, Delaware. A. H. Manship & Son are the publishers.

UNTIL recently with the Grand Falls *Northern Light*, Charles B. Bentow is now publishing the *Journal*, at Ranier, Minnesota.

White Ribbon News is the name of a paper soon to be launched by the Women's Christian Temperance Union, at Plainfield, New Jersey.

THE Albion (N. Y.) *Orleans American* has absorbed the *News* and will appear hereafter as the *Orleans American and Weekly News*.

VICTOR E. BENDER, former publisher of the *Nonpareil*, Council Bluffs, Iowa, has purchased control of the Springfield (Ill.) *Evening News*.

THE Medina county (Ohio) *Sentinel*, published at Medina, was recently purchased by Mel Schlabacj. James Long was the former owner.

W. E. CASSIDY expects to edit a newspaper at North Rose, New York, in the near future. The name of the new sheet will be the North Rose *Times*.

EDITOR JAMES H. HARRIS, of the Joliet (Ill.) *Daily News*, is under arrest on charges of criminal libel, brought by the mayor and chief of police of that city.

COL. T. B. CREWS, of Laurens, South Carolina, has sold the Laurensville *Herald* to Archie Willis, who is the publisher of a string of papers in South Carolina.

GUY BEATTY and A. M. Jones have purchased the *Press* and the *American*, Lake Charles, Louisiana, and created the consolidated Lake Charles *American-Press*.

EDITOR D. A. LINDSAY, formerly of the Pocahontas (Ark.) *Star-Herald*, has established a new paper — the *Times-Dispatch* — at Walnut Ridge, Arkansas.

BEGINNING February 1, the *Tribune* and *Republican*, morning newspapers published at Scranton, Pennsylvania, were issued as one paper, having been consolidated.

LORAIN, Ohio, is said to have a second German paper, which will be Republican in its choice of politics and will be printed at the office of the Lorain *Times-Herald*.

ROBERT UNDERWOOD JOHNSON has succeeded the late Richard Watson Gilder as editor of the *Century Magazine*. Mr. Johnson has been associate editor for many years.

RUDOLPH LEEDS, of Richmond, Indiana, has purchased the Indianapolis *Sun*. The paper was owned by John Sweeney, of Detroit, George McCullough, of Muncie, Indiana, and others.

A CONTROLLING interest in the Joplin (Mo.) *Daily Globe* has been purchased by the former business manager, Dan T. Dugan, and Charles Schifferdecker, A. H. Rogers and George Ball. Gilbert Barbee retires.

CHARLES G. SMITH, at one time foreman of the Louisville (Ky.) *Courier* composing-room, and later founder and for many years editor of the Vandalia (Ill.) *Democrat*, died recently, at the age of eighty-one years.

BOOKBINDING

BY A PRACTICAL BINDER.

Under this head inquiries regarding all practical details of bookbinding will be answered as fully as possible. The opinions and experiences of bookbinders are solicited as an aid to making this department of value to the trade.

Worsted for Winding Ruling-pens.

(7.) For the worsted to be used for winding ruling-pens, or for leaders on head pens or extension pens, buy what is known as "zephyr" yarn.

Flannel for Ink Supply for Ruling-pens.

(6.) The flannel which supplies the ink to ruling-pens should be the very best "baby flannel." While this flannel is more expensive than other grades, the results obtained by its use will repay you, for the weave is so close and the mesh so fine that it holds a greater amount of ink, and feeds with great regularity. This flannel also lasts much longer, as it will not harden up so quickly as will the cheaper flannel.

How to Sew Blank-books.

(12.) "In sewing blank-books should the thread be passed around the cable cords before trying at kettle stitch, or merely tied around it, making the stitch in the ordinary way? Will I use soft twine for cable cords?" *Answer.*— Use four threads twined together for cable cords of the same as that used in sewing. Pass the sewing thread around the cable cord each time before tying.

To Set Round Corners on Blank Books When Turning in Russia.

(11.) "Would like to know the proper way to set the round corners on blank-books when turning in Russia." *Answer.*— The leacher is drawn over the edge of the board; then you can cut it with the shears one-eighth of an inch apart, but not out to the edge. Apply plenty of paste and draw it and smooth down with the folder. Dip the board strip in hot water, but withdraw it quickly. Next hold over a gas-jet.

To Rub Spring Back into Shape in Molding Iron.

(10.) "Please tell me the proper way to rub spring back into shape in molding-iron? Have always made them on rollers heretofore." *Answer.*—Immerse the board back in hot water, but do it quickly, otherwise it gets soggy and splits. Next hold it over a gas burner, moving it back and forth until the outside looks dry. It is then ready for the molding-iron. Rub it up in the largest width, using a rounded stick, such as a tool-handle. It can be clapped into the mold more easily by using the point of a hammer for a rough-round, then follow by rubbing until even and firm.

Economy of a 44-inch Ruling Machine Over a 42-inch.

(2.) Your objection to ordering a ruling machine 44 inches wide, because a 42-inch machine would be ample for your work, would be well taken if you were referring

to almost any other piece of binders' machinery — that is, the difference in cost between these two sizes of ruling machines is only $10, and this slight variation of price between two sizes of machines obtains probably only with ruling machines. So I believe you will agree that you had best pay this $10, for, if you should ever want this extra two inches, the chances are that you would want them pretty bad.

To Make Faint-line Ink in Quantities Without an Ink Powder.

(3.) Asks how to make a faint-line ink in quantities, and not use an ink powder. *Answer.*— Buy from your supply house a jar of "Indigo paste," empty this into a stone crock having a capacity of about two gallons, and fill up with water, stir occasionally, and, when dissolved, you will have a supply of good ink, which, when drawn off into bowls for use on the machine, can be reduced to the desired shade by the addition of cold water. There are probably some rulers who do not know that the muddy appearance often noticed in this mixture can be overcome by putting a handful of oyster-shells in the bottom of the crock. These shells settle the liquid and make it clear.

Imperfect Working of Disk-wheels of Numbering Machines.

(1.) Complains that the disk-wheels of his numbering machine do not work properly. That frequently they do not turn, to change the number, and that at other times two will change, when but one should, and this notwithstanding he is using his *best* red ink and that all machine parts are in proper condition. *Answer.*— I think that most of your trouble comes because your *best* ink, which, no doubt, works well on your presses, is entirely too stiff and heavy for a numbering machine; also, perhaps, your trouble arises from the fact that the operator has not thoroughly cleaned the numbering head, and the stiff ink has worked down between the disks, forming in hard spots here and there. Thus, when two of these spots come together, the wheel will stick, refusing to turn, or sometimes will turn, but carrying over the next wheel as well. This can be remedied by taking head apart and thoroughly cleaning with benzin and a toothbrush, then putting a drop or two of oil in the ink on the plate. But the better way would be to buy a tube of numbering-machine ink, which is especially made for the purpose, and is carried by all supply houses. Would advise that your numbering-machine head should be cleaned up every night, using the solvent with a toothbrush; and once a week, if you are using machine pretty constantly, the head should be taken apart and cleaned.

"Stringing Up" a Ruling Machine.

(8.) The stringing up of a ruling machine would seem to be a simple matter, but experience teaches that there are two ways — right and wrong. A great many rulers believe that linen thread for the upper strings, and linen cord for the lower cords, are superior because of the strength of the linen. The writer, with many years of experience behind him, does not at all agree with this opinion, and believes that the following explanation will convince you that his stand is the correct one, namely, that cotton is better than linen. Linen is smooth and non-elastic, and the longer it is in use the smoother it becomes; while cotton is just the reverse, being rough and very elastic, and the more it is in use, the rougher it becomes. In order to drive some of the rolls, linen has to be drawn so tightly that it cuts into the rolls, making creased rollers where they are not wanted, and causing endless trouble and delays; thus the smoothness of the linen cords not only makes it difficult to drive the rolls, but another evil is that the paper carried on it has a tendency to slip. On the upper strings, when linen is used, when first put on and tied, it is almost impossible to give all of the strings the same tension. Now, with the use of cotton, the reverse is true. Its elasticity is such that, when pulled tight and tied, each individual string will spring to about the same tension, the slight roughness drives the rollers without cutting them, and the paper is carried without slipping. Then, on a damp day, the cotton being absorbent, all the strings will contract alike, and if a drop of ink gets on the string it will soak in quickly, thus not smutting the sheets, as would be the case with linen strings. In conclusion, the writer strongly advises that you buy No. 8 cotton thread for the upper, and for the lower set the best quality (because it has so few knots and bunches) of grocers' white cotton cord.

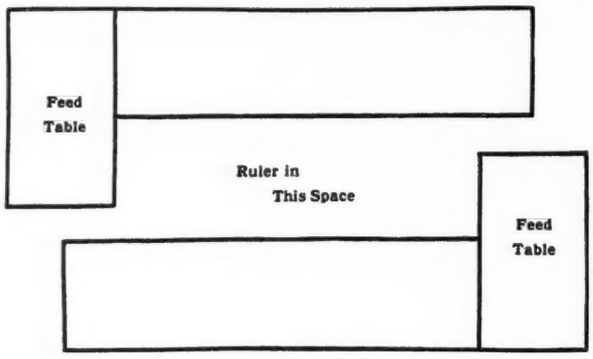
Selection of Ruling-pens.

(5.) In selecting the down-line pens do not make the mistake of buying the ordinary "double-back pen," for these are simply faint-line pens cut apart, and are not stiff enough for striker work. Probably the best pens for the purpose are known as "soldered one-ply back." Another style which has its following is called "shaved one-ply back"; this pen, as its name does not imply, is made from a single piece of brass, machine-shaved on its lower half, while the "soldered one-ply" is made from two pieces, the upper half heavy, and the lower much thinner, the two parts being soldered together. Another reason for rejecting any double-back pen for striker work lies in the fact that the two pieces open and close with the action of striking, forming a sort of pump that draws the ink into and between same, causing much trouble.

Expensive Economy of a One-machine Ruling Department.

(4.) Wants to know if a ruling department can be started with one machine. *Answer.*— It is not a good business proposition to start a ruling department with but one machine, for this reason: Suppose you have a rather heavy pattern, using many pens and several colors of ink on your striker machine, and along comes a small faint-line job, that, for some reason or other, *must* be ruled at once. Now, your ruling machine is not like your job press, from which the form can be lifted, etc.; it is quite true that you can take out the clamp holding the pattern, or a portion of it, if you are using the double striker, but this involves removing the flannels and, probably, the worsteds, disconnecting the gate and striker, and all this before you are ready even to make a start on the little faint-line job, which, when finished, means that you have to spend as much or more time is restoring the striker pattern as was taken in disturbing it, for you will have to clean out your pens and readjust the bearings, which you will discover have been changed to accommodate the faint-line pens. This is time wasted, which means increased cost. With a second machine for faint-line work, the above circumstance becomes a simple matter, and the little time lost is easily absorbed. In many shops the striker machine would not be stopped at all, for the girl feeding the machine would keep her eye on things, the ruler occasionally looking after the ink supply while working on the other job. (This arrangement would not, of course, apply to a particularly heavy pattern.) Or, another way would be for the ruler to get the faint-line pattern started, then the

feeder could look after it, calling the attention of the ruler, if in difficulty. To carry out these time-saving ideas properly, the ruling machines should be placed "head and tail," as shown in accompanying diagram; then, the ruler,



ARRANGEMENT OF RULING MACHINES.

standing in the space between the two machines, can keep a watchful eye on both, helped out by the feeders. Still another reason for economy in having the second or faint-line machine, lies in the fact that it is a smaller and lighter machine — thus can be handled more easily and quickly. The striker machine is then always ready for the class of work for which it was purchased and intended. It is by no means necessary to purchase a *new* machine for faint-lining, as a rebuilt machine, almost always to be found on the market, is to all practical purposes just as good, the requirements for such a machine being good beam and standards, and perfect register. Such a machine would carry a 32-inch cloth and probably a receiving box instead of a lay-boy; average price, $125. A lay-boy could be added at an expense of about $45.

Equipment for Booklet and General Catalogue Binding.

(9.) For an office carrying two cylinder presses, and requiring machinery for booklet and general catalogue binding, the following equipment is suggested: Two folding machines, bundling press, wire stitcher, glue-heating outfit (for covering, etc.) and, possibly, a cutting machine.

Folders.—A small one-fold machine for covers or any four-page work. On this machine can be folded, by feeding through the second time, eight-page booklets, which it would not be practicable to fold on a large machine. This style of folder will take a sheet as large as 24 by 24 inch, and can be run as high as 5,000 pieces per hour, producing perfect work, and with a small boy or girl as operator. Its cost is from $185 to $325, according to style.

For the large folder a job machine, about 32 by 44 inches, with four sets of folding rolls (all at right angles) would be best. This would produce 4, 8, 16, 24 and 32 page signatures with regular (or right angle) folds, at speed of 1,500 per hour, and would cost from $1,500 to $1,700. If you should have a run large enough to warrant, parallel folds may be added, to produce double 16's or 32's two on.

Bundling Press.— This is almost a necessity, if one wishes to produce *high-class* work, and it will cheapen the cost of production, for, if the signatures comprising the book are compressed with this machine, they can be handled with greater speed in stitching, covering and trimming, and the finished work will present a uniform flat appearance, with no swelling at the head or bulging of the cover in spots along the back. This, of course, applies to side-stitched work. On saddle-stitched books, if they are put through the bundling press *after* the stitching, they will pile better and higher, and can be trimmed with greater speed. This machine can be operated with the smallest boy in your plant, and one of the best can be had for $115.

Wire Stitcher.— This should be a machine that will stitch from two sheets to seven-eighths inch, either flat or saddle. The extreme thickness will probably be greater than most catalogues will call for, but with it you will be able to stitch order, receipt and check books, etc. In making a thick book, to be side-stitched, do not forget to allow plenty of back margin, so that the full page can be easily read. The speed of this machine on saddlework is about 1,500 per hour, driving two staples, and on side-stitching 1,000 per hour, the difference in speed being caused by the fact that it is harder for the operator to jog up the separate signatures, than to handle the one fold and cover that makes the saddle-stitched book. This machine will cost about $300. In deciding on your stitcher, it is well to bear in mind that the older style of machines make a stitch that is much wider across the back, thus making the cost of the wire used an item to be considered. On the more modern stitchers the staple is much narrower, on some extremely narrow, but it is well to choose the happy medium, as, when the very narrow staple is used on heavy-coated stock, the stitch is apt to break through in the handling of the book.

Your presses and folders will take care of any thickness of book, of course, but when the number of signatures make the book exceed one-half inch to three-quarter inch in thickness, it would be much better to have your neighbor who has a book-sewing machine sew the books for you, the balance of the work being done in your own plant. And the credit is yours, of giving to your customer a properly bound book.

For your glue, a heater of the Wetmore style is by far the best investment; its cost would be around $50.

As to your cutting machine, while it is true that you could trim a bunch of books on almost any kind of cutter, to be in position to keep your cost right you should have an automatic-clamp machine, the size of which will be determined by the size of your presses.

CORRECT TIME IN EGYPT.

The working of the Oriental mind was delightfully illustrated in a story which Professor Turner told the Mathematical Association recently. He had been spending the Christmas vacation in Egypt, to supervise the erection of a telescope at Helouan. Captain Lyons, who was in charge of the instrument, said that he had found that at noon every day a gun was fired, and was anxious to know how the system worked.

Accordingly, he interviewed the gunner and asked how he knew when to give the signal. "O, I look at my watch," said the official. "And how do you correct your watch?" asked the Captain. "I take it to the maker in Cairo and he tells me the error." Forthwith Captain Lyons interviewed the watchmaker and asked him how he checked the error of the watch. "I get the correct time from the gun," said that simple craftsman. And thus time was told in Egypt.— *London Evening Standard.*

EMPORIA'S WATER SUPPLY.

People stood it pretty well as long as they didn't have to do anything but drink it, but when tub day came and they had to get in it a big howl went up, and from behind the closed doors of many a bathroom complaints about the city water issued forth.— *Emporia (Kan.) Gazette.*

ELECTROTYPING STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention.

Cause of Hot Solution.

W. J. S., Denver, writes: "We have just started a small electrotype foundry in connection with our plant, and everything is satisfactory except the solution, which is making us trouble by becoming hot. If you can tell us the cause and suggest a remedy you will confer a very great favor." *Answer.*— Your solution is heating because it offers too great resistance to the current you are using. The solution, as well as the connecting rods, must be a conductor of the current, and, since pure copper sulphate is a very poor conductor, it is necessary to add about six per cent sulphuric acid. But even with this addition the solution offers great resistance to the current, and, in order to prevent it (the solution) from heating, it becomes necessary to provide a very large area of conducting fluid and to suspend the anodes and cathodes as closely together as possible, say, within two or three inches. According to Joules' law, the development of heat will be greater as the cross section of the conductor is smaller and as the quantity of current which passes through it is greater. If you desire to use a very strong current, the size of your vat must be greater in proportion to the area of anode surface than if you are using a moderate current. At any rate, it is safe to say that the area of the cross section of the vat should be not less than twice as great as the area of the anodes.

Wet Blackleading.

A disagreeable and not always satisfactory feature of electrotyping is the process, as usually practiced, of blackleading the molds to make them conductive. The prevailing custom is to apply the graphite in the form of a dry powder, by means of a machine which carries soft vibrating brushes. This method is successful with molds of type-forms, but in case of fine-screen half-tones it is found that there is more or less liability to fill up the screen with the graphite. For this reason, various attempts have been made to apply the graphite in liquid form. The latest is a process which is being marketed by Williams-Lloyd Company, and which is already in use in several progressive Chicago foundries. The machine consists of a tank containing a mixture of graphite and water and a traveling rack which carries the mold up and down an inclined plane under the surface of the mixture. Extending across the plane is a pipe, slotted its entire length, to permit a stream of the solution to play on the face of the mold. The solution is pumped into both ends of the pipe at once, and the pipe shifts its position automatically, so that the stream is directed against the sides of each depression. After the mold has been metallized, it is withdrawn from the solution and thoroughly washed, after which it is immersed in a quickening solution, which eliminates the use of iron filings ordinarily used for that purpose. The results obtained by this method of blackleading are highly satisfactory, fine-screen half-tones being reproduced with a fidelity which makes it extremely difficult to detect any difference between the original and the electro.

Concave Stereotypes.

W. B. V.: From the matrix you sent in, it is very evident that your stereos are concaved. This is sometimes caused by using too hard blankets or insufficient pressure on your steam-table in drying. Sometimes it is caused by the pressure of the metal in casting, which will force down the spaces around the large type or other black surface to an extent sufficient to cause the center of the type to spring up slightly, thus forming a depression in the type. If the matrix is not at fault the depression in the cast is caused by the metal shrinking away from the matrix in cooling. There are several reasons for this. The metal may be too hot, or it may contain too great a percentage of tin. It may be that the casting-box is tilted so far back that the pressure is against the cover instead of against the matrix. The casting-box should always be inclined slightly in such a way that the matrix is on the under side, so that the tendency of the metal is to shrink from the cover toward the mold. Another cause for concave is the use of different kinds of paper for the matrix and the back. If the backing paper shrinks more than the matrix, it will draw away from the latter, causing distortion.

Multigraph Electrotypes.

A new field has been opened to the electrotyper by the American Multigraph Company, who have augmented their line of office appliances by a small rapid printing machine, that needs must have a curved electro. The plates are curved to fit the drum of the machine, and are very thin, measuring only three thirty-seconds of an inch. They are locked on a slotted cylinder by means of steel ribbons, and a shoulder is left on each side of the plate three-eighths of an inch wide and one-thirty-second of an inch thick, over which the bands fit. Slugs are placed in the slots of the cylinder, at the top and bottom of the plate, and the electro must be trimmed accurately in multiples of the distance between these slots, so that there is no play. This is important, especially on short plates, because of the speed of the machine, which has a capacity of six thousand or more an hour. There is no chance to overlay the electros, and all the building and make-ready must be done under the plate, which is the reason for making the plate so thin. There is an increasing demand for these plates, but electrotypers as a rule are not looking for the work, on account of the difficulty of making electros so thin.

MORTUARY BENEFIT LOSES.

The proposition to increase the mortuary benefit for members of the International Typographical Union has been defeated. For more than a year the question of having the international body develop a scheme of insurance for its members has been discussed throughout its jurisdiction. On February 10 the matter was submitted to a referendum vote, with the following result: For, 16,368; against, 17,275. The proposition carried with it an increase in dues of one-half of one per cent of wages received, and it is believed this proposed additional burden, coming so soon after the costly eight-hour strike, was the cause of the unfavorable vote. Chicago union voted in favor of the measure, while New York union negatived it.

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

Diemakers.

(571.) "I have been unable to locate the address of a diemaking firm. Will you kindly assist me in the matter?" *Answer.*— Bockmann & Co., engravers, 55 Market street, Chicago, are makers of dies.

Calendar Tinning.

(573.) "Will you kindly inform us through your journal where we can procure a machine for tinning calendar hangers, also a machine for punching card calendars?" *Answer.*— Latham Machinery Company, 306 South Canal street, Chicago.

Machine for Graining Cardboard.

(596.) "Will you kindly give us information as to who makes a machine for graining cardboard?" *Answer.*— Hobbs Manufacturing Company, Worcester, Massachusetts, and 59 West Kinzie street, Chicago; Charles Beck Company, 609 Chestnut street, Philadelphia.

Bichromate of Ammonia.

(597.) "I am unable to secure bichromate of ammonium for making zinc dies. Can you tell me where to get it?" *Answer.*— National Steel & Copper Plate Company, 358 Dearborn street, Chicago; Williams-Lloyd Machinery Company, 337 Dearborn street, Chicago; C. C. Dom Supply Company, Cincinnati, Ohio.

Hand Embossing-presses.

(570.) "We would be pleased to receive the name of some firm or firms handling hand embossing-presses." *Answer.*—A. R. King Manufacturing Company, Kingston, New York; M. M. Kelton's Son, 175 Elm street, New York; Modern Machine Company, Belleville, Illinois; Seybold Machine Company, 312 Dearborn street, Chicago; Schuchart & Schutte, 136 Liberty street, New York; Latham Machinery Company, 197 South Canal street, Chicago, Ill.; H. Hinze, Tribune building, New York; T. W. & C. B. Sheridan Company, 149 Franklin street, Chicago.

Type Measurement.

(574.) "Can you furnish us an outline or copy of the McKellar system of measuring type?" *Answer.*— The McKellar system of type-measurement is as follows: Ascertain the number of points in an alphabet of the type used. Divide this amount by 26, the number of letters in the alphabet. The result is the unit measurement for that face or size of type. To ascertain the number of like units in one line of matter set, divide the number of points contained in the measure of the column by the unit already found. This will give the correct number. Multiply this by the number of lines in the take, and you will have the entire number of units in the whole matter set.

Metal-base Rubber Type.

(572.) "Will you kindly give us the name and address of some firm that manufactures metal-base rubber type, made type-high, so that it can be composed and printed the same as type on printing-press?" *Answer.*— There is no such type made, so far as we can learn. William A. Force & Co., 188 Monroe street, Chicago, are agents for metal-base rubber type, but it is only about two-thirds type-high.



"POOR LITTLE DEVIL!"

The above drawing, by Win Fazel, with the Capper Engraving Company, Topeka, Kansas, of a "Poor Little Devil," with his collection of curios gathered at the instance of his brethren older in the craft, may possibly cause a good many of THE INLAND PRINTER readers to become reminiscent of the pranks played on devils or of the things they were led to do in their devildom. If so, THE INLAND PRINTER invites them, when they turn from labor to rest and refreshment, to jot down their recollections and send them in for publication, to lighten the hours of the brethren in the craft.

DENATURED LIMERICK.

A damsel who went to a picnic
Sat down on an ill-natured hornet.
"Dear me!" she exclaimed,
As she rose to her feet,
"I almost regret that I came."

— *B. L. T., Chicago Tribune.*

PAPER BOXMAKING

BY CYRILLE DION.

The economics of the paper-box making industry, practical notes and suggestions on paper-box making and answers to inquiries regarding paper-box making, are the purposes of this department. Contributions are requested.

Boxboard Statistics.

In 1909 the boxboard production was only seventy-five per cent of the normal mill capacity, and prices reached the lowest level for years, many mills running at a loss. Statistics were obtainable in January, 1907, from only sixteen mills; in January, 1910, from fifty-five mills, an increase of thirty-nine mills. A number of new mills are in course of erection, the output of which is likely to cause overproduction and a corresponding lowering of prices.

The Combination in Restraint of Trade.

The board manufacturers who were indicted for an illegal combination alleged to be in restraint of trade, some forty or more in number, promptly "stepped to the captain's office and settled," so that our Uncle Samuel is nearly $100,000 better off by the proceedings, and a dangerous combination has been put out of business. It will be difficult for any such combination to force up the price of board in the near future.

"What Is Boxboard Made Of?"

A correspondent naïvely inquires, "What substances are used in making boxboard?" To reply to this query in detail would involve the publication of a list of four hundred materials that could be made available. Much depends upon the use to which the boxboard is to be put. Although, generally speaking, any substance used in making paper could be utilized in making boxboard, it being largely a question of the thickness of the web coming from the machine, there are but few of these materials that are commercially useful. The greater part of the boxboard now in the market — and good board it is, too — is made from a combination of sulphite and wood-pulp with an occasional admixture of rags or old paper. It is made in varying thicknesses and of varying degrees of stiffness, according to the use for which it is intended. The ordinary mailing-tube is made from wheat or oat straw macerated in vats containing chemicals, then put through the ordinary processes of boardmaking and either dried in the sun or upon huge rollers heated by steam. Wood-pulp is simply wood ground upon huge grindstones until it is of the consistency of the horseradish one buys in the market. Sulphite is wood chipped very fine and cooked in immense steel boilers, with sulphurous acid and steam. When rags or old paper are used they are first subjected to a somewhat similar process, using an alkali instead of the sulphurous acid. The use of old rags does not, as is usually believed, appreciably strengthen the board produced, but it does increase its flexibility and durability; but, being much more expensive, rags are not generally used unless in very small quantities. The boardmaker must be governed largely by the requirements of his market, and few boxmen will use an expensive stock when a cheaper will do as well. The board used in making boxes, especially large boxes, must be stiff and strong. The process of boardmaking differs from papermaking in that a coarser pulp is used, and the machines used are usually cylinder machines, while most paper is made on what are known as Fourdrinier machines. In the former the pulp passes from the screens over from three to five cylinders, covered with wire gauze of rather coarse mesh, within which powerful suctions operate to withdraw the water. From the last of these it passes between heavy press rolls set at a certain gage and thence to a blanket, which carries it into the drying cylinders. In this process there is little intricate weaving of the fibers. In the use of the Fourdrinier machine the pulp passes from the screens to the surface of a sheet of wire gauze of fifty to seventy meshes to the inch, which, while traveling upon rollers in the lengthwise direction of the machine, has, at the same time, a lateral vibratory motion which has the effect of weaving the fibers together. This wire passes over a box, beneath which is a powerful suction pump, which draws most of the water through the meshes of the wire, after which the pulp passes, as on the cylinder machine, between powerful press rolls and into the driers. While the action of the latter machine may produce a more closely woven board, the greater expense of operation renders the cylinder machine preferable, since a slow speed must be maintained. Sometimes heavy board is made by gluing several sheets of light board together and running the product through a powerful rotary press. A gluing machine of this kind, 138 inches wide, recently built by the Beloit Iron Works, is in satisfactory operation at Monroe, Michigan.

Boxboard for Packing Cases.

The question is asked, whether any boxboard is now made which is thick enough and strong enough to use for packing-cases, yet flexible enough to make a round, unjointed corner. Undoubtedly, such board can be made, and specimens of heavy board have been lately produced which, while tough enough to turn the edge of a knife-blade, and impenetrable to a twenty-two caliber bullet at thirty paces, can yet be bent so as to furnish round corners without splitting or breaking. This is made by a gentleman living near Syracuse, New York, from marsh grass, under a process of his invention, but his facilities have not yet allowed him to get much beyond the experimental stage. The grass is dried, macerated in vats containing chemicals, and subjected to the usual processes of boardmaking, and the product dried in the sun. The result is a stiff, hard board of great strength and durability. To render it flexible, about twenty per cent of rags is added to the grass in making the pulp, but in the thicker boards heavy machinery is required for bending. A similar process is in use by a large chemical company near Syracuse for making waterproof barrels and shipping-cases for the shipment of chemicals. Their entire product is devoted to their own use. This process is of more than ordinary interest in view of the probably increasing scarcity of pulpwood, since the crop of marsh grass grows anew each year and the supply of raw material is practically inexhaustible.

The Board Mills and the Boxmakers.

Several paper-box makers have expressed themselves as much dissatisfied because some of the board mills have gone into boxmaking, and, bringing themselves into the competitive field, have injured the regular boxmakers. At first glance, this would seem to be a reasonable complaint, but careful examination discloses that those board mills now engaged in boxmaking are using only the board made

in their own mills, and are really boxmakers with mills at their disposal. All of them handle large contracts only, and some of them are compelled to go into the market to buy additional board which they have not capacity to make. The saving of freight, handling and storage, to say nothing of the ability to use their waste without having to sell it to the paper-stock dealers, do give them some advantage, but it is not so great as it seems. Board mills are expensive to equip and expensive to run. They must be operated twenty-four hours a day or cause heavy loss to their owners. In fact, there are such concerns which would lose from $1,000 to $2,500 per day from a shut-down. It is, therefore, impracticable for them to handle any but the largest contracts, and such are usually let upon a small margin. There is room for grave doubt whether these concerns are so great a menace to the trade as some people think. It seems that upon examination of the subject the risks taken by these board-manufacturing boxmakers more than compensate for any advantage they may gain over their competitors who do not operate mills.

Electric Heat and Power in Boxmaking.

The flexibility of the application of electric heat and power to the problems of boxmaking is well illustrated in the following description of the methods used by a large concern in Chicago, which has lately refitted its buildings throughout with electric light and power and various other appliances that reduce labor and give greater efficiency. Among the processes employing electric heat, is the making of paper boxes, for packing coffee, and the sealing of the large cartons, which hold fifty one-pound packages, for shipment.

The boxmaking in the coffee department is an ingenious process, which is almost completely automatic, a machine being employed which merely requires to be fed with the open-ended boxes. The glue is applied by passing the spread-out end flaps over a pair of rollers revolved with their lower portions immersed in a glue bath. The boxes are received from the makers closed on the side seam only, and packed flat. A girl dexterously opens them, one after another, by pressing the edges inward as she rapidly picks them up, and then sets them over a metal form, of which there are several on a large revolving wheel in the box machine. They are carried down past spreader guides and against the glue rolls, and then past other guides, which close the flaps in proper order, and are passed out of the machine along a flat steel guide under pressure, so that the glue is set when the boxes are discharged.

The glue in the bath must always be at just the right temperature, to insure good results, and a large quantity of it is used daily. The use of electricity for heating solves the problem perfectly. The receptacle is a copper box, measuring 16 by 23 inches and 5 inches deep. The outer portion of it is a water-jacket, and outside this part is a heavy asbestos heat-insulating coat, which is protected from injury by a twenty-four ounce cold-rolled copper covering. This water-jacket is made with two inverted "domes" underneath, in which are inserted two closely fitting six-inch electric disk stoves. These are supplied with electricity at 230 volts, and have a maximum rating of 440 watts each per hour. However, this is more than is actually consumed, each of the stoves having a regulating switch enabling three heats to be obtained on each unit separately. The regular operating wattage is 110 on low heat. The water circulation is insured by connecting the domes with the upper part of the water-jacket by piping, gravity producing the flow as in a hot-water house-heating system.

A valuable provision is the separate glue-melting unit, a five-gallon vertical cylindrical device, made on the same principles, which stands near the box machine. This provides a large reserve and avoids mixing unmelted glue with that in the bath, which is renewed as necessary.

A good feature of these devices is the water-gage and funnel attachment, which is a great convenience for replacing the water lost by evaporation and preventing the water reservoir from running dry. The most striking features are absolute cleanliness, simplicity and perfect regulation of the heat, which are greatly appreciated by those in charge. The vat never boils over, spilling glue over the floor, which was a very objectionable feature with the old method.

The cartons are made of heavy boxboard. Both ends must be sealed with glue to comply with shipping requirements. This work is done by hand, the glue being applied with an ordinary brush. For this purpose an electric glue-pot of one gallon capacity is employed. This is made with a copper water-jacket vessel containing a heating unit and a one-gallon glue receptacle. The water-jacket is made in two parts, the upper part having a comparatively small opening connecting with the lower, so that water put in the upper portion will run down fast enough to replace that lost by evaporation. The electric heating coil and the glue receptacle are removable.

On account of the construction of this device, which brings a comparatively small amount of water into contact with the heating coil, it is operated regularly at low heat (275 watts), thus making the cost of operation very low. The trouble and loss resulting from "cooking" or "killing" the glue is absolutely done away with by the electric method.

Boxmaking Notes.

THE A. Peterson Company, paper-box makers, of Akron, Ohio, have been petitioned into involuntary bankruptcy in the United States District Court, at Cleveland. Their liabilities are said to exceed the assets by about $10,000, but a reorganization is probable.

THE Shaughnessey Company, of Watertown, New York, which is engaged in the manufacture of underwear, has installed a paper-box plant for the purpose of making boxes for its own output. It is said, however, that when the new building now being erected by the company is completed that the box plant will be enlarged and become a factor in boxmaking, serving the general trade.

BRITISH COLUMBIA, which heretofore has been importing its boxboard and paper bags from Ontario and Quebec, at a freight rate of about $21 a ton, is to have a boxboard plant of its own. The Western Canada Bag, Envelope & Boxboard Company has been incorporated and is building an expensive plant at Sapperton, British Columbia, which will have a capacity of twenty thousand pounds per day. It is the only establishment of the kind in western Canada.

THE American Electrical Heater Company, of Detroit, Michigan, is in the market with an electrically heated glue-pot, which some boxmakers have used to advantage. It is said to be clean and economical of operation, very efficient and absolutely free from danger from fire. Inasmuch as such machines are invariably used where there are inflammable materials, several concerns now using them have been able to obtain a reduction in insurance rates. A similar device now in use by the Phœnix Toilet Paper & Manufacturing Company, of Phœnix, New York, is said to effect a great saving of material.

PRESSROOM



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Self-feeding Board.

(582.) "Is there such a thing as a self-feeding board for a newspaper press? If so, where can it be procured?" *Answer.*— We have not heard of any such device. Do any of our readers know about it?

Heat Dispels Electricity.

(575.) Several inquiries are received concerning a device for eliminating electricity from stock by heat. The attachment is controlled by the Kay-Kay Dispeller Company, 1322 Wabash avenue, Chicago, and may be attached to front-delivery presses.

Printing Glazed Stock.

(589.) If the smooth surface of friction or plate glazed stock does not retain the ink, the addition of a small quantity of terebene to the ink will materially assist, and prevent it rubbing off. This compound is a rapid drier and should be added only for immediate use.

Non-slip-sheeting Device.

(583.) "I would like the address of the firm making the attachment for front-delivery presses which prevents offsetting by a gas-heating arrangement. The device is said to do away with electricity also." *Answer.*—An attachment such as described is made by the Kay-Kay Dispeller Company, 1322 Wabash avenue, Chicago.

Bichromated Gelatin.

(578.) It is well known that gelatin is made insoluble in water if a certain per cent of bichromate of potash is added to it and the resultant mass is exposed to light. Having these chemical facts as a base it appears that composition rollers could be made which will be unaffected by moisture in any way.

Ledger Stock for Frisket.

(590.) A frisket made of ledger stock attached to the grippers of a job press will stand longer service than any of the ordinary grades of stock, as it may be repeatedly washed with benzin where the whiting-out parts of the form occur. These lines or parts of a cut may be made to print with a minimum amount of pressure by cutting out in the tympan.

Varnishing Postals.

(585.) Submits two machine-varnished postal cards, printed from half-tone cuts, with the following query: "Can cards be varnished the same as enclosed samples on a cylinder press without the aid of a heat drier? Have you a book on the subject?" *Answer.*— It would be impractical to varnish cards in the manner described, as each sheet would have to be racked separate. The work may be printed and sent to a finishing plant for varnishing in full-size sheets. Varnishing machines are built by the Chambers Brothers Company, Fifty-second and Media streets, Philadelphia, Pennsylvania. There is no book on varnishing of paper.

Bolting Cloth.

(591.) The fine woven silk fabric sometimes used in imitation typewriter printing is imported from Switzerland. It is used mainly in the flouring industry for bolting flour. The meshes per square inch range from 11,236 in No. 10 fabric to 19,321 in No. 12.

Colored Post-cards.

(579.) Submits a post-card printed on medium-grade Bristol from three Ben Day plates and a half-tone cut in black; the card is roughed in eggshell pattern, which gives a softening effect to the colors. The printer relates the following experience: "We enclose a post-card of a view in our little town, which was printed by an outside firm. The work is neat and nice. What kind of work is it? Is it colorwork, done on a regular press, or is it lithography? How many impressions and cuts were used? Several weeks ago we went to the expense of having some four-color cuts made of views of this place; the cuts for each view cost $15. We proposed to print them for dealers for $10 a thousand. Here comes along a fellow who takes a photograph and turns out a better job than ours and charges but $8 a thousand. Will you put us next? If it takes new machinery or a new method to produce it, we want it." *Answer.*— The card appears to have been printed in the ordinary manner. There is a possibility that the three colored plates were printed on an offset press and the black on a typographic press, as is being done now. However, the work may be done in your plant to equal the specimen. You lack only the roughing machine to give the eggshell finish. This part of the work may be done by sending the full-sized sheets to a finishing house in Chicago. Where the cards are sold so cheap they are usually printed sixty-four on a sheet. A Chicago post-card house has a capacity of four million cards a week.

Vignette Cutwork.

(584.) Submits an eight-page folder printed on enamel stock. There are nine vignette half-tone cuts of excellent contrast arranged in the various pages. A large vignette cut of a stationary engine is also shown. The accompanying letter reads: "I would like your opinion of the enclosed specimens of vignette half-tones; the single cut was printed on a platen, while the folder was run on a cylinder, without slip-sheeting. Any advice will be appreciated." *Answer.*— The folder is well printed throughout, showing skilful handling of the overlays, as the high lights blend nicely with the stock. As a good grade of black ink is used, the middle tones appear quite clean, and the ink does not appear to fill in, an error often noticeable in half-tone work. Slip-sheeting of such work is quite unnecessary, as there are no cuts or lines requiring an unusual quantity of color. The vignette cut of engine could be improved in gradation, by making a number of tissue overlays, each overlapping the other in such a way that the under one has the least of the high-light part of the cut and the top carrying all but the extreme edge. The upper part of the cut, which has no vignetting, may have the impression lessened by cutting off all the white from the overlay quite to the edge of the design, and where the tissues are used they may be trimmed a trifle inside this point, which will lessen the harsh appearance. In the make-ready of small vignette cuts where hand-cut overlays are used, the pressman will find it an advantage to use the hardest tissue obtainable. The grade of stock known as onion skin folio and such other hard tissues

are excellent for this purpose, as they yield but little, even on long runs. The use of an interlay for small vignette cuts which are printed from electros furnish soft edges which carry wonderfully clean on long runs. When the plate is removed from the block and the interlay is attached in register, a few additional nails should be added to insure the permanence of position for the plate. If the mount is taken down, so that the interlay still leaves the cut less than type-high, the work of securing soft edges by overlays or spot-sheets is quite simple.

Defective Slugs and Make-ready.

(586.) Submits a catalogue page printed on satin-finished enamel stock from Linotype slugs, and says: "Enclosed is a page from a catalogue that shows some presswork on Linotype slugs. As you will note, there is now too much impression and still all of the letters do not show up properly. Am I, the pressman, at fault, or can it be, as I have often found, that slugs can not be worked successfully on enamel paper? Please tell me wherein lies the trouble." *Answer.*—A combination of circumstances causes the work to appear faulty. In the first place, the slugs are defective in places, due to projecting particles between the letters and to a pitted face in some instances. These latter defects were not visible to the proofreader, as it is usual to make proofs on news or cheap book paper with more than ordinary impression. The second and third defective features of the work may be laid to the pressman, as they are due to unsuitable ink and incomplete make-ready. The ink should be the best and should be used with little or no modifying by reducers. The make-ready should be carried to a point where every letter that is capable of printing will show up perfectly or the slug should be changed. In nineteen lines it appears that five slugs should be changed. The balance could very well be spotted up with tissue. The pressman's reference to the difficulty of printing on enamel stock from slugs is not founded on fact, as is well known. Among the most perfect examples of printing we have seen were many executed from Linotype slugs, the work in every respect appearing equal to that produced from type-faces.

Embossing on a Cylinder Press.

(592.) In response to a query regarding the treatment of an embossed cover four-on, to be printed on a cylinder press, we suggested to a pressman that he procure a copy of "A Practical Guide to Embossing and Die Stamping," as it contains a chapter on embossing on a cylinder press. The following letter just received shows how well he succeeded with the work. "At your request I enclose a specimen of printing and embossing done on a cylinder press. The book you sent me was certainly worth its price. I will never regret its purchase. I had some difficulty in printing the solid cuts, owing to the use of seconds of several weights of stock, the surfaces of which were not uniform, causing the ink to pick. As the stock was so mixed up that it could not be sorted as to weights and grades, I had to run it as it came. I found it necessary to modify the ink to suit the weakest surfaced stock." The specimen submitted is a sheet of coated stock, 20 by 25 inches. Four solid plates printed in bronze blue cover one-half of the sheet; the lettering is in white and in gold bronze, while in a white circle is a half-tone cut. The gold and black forms are well printed, the bronze blue in places show a lifting of the enamel, possibly due to the weakness of the coating. The blue covers well, considering that it was considerably reduced. The register of the gold and of the embossing is accurate. The white letters should have been embossed in higher relief. This operation on a cylinder press is much more difficult than on a platen; however,



A PRINTER'S HOME.
Residence of Frank O. Beckwith, journeyman printer, 1115 Ionia street, W., Lansing, Michigan.

the instructions given in "A Practical Guide to Embossing and Die Stamping" are ample, and cover a wide range of work. This book is sold for $1.50, postpaid.

A Two-color Perfecting Press.

(581.) J. W. Ryder, Granite, Oklahoma, writes: "I will soon be in the market for a press that will take care of a daily circulation of 2,500 or 3,000, at present, and a possible allowance for future growth, but am not able to discount the future to any considerable extent. The worst of it is that I do not know exactly what I want, but think that, as it will be an eight to twelve page paper, I may need something in the line of a perfecting press, but do not want anything that will necessitate a stereotyping outfit. Is there a flat-bed, two-color perfecting press made that will give satisfaction? Two colors are necessary, as my contract calls for the red line." *Answer.*— This matter is referred to our pressbuilders to solve, as we are unacquainted with a perfecting press that will print two colors on one side.



A PRINTER'S HOME.
Residence of Geo. Shuttleworth, journeyman printer, 624 Shiawassee street, N. W., Lansing, Michigan.

Electricity in Paper.

(577.) Mr. J. E. Tucker, inventor of the Tucker automatic feeder for platen presses, is an old-time pressman, and, in writing regarding electricity in paper, says: "In reading article 553 in Presswork Department in the February INLAND PRINTER, I am reminded of my own experience in trying to overcome trouble caused by electricity in paper. Since 1881 I have seen the electrical effect in paper under various conditions and have tried different ways to eliminate it, with more or less success. By connecting a metallic sheet placed under the stock with wires and grounding these by attaching to water-pipes, it gave some relief. I rigged up a Cottrell & Babcock with so many gas-jets that it looked like a Fourth of July display, and have sprinkled the floor about the machine with both salt and fresh water to moisten the air, two opposite remedies, and, while affecting the condition slightly, it offered no permanent relief. All of these experiments were made without giving any thought to the cause of the trouble. While the cause is still uncertain, I do know of conditions which produce it. One of the conditions is where the stock is cooler than the temperature of the pressroom, as is usually the case when it arrives from the stockroom, or it may have remained over night in a pressroom which was allowed to become cold during that time. This condition usually causes trouble in flying the sheet and on the flyboard rather than in the feeding. During cold, dry weather the paper seems to become charged more than at any other time, as I believe the electricity is brought into the pressroom by individuals, and the way to prevent it is to keep the temperature at 70 degrees or more, and restrict the visiting of outsiders to the pressroom. Do not allow a feeder to handle stock or begin feeding until he has become quite warm. Strange as it may seem, some individuals appear to affect the stock more than others, either by their presence or by contact with it. For this reason a pressroom of which I had charge had to be moved, as it was located just immediately behind the business office, and on account of the numerous visitors the stock would become so badly charged as to be very troublesome. As a remedy would suggest that the pressroom be kept at a temperature of 70 degrees or more, and the stock to be kept equally warm, and, during cold weather, that visitors be kept out of the pressroom."

Solid Plate Printing.

(587.) Submits a magazine cover-plate printed on a heavy tough grade of sized stock. The design appears in white outline on a solid, and is printed in a yellowish brown ink. This tint does not cover as well as desired,

hence the query: "The enclosed cover of a magazine you will notice appears as though it were not made ready. We have made it ready four or five times and run from one to five hundred and it will break out some place else. This copy is printed from a zinc plate mounted on a firm cherry block, but it will not stand up at that. We have tried an electro, but it goes down too. What kind of a packing would you advise on a cylinder for a job of this kind?" *Answer.*— The form appears as if run flat, without underlay or overlay. But as the form has received proper makeready and the solids subsequently go weak, it shows the fault to be in the mount. The stock is an exceptionally tough grade, and requires extremely heavy impression to impart the ink properly to the surface, so it is evident that the wood base yields sufficient to cause the weak appearance. A solid metal base should be used. These solid bases may be obtained in unit sections, and they pay for themselves in a short time. Would advise using a tympan of medium book stock covered with a hard manila top sheet. If a soft tympan is used with a yielding block the work goes down quicker, as there is give in both tympan and form. With a solid base and an almost inflexible packing the work holds up on a long run with but little change.

Erratic Register in Three-color Work.

(593.) A Missouri pressman writes: "In running a three-color process job on a ——— press we had trouble with the register on the second color after running 2,500 impressions. The tumbler action seemed out of order and caused the sheet to print forward from one lead to almost a pica. After acting this way for about 500 sheets we let the press stand an hour, then we started up again and finished the balance of the run, 2,500 impressions, without any further trouble. Now, we would like an explanation as to the probable cause of the press not registering the 500 impressions in the middle of the run. Have run processwork several years, but never had anything like this happen. Can you explain it?" *Answer.*— We can offer no explanation as to the cause of the trouble which would involve the tumbler action, as we are unacquainted with all of the circumstances, but have known of a somewhat similar occurrence from another cause. A label job in four colors was being printed on well-seasoned stock and was run through the first color. As it was not necessary to rack it, the stock was stacked in two piles, both of which were covered properly with waste sheets. The second color was started and the first pile was exhausted and a start made on the second pile, but not finished that day. The next morning the first lift off of the unfinished pile would not register at all, the second color printed forward of the first, especially toward the rear of the form and more so on the top sheets than those deeper in the pile. Finally, by going deep enough into the pile the register again became normal and the run was finished without further trouble. The cause was found to be due to the stretching of the stock due to the pile remaining uncovered over night, a window adjacent having been left open, the night being rainy. We do not assume that the cause of your trouble is identical with the one we mention, but we refer to this example to show what a pressman has to contend with in register work, and the vigilance that must be exercised in connection therewith. In a later communication our correspondent states that "the trouble was caused by the failure of the cylinder to raise high enough on the second lift, thus causing the tumbler to strike too hard and throw the gripper off register." Pressmen will aid each other by writing to this department their experiences along these lines.

OBITUARY

Joseph A. Jackson — An Appreciation.

The world knows Joe Jackson no more, but he will live long in the memory and in the hearts of those who were benefited by his helpful and his useful life. His labors are ended and the record of his achievements has passed into history. Let us hope that death is but an incident in life; a rolling away of the mists that obscure the heights toward which we are all striving, and that he has entered a wider and brighter sphere of usefulnesss, of which his earthly life was a necessary antecedent.

Now that he is gone, the keen sense of loss awakens us to a true perception of his value to our organization, and we realize what a willing burden-bearer he was for others less strong and wise than himself; we become conscious of the unselfishness of his devotion to our interests, the sacrifice of his time, his talents, and his home life, to the welfare of the members of Typographical Union No. 8.

In the cause of unionism he was a giant in strength, a fearless champion of right, and a relentless foe to wrong and injustice. His strong mind, his superb courage, his earnest convictions commanded respect and exalted his calling. No one came in contact with him without gaining a nobler conception of the true principles of the cause he represented.

The tenacity of purpose that manifested itself in those famous words of a great commander, "I will fight it out on this line if it takes all summer," was reflected in the character of Joseph A. Jackson — a man of fixed purpose, determined, constant in the pursuit of an object, and eminently qualified for the position of an able and resolute leader. An object once gained was never relinquished; a position once taken never receded from, except by virtue of a gain for his organization in some other direction.

In his work for the union, both in executive and representative capacities, his labors were always productive of good results. His ambition was to do the thing he had to do well, regardless of personal reward. The only trace of himself to be found in his work was in its prime quality of thoroughness. In his thought, achievement was first, personal gain was last. When he went forth to contend for the rights and interests of the union, he never returned without some of the trophies of war. Something was gained; never anything lost.

His ethical vision was singularly clear and true. Unionism was his creed, his viewpoint, the active, enduring principle of his life. But he did not forget to keep the inner light trimmed and burning. It was the lamp by which his feet were guided, and in his dealings with men he gave every one a hearing and regulated his conduct in strict accordance with duty and a high standard of equity and justice.

There was nothing of vanity or conceit in his character. Although he performed such yeoman service in the cause of unionism, no one ever heard him boast of his accomplishments or achievements. He gave all the glory to No. 8. Bold and aggressive in action, he was remarkably modest and unassuming regarding his own personal merits.

The sudden termination of the career of so useful a man, in the prime of life, and in the midst of his activities, comes upon us with all the force of a calamity, and leaves behind it a depressing sense of loss. There is a vacancy in our councils that it will be difficult to fill.

Joseph A. Jackson deserved well of his generation. He departs from us not with empty hands, not as one without hope. Serene in the consciousness of duty faithfully performed, he goes to his rest

"Like one that wraps the drapery of his couch
About him, and lies down to pleasant dreams."

HOMER A. DANFORD.

The subject of this appreciation — Joseph Armstrong Jackson — was born in Toledo, Ohio, December 15, 1859, where he received a common-school education. Shortly after joining Toledo Typographical Union in 1876 he left his native city, reaching St. Louis in 1879. He procured employment in the *Globe-Democrat* and was identified with that paper from the time of his advent in the Mound City to the day of his death.



"JOE" JACKSON.

In October, 1883, he married Miss Kate Gaynor. Four sons and four daughters were born to the couple, three of the sons following their father's vocation. His widow and seven of the children survive him.

Mr. Jackson was president of the St. Louis Typographical Union for ten years, seven of which were in continuous service. He was a delegate to various conventions of the International Typographical Union and left much more than an ordinary man's impress on the laws and machinery of that organization.

M. R. H. Witter, city register of St. Louis, and a lifelong friend of the deceased, said of him: "There is no one working at any branch of printing in St. Louis who does not receive better wages and work under better conditions, because of the fidelity, ability and courage of Joseph A. Jackson."

John Reed Barrett.

John Reed Barrett, head of the Barrett Bindery Company and manufacturing stationer in Chicago since 1867, died at the age of seventy-five years, January 12. He was buried from his home, 3237 Calumet avenue. His widow and four sons survive him.

Mr. Barrett was born in New York State, but moved in early boyhood to Spring Valley, Ohio. He attended school



JOHN REED BARRETT.

there and worked in his father's woolen mill and later on in his brother's general store. In 1866 he sought employment in the West, and in 1867 located in Chicago and started in business as a manufacturing stationer. The firm name was Barrett, Emerson & Clarke. The enterprise succeeded. Mr. Barrett bought Mr. Clarke's interest, and, at a later period, also purchased Mr. Emerson's share in the partnership. He then continued the business under the name of "John R. Barrett & Co." In 1893 the firm was incorporated as "The Barrett Bindery Company." Mr. Barrett's thorough knowledge of his work showed itself in the invention of a number of specialties for stationers' use. His love of books made him not only an appreciative reader of historical, biographical and scientific literature, but expressed itself in collecting a library of many old and rare specimens. He was very popular in the trade — genial, entertaining and a man of high principles and stanch business integrity.

VICTORY IN DEATH.

Death is not, to the Christian, what it has often been called, "Paying the debt of nature." No, it is not paying a debt; it is rather like bringing a note to the bank to obtain solid gold in exchange for it. You bring a cumbrous body which is nothing worth, and which you could not wish to retain long; you lay it down, and receive for it, from the eternal treasurer liberty, victory, knowledge and rapture.— *John Foster.*

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Wants Branch United States Printing Office.

At a recent meeting of the Allied Printing Trades Council, of San Francisco, a movement was started to obtain a branch of the United States Government Printing Office for that city. A committee was appointed to draft a memorial to Congress urging such action.

Indiana Printers in Federation.

The typographical unions of Indiana have been cemented into a State organization. Delegates from many cities met at Anderson recently and founded the Indiana Federation of Typographical Unions. After the business session a banquet was tendered the visitors at the Grand hotel by the local organization.

Annual Banquet of Knockers.

On February 20 the thirteenth annual banquet of the Knights of Momus (Knockers) was given, at Rauscher's, Washington, D. C. This organization, which is composed of printers, is conducted after the style of the Gridiron Club, and its annual fêtes are among the high-class functions given at the Capital City.

"Friendship Dinner."

Under the auspices of Typographical Union No. 15, Rochester, New York, a "Friendship Dinner" was arranged for February 26, to which union and nonunion printers alike were invited, together with their employers. President Lynch, of the International Union, and a number of employing printers were among those invited to speak.

St. Louis Branch Buckie Printers' Roller Company.

The Buckie Printers' Roller Company announce the opening of a modernly equipped printers' ink roller manufacturing plant at St. Louis, Missouri, corner of Eighteenth and Pine streets. Mr. Carl E. Roth, a thoroughly experienced salesman and well known in the printers' roller field, is announced as manager of the St. Louis branch.

Big Publishing House Moves.

Doubleday, Page & Co. are preparing to move their establishment from the business center of New York city to Mineola, Long Island. The new home of this big publishing concern is now in course of construction and is being patterned after the New College at Oxford, England. There are over four hundred employees affected by the change.

Employing Printers Banquet.

On January 26, the annual banquet and entertainment of the Philadelphia Printers' Board of Trade and Typothetæ was given at the Bellevue-Stratford hotel. Representatives of all the prominent printing houses in the city were present, as well as representatives of Canadian firms. The function was one of the most successful and enjoyable ever given by the association. Speeches were made by editors, lawyers and business men. Speakers from outside the city included W. J. Hartman, Chicago; J. Horace McFarland, Harrisburg; John C. Hill, Baltimore; James Berwick, Boston, and Robert Schalkenbach, New York. An orchestra and vocal quartet furnished the guests with entertainment between dinner courses and speeches.

Objects to Standing on His Head.

An attorney of Mount Gilead, Ohio, has brought suit against the Sentinel Publishing Company, of that city, asking $10,000 damages, which he alleges were sustained through his picture being run in the *Sentinel* upside down on the first page, together with an article containing, he declares, malicious charges with the purpose of injuring his character.

Karl Krause Takes Partners.

Karl Krause, the well-known German manufacturer of printing machinery of all kinds, at Leipsic, has taken as partners Karl Biagosch and Curt Biagosch, his former agents, and has asked the trade to extend to these gentlemen the confidence that has always been enjoyed by the firm. H. Heinze, Tribune building, New York, is the American selling agent for this house.

Printers Aid Little Children.

An annual assessment of one-half of one per cent on the October earnings of its members, the sum realized to be divided equally between the day nursery and the foundling home, is a new feature which has been added to the laws of Memphis Typographical Union. The printers of the Southern city have a warm spot in their hearts for little children, and have taken this means of rendering practical aid.

Preservation of Public Documents.

Experiments are being made by the Government Printing Office in an effort to find some means of preserving the more important public documents. It is said that the best paper made to-day lasts not more than one hundred and fifty years, and the fact that the linen and muslin wrappings of Egyptian mummies have been found to be in a good state of preservation after thousands of years' service has led the officials of the printing department to believe some process of papermaking can be evolved which shall eliminate the decaying qualities of the present-day paper. Printers' ink will last almost eternally, and, if paper can be manufactured which shall equal the ink in lasting qualities, the brilliancy of congressional intellect may be transmitted to future lawmakers almost to the end of time.

Memphis Printers in Big Boost.

A special committee of the Memphis Typographical Union has begun a campaign, the object of which is to convince the business men that they are doing an injustice to their city by sending job-printing to other municipalities for execution. A neatly printed folder has been issued, in which some telling arguments are set forth why the printing contracts of business houses should be made with local printers. The folder begins with the following appeal: "Mr. Business Man — Your interests are indissolubly linked with those of Memphis. Her destiny means your rise or fall in the business world, and your destiny in a lesser degree spells her success or failure. It is for you to decide whether our city shall continue her onward march to become the metropolis of the South, carrying you to success on her resistless current, or become stagnant, unprogressive, colorless, dragging you down with her to the dead level of mediocrity. The key-note is to patronize home

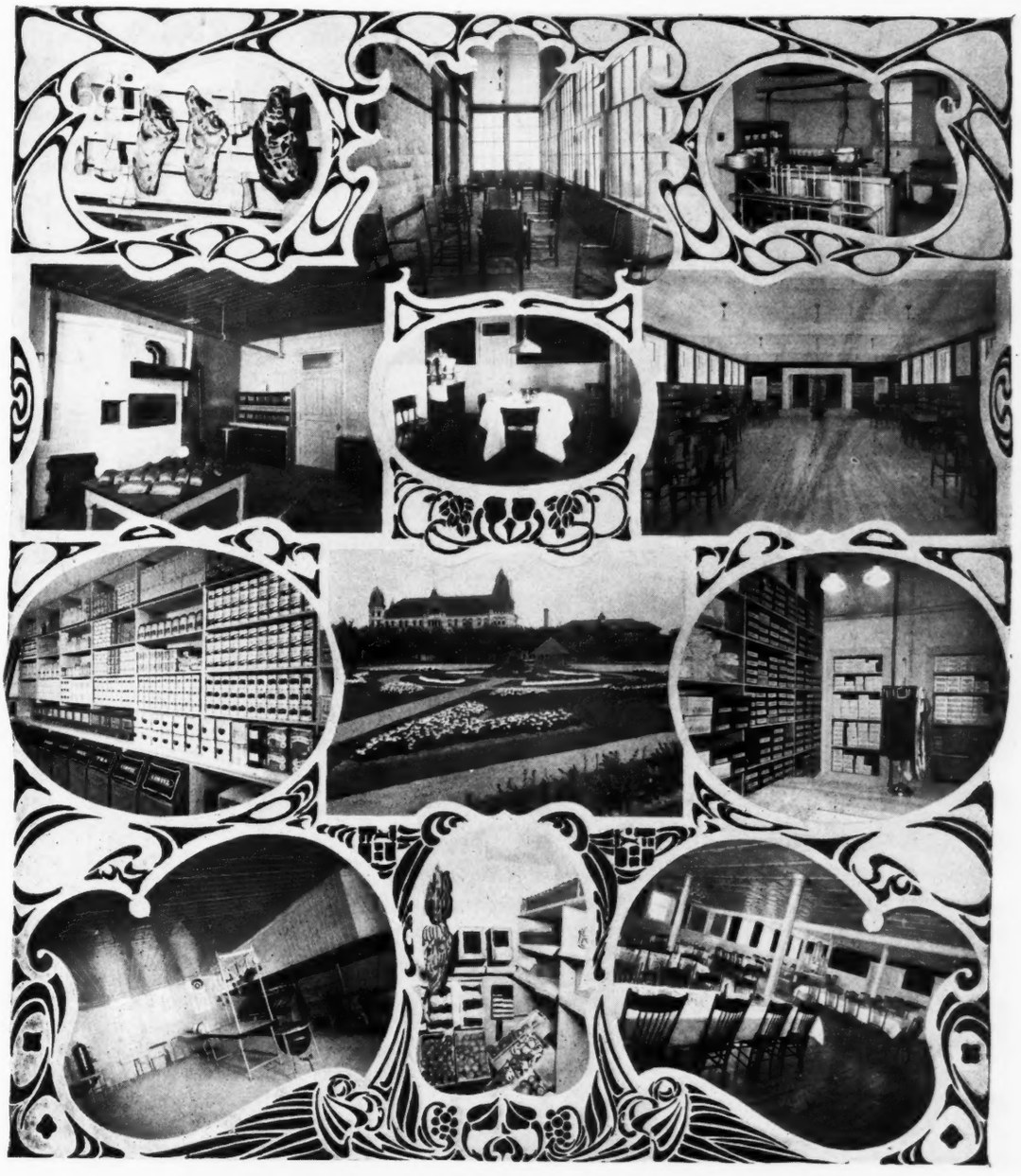
industry — be a builder." The printing pressmen's and stereotypers' unions and the Allied Printing Trades Council have appointed similar committees, and it is expected that much benefit will come to the local trade from the work of these organizations.

Printer Reaches High Office.

Charles T. White, who learned the printing business at Hancock, New York, and subsequently became the owner and editor of the Hancock *Herald*, has been appointed a member of the Tax Board of New York city, at a salary of $7,000. In 1893 Mr. White went to New York city and took charge of the Brooklyn edition of the *Tribune*. For the past twelve years he has been the regular political writer and city hall representative of that paper.

English Printery Jubilee.

In celebrating its fifty years of business life, the Euston Press, London, England, evidenced its splendid management, not only in the steady enlargement of its trade, but also in the desirability of the institution as a place of employment. It developed during the jubilee that the average length of service of employees throughout the firm's different departments is ten years, while five employees had served in the aggregate over 103 years. Over two hundred assembled to do honor to the members of the firm — E. C. and A. Langley — and the illuminated address presented by the employees contained the following appreciative words: "We reciprocate the good will and mutual consideration existing between employer and employee, and feel that, while the welfare of the men ever has had your



NEW LIBRARY ADDITION, UNION PRINTERS' HOME, COLORADO SPRINGS, COLORADO

Cold Storage.
Bakery.
Storeroom.
Kitchen.
Sun Parlor.
Superintendent's Dining-room.
Buildings and Grounds.
Fruit Storage.
Dishwashing Department.
Library.
Stockroom.
New Dining-room.

best consideration, your employees on their part have the interests of the business at heart, as evidenced by the long and honorable service in your employ — service in which your employees feel a kindred pride to that which you must feel."

New York Printers Classy.

The following extract from a letter to the Brooklyn *Standard Union*, by S. M. White, gives the writer's impression of the brilliant spectacle presented by New York printers, in their annual reception and ball: "The writer has observed the make-up of many assemblages of men and women, from the Congress of the United States down to plain meetings, but from the standpoint of excellence and brilliancy and self-possessed dignity of manner, no assemblage has excelled that of the printers at the Grand Central Palace recently, on the occasion of the annual reception and ball of the New York Typographical Union. The ladies with the printers were verily 'queens of love and beauty,' and the entire assemblage demonstrated the high station of the printers." It might be said, also, that the printing in connection with "Big Six's" annual function was in keeping with the dignity and excellence of the assemblage.

Church Publishers in Bankruptcy.

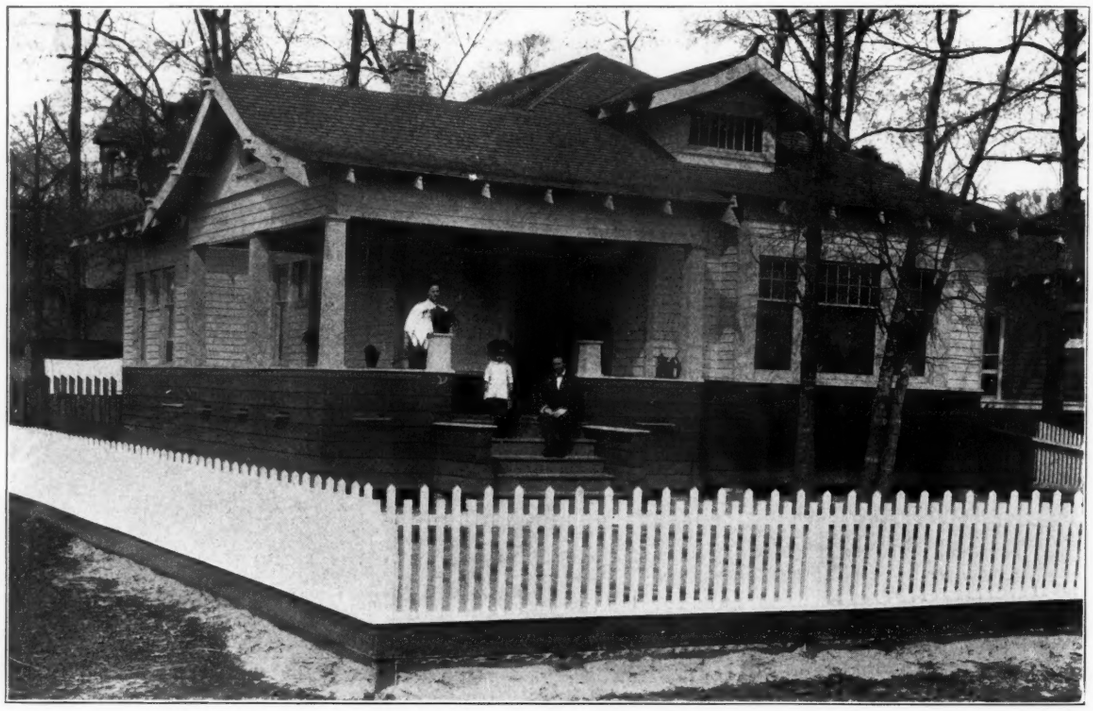
Charges of mismanagement are said to be pending in the Congregational Methodist Church, in connection with the involuntary bankruptcy proceedings against the Congregational Methodist Publishing House at Atlanta, Georgia. Subsidiary concerns incorporated by the officials of the publishing house include the Interstate Printing Company, of Atlanta; the Times Printing Company, of Thomasville, Georgia, and the Interstate Holdings Company, of Atlanta. The concern's liabilities are placed at $25,000.

Graphic Arts Club.

With the object of social and educational betterment, a meeting was recently held at the Congress Square hotel, by those interested in the printing trades of Portland, Maine, and an organization effected. It will be known as the Graphic Arts Club of Portland, and starts off with a membership of forty-five. The following officers were elected: President, F. L. Tower; vice-president, H. B. Coe; secretary, W. H. Ohler, Jr.; treasurer, F. L. R. Gould; directors: M. A. Welch, J. E. Jutsche, M. J. Baker.

Toronto Printers' Board of Trade.

On February 9, the Printers' Board of Trade, of Toronto, Canada, held its annual smoker at McConkey's restaurant. About one hundred were present, surpassing all previous records for attendance, and the good fellowship displayed was a striking feature. The enjoyment of the evening was so intense that the nipping in the bud of "Ginger's" getaway with a pocketful of silverware was scarcely noticed. The song-sheet distributed among the guests indicated beyond doubt that the art preservative is not a lost art with the printers of Toronto. Among the guests were Edwin C. Wilson, manager of the Buffalo Board of Trade; Charles H. Tice, manager of the Montreal Board; A. N. Payne, manager of the Board of Trade of Ottawa, and W. D. McPherson, M. P., for west Toronto, who gave an interesting address on "Patriotism."



A PRINTER'S HOME.

Residence of C. V. Reynolds, journeyman printer, 801 Courtland street, Houston Heights, Texas.

Golden Jubilee.

Atlanta Typographical Union will pay tribute to the memory of Franklin in April and celebrate its golden jubilee. It is planned to make the occasion the greatest event of its kind ever held in the South. In its half century of existence the local union has had many ups and downs, and its condition to-day has inspired the printers to especial effort in making their golden jubilee one long

to be remembered. The union was organized in the days immediately preceding the Civil War, and it is said the little band of typos was scarcely acquainted with the rules it adopted when its members were marched to the front, and but a remnant returned to find their city in ashes and their homes destroyed. The anniversary celebration should be rich with interesting reminiscences.

New Printing Building for Detroit.

The Speaker-Hines Printing Company, of Detroit, Michigan, one of that city's progressive printing firms, has let contracts which call for the erection of a modern two-story brick block, to be built along lines specially drafted for a printing-house. The new block will be located in East Larned street, and it is expected to be ready for occupancy by July 1. Mr. William Speaker, the senior member of the firm and founder of the business, was one of the employees of the Marder-Luse Type Foundry, in Chicago, many years ago, and enjoys a wide acquaintance among the trade. Mr. Hines, the other member, has made himself well known through Michigan, by his practical knowledge of good roads building, having been chairman of the Wayne County Good Roads Commission for the past two years.



A PRINTER'S HOME.
Residence of Oscar G. Roemer, journeyman printer, Hyde Park, Houston, Texas.

Cost of Print Paper Too High.

"The Price Which Publishers Should Pay for Print-paper" is the title of a paper read before a recent meeting of the Associated Ohio Dailies, at Columbus, Ohio, by John Norris, chairman of the Committee on Paper of the American Newspaper Publishers' Association. If free competition and normal conditions should prevail in the paper trade, Mr. Norris contended, news-print should be delivered in pressrooms at $35 a ton. He declared that newspapers were taxed $8 a ton above that figure on one million tons, or $8,000,000 a year, because of the ignorance and lax methods of print-paper makers, and that the same causes were imposing a $50,000,000 penalty per annum upon the users of all kinds of paper, including book and writing, which was, he said, a direct tax upon knowledge.

Printing Plant for Schools.

R. R. Stuary, in charge of the commercial department of the Vancouver (Wash.) High School, is contemplating the establishment of a printing-plant for the schools of that city, as part of the equipment for manual training. If the plan for putting in several presses and a number of cases of type shall materialize, it is the purpose of the promoter to have the pupils do all the printing required for the schools.

Union Printers' Home New Library Addition.

The new library addition to the Union Printers' Home was formally dedicated on February 16, at Colorado Springs, Colorado. On the evening preceding the dedication a dinner was given seventy-five of the leading physicians of the Pike's Peak region. President Lynch, of the International Typographical Union, acted as toastmaster. Responses were made to the following toasts by members of the Home's staff: "The Tuberculosis Sanitarium," Dr. D. I. Christopher; "The Union Printers' Home—Past, Present and Future," Dr. J. R. Robinson; "Union Molars," Dr. A. B. Baker.

In the afternoon of Wednesday a reception was tendered to the general public, between the hours of 2 and 4, and in the evening the dedicatory exercises were conducted, followed by a musical program.

In the establishment of this new library addition the union printers of America have erected a monument to the memory of the Hon. Amos J. Cummings, many years a member of the International Typographical Union, and a representative in Congress. The movement was started by the Cincinnati convention, which authorized the president to appoint a committee of five, "who shall devise some

means whereby we can appropriately commemorate the birthday of this departed brother, who gave his life's work for the cause of humanity and unionism." Accordingly, the committee was appointed and the work of raising a Cummings Memorial Fund was begun, which finally has resulted in the erection of this handsome and useful addition to the Printers' Home, of which interior illustrations are shown.

Uncle Sam to Discontinue Printing of Envelopes.

The following dispatch, from Washington, D. C., appeared in a recent issue of the New York *Evening Globe:*

The House Committee on Postoffices has decided that hereafter the Postoffice Department shall not print the names of individuals or business houses on stamped envelopes in connection with the return notices. Now the department prints these for a low price and the Typographical Union is objecting. Many banking houses and others get their envelopes printed by the department.

New Incorporations.

Harding Press, Incorporated, Richmond, Va. Capital, $100,000. E. L. Pell, president.

National Monthly Company, Dover, Del. Capital, $550,000. Norman E. Mack, president.

American-Canadian Publishing Company, Boston, Mass. Capital, $25,000. President, C. H. Tower.

The Breisford Printing Company, Dayton, Ohio. Capital, $10,000. Incorporators: J. E. Breisford, H. T. Nolan.

The Sun Publishing Company, Durham, N. C. Capital, $10,000. Incorporators: R. O. Everett, J. S. Carr, Z. P. Council.

The E. S. Upton Printing Company, New Orleans, La. Capital, $25,000. Incorporators: George Upton, W. S. Keenan.

New England Society, Incorporated, Boston, Mass. Capital, $50,000. Incorporators: B. L. Chapman, J. R. Wellman.

Journal Publishing Company, Hartford City, Ind. Capital, $10,000. Incorporators: Charles A. Reeves, William A. Curry.

Canton Printing Company, Canton, N. C. Capital, $5,000. Incorporators: F. K. May, J. B. Holcombe, J. B. Smathers.

The Morning Herald Company, Gloversville, N. Y. Capital, $75,000. Directors: Andrew Peck, F. B. King, E. H. Cullings.

Bookman Printing Company, Dallas, Tex. Capital, $10,000. Incorporators: W. F. Bookman, Joe S. Warlick, I. D. Richmond.

The Business Printing Company, Louisville, Ky. Capital, $10,000. Incorporators: W. B. Schmitt, W. Everhart, J. F. Schunicht.

American Press Company, Limited, Lake Charles, La. Capital, $50,000. Incorporators: Guy Beatty, William E. Krebs, A. M. Jones.

Independent Publishing Company, Shawnee, Okla. Capital, $200,000. Directors: E. R. Waite, A. F. Widdows, Albert Zanze.

The Record Printing Company, Hillsboro, Tex. Capital, $5,000. Incorporators: A. M. Kennedy, C. M. Kennedy, J. F. Kennedy.

The Review Company, Roselle Park, N. J. Capital, $50,000. Incorporators: A. A. Snowden, S. E. Snowden, Sophia M. Cryderman.

The Liberal News Company, Watertown, N. Y. Capital, $500,000. Incorporators: J. S. Briggs, A. M. Burdick, W. A. Rogers, S. C. Bolton, F. W. Button, P. A. Ward, E. B. Irwin.

Advance Printing Company, Thompsonville, Conn. Capital, $5,000. Incorporators: W. J. Mulligan, L. W. Morrison, G. R. Steele.

The Atlanta Star Publishing Company, Atlanta, Ga. Capital, $5,000. Incorporators: R. I. E. Dunn, W. K. Dunn, John G. Flowers.

The Metropolitan Printing Company, Atlanta, Ga. Capital, $10,000. Incorporators: R. I. E. Dunn, W. K. Dunn, John G. Flowers.

The Caddo Publishing Company, Anadarko, Okla. Capital, $10,000. Incorporators: Mrs. N. C. Roberts, A. S. Roberts, Fred S. Payne.

The Daily Mail Publishing Company, Catskill, N. Y. Capital, $25,000. Incorporators: M. E. Silberstein, S. D. Niver, G. B. Van Vakenburgh.

Baptist Publishing Company, Nashville, Tenn. Capital, $50,000. Incorporators: W. A. Mullene, C. P. Bostick, James R. Stephens and others.

The Franklin Press Printing Company, Perth Amboy, N. J. Capital, $5,000. Incorporators: Louis Nanassy, Ladislaw Szabo, Stephen Csepke.

Clayton Enterprise Publishing Company, Clayton, N. C. Capital, $10,000. Incorporators: E. R. McBryde, C. M. Thomas, J. J. Young, Ashley Horne.

Grundy Publishing Company, Altamont, Tenn. Capital, $5,000. Incorporators: Martin Marugg, Rufe E. Chrisman, John Scruggs and others.

Dalkullen Publishing & Importing Company, Chicago, Ill. Capital, $10,000. Incorporators: Andrew L. Lofstrom, A. O. R. Borgergren, O. S. Olson.

Grafton Publishing Company, Grafton, W. Va. Capital, $10,000. Incorporators: Thomas F. Welch, J. O. Jaco, A. Sinsel, A. R. Warden, W. E. Tomplyn.

Rush Printing Company (general printing and publishing), St. Louis, Mo. Capital, $15,000. Incorporators: T. M. Sayman, J. H. Barsachs, E. Walkenhorst.

The William T. Comstock Company (printing and publishing), Newark, N. J. Capital, $50,000. Incorporators: Stephen J. Cox, Stephen J. Newton, Alan C. McDonald.

The Rule-Weir Printing Corporation, East Falls Church, Va. Capital, $59,000. Incorporators: A. D. Torreyson, Rosslyn, Va., G. N. Newell, East Falls Church, F. C. Harley, Washington, D. C.

CANADIAN VETERAN PRINTERS.

"Who is the oldest printer in Ontario?" An interesting argument on the above question has been appearing in Ontario papers this month. This distinction was claimed for Mr. Butler, of Hamilton, who entered printing in 1846. Mr. George Cloutier, of Toronto, was then brought forward, he having started in 1838. Mr. Teefy, of Richmond Hill, who began work in 1836, also claims the distinction. Are there any more to hear from? — *Printer and Publisher, Toronto.*

MUSIC CRITICISM IN TENNESSEE.

She achieved effects that were wonderful with a voice and a method that needed no adventitious assistance from display of altitudinosity of register, abyssmal depths of contralto bravura, or performance of pulmonary prodigies. — *Memphis (Tenn.) Commercial-Appeal.*

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"Leading Facts of American History."

The appearance of D. H. Montgomery's "Leading Facts of American History" (Ginn & Co.: Price, $1), in an entirely new form, with new type, new illustrations and new maps, emphasizes the popularity of this text-book, which for many years has held position as a thoroughly satisfactory short history of America, for school and student use. This writer has a true historic sense. It is not enough that he attains the three objects which, the preface states, he had in view in writing this book — accuracy of statement, simplicity of style, impartiality of treatment. He possesses in no small degree that last requirement of a historian — the story-teller's gift. The real historian must, of course, be an accurate retailer of facts, figures, names, but upon these he breathes the breath of his life, so that his readers live in the times of which he speaks. Mr. Montgomery does this. The average young American who reads his book will learn something of the spirit of his country, as well as of the dry bones of its historic being. In this new edition the text has been brought up to date, the references have been enlarged and a very helpful table of dates inserted. It would seem that the general make-up could scarcely be improved further.

"Farm Weeds," Department of Agriculture, Canada, 1909.

This work of 192 pages, 10¼ by 7¼ inches in size, and 1¼ inches thick, printed on heavy paper, with wide margins, in leaded eleven-point or small-pica modern roman, with titles and side-heads in ionic; bound in a rough gray buckram, and artistically stamped in gold, is as much an art book valuable to the art student as it is of the first interest and value to the farmers, for whom it is primarily intended. The colored lithograph plates are printed on heavy pebbled paper, and make up nearly half the book. The arrangement, drawing and coloration of the beautiful "weeds" are exquisite. This work was performed by the Toronto Lithographing Company, of Toronto, Canada, the name of which has been recently changed to "Stone, Limited." The letterpress and binding of the book were executed by the Mortimer Company, Ottawa, Canada. The composition is the work of the Lanston Monotype machine. The present edition of fifteen thousand copies is the third issued. The sale price of $1 for the book is nominal, it having cost half as much again to produce. It is obtainable in single copies only, from the office of the Superintendent of Stationery, Government Printing Bureau, Ottawa, Canada. It is a credit to every one who had part in its preparation.



A PRINTER'S HOME.

Residence of O. A. Minard, journeyman printer, 213 Hosmer street, Lansing, Michigan.

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests with the advertisers solely.

STIMULATING THE PRINTING BUSINESS.

When you observe a merchant visiting a printing-office frequently you may be sure he is on the road to prosperity. The greater interest he takes in his printing the greater the results he gets from it. Some one has educated this merchant to an appreciation of the business-creating power of type-talks.

An illimitable expansion of the printing business is possible. It remains for every printer who has the ability, to stimulate the demand for printing by educating the merchants and manufacturers in his community. Demonstrate to them that printing stimulates business, and in turn they will stimulate your printing business.

Educate your community. Show them the beauty and potency of types. Show them the type specimens. Show them the newest type fashions. When will the average printer equal the enterprise of a mere milliner, who constantly stimulates trade by showing the novelties of fashion, even though some stock is put on the bargain counter to make way for the novelties?

When you find a printer selling his product as so much paper smeared with ink, you have found one who has missed his vocation in life. The successful printer of the future must sell business-getting potentiality. He will educate his clients to pay for persuasiveness in typography. He will educate them to respect the power of types and to study type-faces. When a new and good type-face appears he will hasten to explain its merits to his clients.

Many printers are doing this. The typefounders — notably the American Type Founders Company — are catering to the demand for profitable novelties. The American Type Founders Company has an assured large sale for every one of its new and carefully designed type-faces from this growing group of stimulators of the printing business.

The "ultimate consumer" of printing wants individuality in every important piece of printing. He wishes to avoid repetition. As his story in personal salesmanship is varied at each visit to his customers, so he wants his varying printed talks to be clothed in types which avoid the monotony he would also condemn in a personal salesman.

The American Type Founders Company was the first to recognize this demand, and its customers have profited immensely by its enterprise. That company is pursuing a clearly defined policy in the production of newer designs, which it explains very clearly on page 839 of this issue of THE INLAND PRINTER. Much of the future success of the printing industry depends upon an appreciation of the value of the declaration the company makes on that page.

AN INFORMING PRINTING-INK CATALOGUE.

Philip Ruxton, incorporated, have just issued a catalogue which covers a new field in the use of half-tone colors. Besides the usual half-tone blacks, photo-browns, etc., they show a complete range of sepias from light to dark. The most important feature of the book, however, is the line of art shades and the art borders made to conform with the half-tone colors. We quote from the introduction:

"The purpose of this book is not new. We have been trying to come nearer the goal in every piece of advertising matter we have gotten out during the last five years and we think this time we are somewhat nearer latitude 90°, longitude 0°. Our goal has been to make the use of color, as far as the printer is concerned, certain, definite and simple.

"In this book we show first of all the purely decorative in the cover and end sheets. The title and introduction show the correct red to be used with black and the proper proportion. With a red as intense as flaming scarlet a little goes a long way. The price-list is in black without the addition of a decorative color. We believe that if goods are properly displayed in catalogue work, it is not necessary to underscore the price to attract the purchaser.

"The next forty pages show a large variety of colors suitable for half-tone work, with forty art borders, each in perfect harmony with the half-tone color it surrounds. In picking out colors for half-tone work it must be borne in mind that to be artistic they must be somewhat neutral. In the art shades the left-hand pages show a complete range of nearly neutral half-tone colors, while the right-hand pages show the same range of colors, but considerably more intense. The four half-tone blacks run from a slightly bluish undertone to a neutral black, with corresponding art borders."

According to the directions given, the contrasting art borders and contrasting half-tones for any of the art shades may be gotten by counting six leaves to the right or left, depending on the position of the color selected. The cover of the new catalogue is a beautiful design, representing a conventionalized butterfly, by the Chicago artist, L. O. Griffith. Mr. August Petrytl designed the plates used for showing the brighter colors in the back of the book.

THE DIAMOND COMBINATION LEVER AND POWER CUTTER.

This is the name given to a brand-new "creation" by the Challenge Machinery Company, the well-known printing machinery manufacturers of Grand Haven, Michigan.

This machine, as its name implies, is arranged for either hand or power. Lever cutters are shipped out with holes drilled and tapped, ready for receiving the bolts which fasten on the power fixtures. These fixtures can be purchased and applied at any time.

With each power machine a lever is furnished. By simply changing one stud, the power machine can be instantly converted into a lever cutter.

The illustration reveals a radical improvement in design. Simplicity and solidity combine with symmetry and mechanical beauty. In addition to these points, it possesses many valuable and interesting exclusive features.

A center-bed adjustment overcomes the natural tendency of a cutting machine bed to sag in the center under the severe strain of a heavy cut.

A steel tape-scale placed on a level with the operator's eyes, shows the exact position of the back gage to sixteenths of an inch.

The quick-acting back-gage screw requires only one-fifth the usual number of turns.

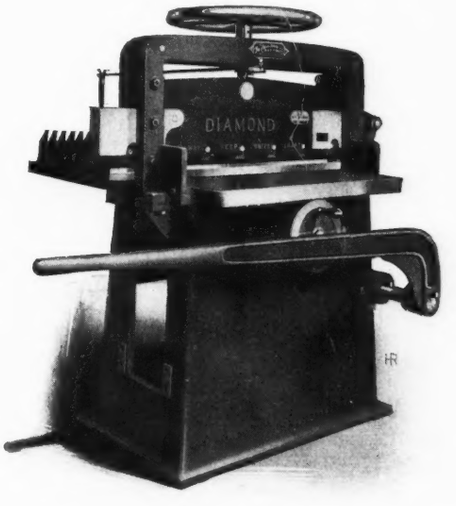
The machine is operated by a worm gear, the most powerful drive known. The gear runs in oil and is made of semisteel, which makes it practically indestructible.

The clutch is of the friction type, positive and powerful. It drives the knife at the high speed of twenty-four cuts per minute, doing this without excessive strain or danger of breakage.



THE DIAMOND AS A COMBINATION POWER AND LEVER CUTTER.

Equipped with automatic brake, "easily squared" adjustable split back gage, which interlocks with clamp, side gages on both sides, both front and back of knife, visible knife-adjusting screws, gibs and set-screws in frame to take up wear of knife-bar, quick-acting clamp screw and large clamp wheel, half-inch cutting-sticks and many other conveniences too numerous to mention.



THE DIAMOND AS A LEVER CUTTER.

Its attractive design and high finish, added to superior construction, make it indeed a machine of exceptional merit and one that will at once become popular with printers and bookbinders.

It is made in two sizes — 30 and 32 inch. Full descriptive matter will be furnished upon application to the Challenge Machinery Company, Grand Haven, Michigan.

6–8

T. W. & C. B. SHERIDAN'S PRINTING, BOOKBINDING AND BOXMAKING MACHINERY.

Cartons, paper boxes, envelopes and pamphlets in new forms and novel styles must be supplied by the printer, bookbinder and manufacturing stationer to meet the growing demand for new ideas in publicity. The production of such articles makes necessary the manufacture of special machinery for particular purposes. In purchasing such machinery — embossers, leather presses, casing-in machines, cutting machines, book-covering machines, etc.— the printer and bookbinder should make his selection from the stock of a manufacturer who can show a complete, up-to-the-minute line. The Sheridan machinery for this class of work is thoroughly and scientifically constructed and always embodies the latest inventive improvement. Its catalogues name a complete list of special machines made by them for bookbinders', boxmakers' and printers' use, from which the following are taken:

Sheridan's Two-rod Power Embosser — heads can be heated with gas or steam.

No. 2 Arch Embosser — driven by clutch; no pitman, and can be stopped at any point.

Sheridan's Automatic Sliding-plate Embosser — specially made for fine work and particularly adapted for label and perfect register embossing.

Sheridan's No. 5 Arch Press for embossing, inking and smashing.

No. 4 Two-rod Leather Press — particulars regarding this machine furnished on request.

No. 5 Four-rod Leather Press — speed for fourteen impressions, 350 revolutions per minute.

Parkside Casing-in Machine — requires no opening of the book by hand, allows books to be cased while the lining is still damp and avoids the possibility of breaking the back. It centers books automatically.

The Sheridan Book-covering Machine, used in the best-known New York binderies, as well as in the Government bindery, covers forty books per minute, or at least eighteen thousand per day. Covers books or pamphlets from ¼ inch to 1½ inches thick and up to 11½ inches long.

In cutting machines the Sheridan Company offers:

The New Model for heavy and accurate work. It is equipped with an automatic paper-clamp cutter, and a new device for showing the exact position of back gage.

The New Empire is exceptionally durable in construction. Has a hand-clamp cutter and cuts to five-eighths of an inch.

The 34-inch Perfection Cutter occupies less floor-space, is more expensively built and is the superior of any hand-clamp cutter of its size. The 30 by 32 inch Perfection Hand-clamp Cutter is the highest type of paper-cutter built in small and inexpensive machines.

The Sheridan Cutter has held its position as a standard hand-clamp paper-cutter for over fifty years, and although many new ideas have been introduced in that time none have been able to approach it in simplicity. It has fewer working parts than any cutter ever offered.

The New Mill Cutter, Automatic Book Trimmer, Hand-clamp Book Trimmer, Bench Paper Cutter are among the Sheridan machines; also, the smaller machines for use in this class of work: Automatic Knife Grinder, Die or Cutting Press (two styles), Rotary Board Shears, Patent Paper Slitters and Rewinders, Bookbinders' Shears, Pasteboard Shears, Improved Card Cutters, Card Shears, Manufacturers' Cutter and Knives. A four-page folder printed by the firm gives measurements, illustrations and prices of the standing presses made by them — five in

number. The head offices of the T. W. and C. B. Sheridan Company are 56-58 Duane street, New York, with branches at 10 Johnson's court, Fleet street, London, E. C., and 149 Franklin street, Chicago. Mr. C. F. Parsons is the Chicago representative.

OFFSET TYPE FOR OFFSET PRESSES.

The printer has been more or less handicapped in making lithographic transfers from regular foundry type, due to the fact that the original impression from such type had to be reversed before "sticking up," or putting down on the zinc plate. This handicap is now avoided through the use of offset type. Offset type is so cast that it can be set the same as regular foundry type, with the exception that it must be set with the nick down instead of up. To facilitate proofreading the proof should be pulled on thin transparent paper and the corrections made on the back. In this manner the matter will appear as direct printing, and it will be easier for the proofreader to catch errors. When the type is ready for the transfer all that is necessary is to pull the required number of impressions, according to how many transfers are to be put down, with transfer-ink on any ordinary Gordon or platen press. Care should be taken that a clean, sharp print is secured, with as little impression as possible. The impression so obtained



SPECIMENS OF TYPE FOR THE OFFSET PRESS.
BY BARNHART BROS. & SPINDLER.

is now ready for the transferman to stick up and put down on a zinc plate the same as with an impression from stone. This saving in reversing not only is a saving in dollars and cents to the employer, but is a great saving of profanity and annoyance to the transferman. As clean and sharp impressions can be thus secured with offset type as it is possible to secure from a fine stone engraving. This type has been thoroughly tried out under ordinary conditions in printing-offices and is thoroughly practical.

Barnhart Brothers & Spindler, with accustomed enterprise, have made for the use of offset presses in printing and lithographing establishments an offset or reversible type, which they are prepared to furnish as follows:

Offset Lining Gothic Title No. 60 — Six-point, Nos. 602, 603, 604 and 605; eight-point, Nos. 606 and 607.

Offset West Lining Gothic — Six-point, No. 535; twelve-point, No. 538.

Six, eight, ten and twelve point Lining Gothic, No. 47.

Other faces will follow.

These faces are in use on many of the presses and are much appreciated by the users of offset printing.

LATHAM'S NEW MONITOR NO. 5 PAPER-BOX STITCHER.

The Latham Machinery Company, 306-312 South Canal street, Chicago, have added to their extensive line of manufactures in printers' and bookbinders' machinery the No. 5 Monitor Paper-box Stitcher, the largest machine for this work ever made.

This machine is for stitching containers and cartons of the largest sizes. It will stitch a folding-box of the greatest length and width and will also stitch small boxes.

The work is fed through a combination gage-clincher guide, so that the blank is stitched without opening it.

The universal head can be turned, placing the staple at any desired angle with the grain of the stock or in any position desired.

The arm can readily be adjusted for any thickness of material.

The feed is foolproof and is automatically adjusted.

The operator always remains in front of the machine.

With the table removed, this machine will do the same work as the smaller Monitor Box Stitchers.

The mechanism and parts are heavier than on any other box stitcher, and are so simplified that it is impossible to get them out of order in ordinary use.

There is no guesswork; all adjusting points are absolutely positive.

The distance between frame and clincher is 43 inches; the height of the table above the floor is 46 inches; the total height is 5 feet 8 inches; weight complete, 1,200 pounds. The No. 5 uses No. .108 by .14 to No. .108 by .20 ribbon wire. Speed is 125 to 140 staples per minute, the number of staples per hour varying according to size of boxes and skill of operator.

CHALLENGE MACHINERY COMPANY SOUVENIR.

The Challenge Machinery Company, Grand Haven, Michigan, sent out during the holiday season a novel timepiece, the dial of which shows an illustration of a Challenge product representing each hour, instead of the usual figures.

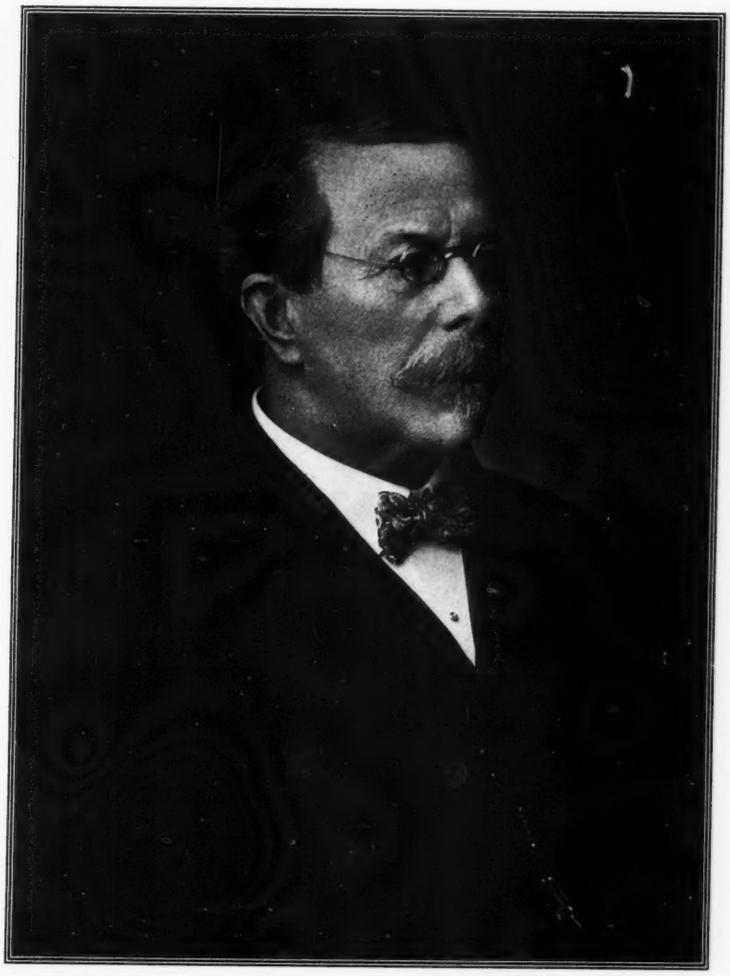
The Stonemetz two-revolution cylinder press occupies the prominent point on the dial — twelve o'clock. This, in truth, is significant of the growing popularity of this excellent machine.

Following in their order, commencing at one, is shown a Challenge proof press, Advance lever paper-cutter, Hoerner combination shuteboard and type-high machine, Diamond cylinder press, Challenge labor-saving iron furniture, expansion system of printers' blocks, Challenge-Gordon job-press, Advance pony cutter on iron stand, Diamond combination lever and power cutter (a new product), and the Mercantile addressing machine. These represent some of the leading Challenge creations.

JACOB MANZ, PRESIDENT OF THE MANZ ENGRAVING COMPANY.

In the engraving and printing industry of America, no name commands greater respect than that of Jacob Manz, president of the company which has borne his name for almost a half-century, and whose portrait is presented herewith.

Mr. Manz reached Chicago from his birthplace, in Switzerland, in 1855, and has steadily kept pace with the marvelous development of the engravers' art from that day to the present. About the close of the Civil War, Mr. Manz established himself as a wood-engraver at Madison and Dearborn streets, where he continued until the great fire of 1871 swept away every vestige of the business district. Undaunted, Mr. Manz reëstablished his business on the West Side, moving back to the business center as soon as suitable quarters were available.



JACOB MANZ,
President, J. Manz Engraving Company, Chicago.

At La Salle and Washington streets, soon after the fire, he formed a partnership with Alfred Bersbach, present treasurer and general manager of the company, which has continued harmoniously and uninterruptedly to the present day. In the very earliest developments of the processes of zinc and copper etching, Messrs. Manz and Bersbach were quick to discern its tremendous possibilities, and, taking in with them Frederick D. Montgomery, an expert engraver, and present secretary of the company, the name Manz soon came to occupy the proud position in the trade which it still enjoys. About ten years ago a consolidation was effected with the printing firm of Hollister Brothers, and three years ago the company erected for its exclusive occupancy a steel, brick and glass structure, at Irving Park boulevard and Ravenswood Park, less than a half-hour's ride from Chicago's business center. The equipment is said by competent judges to embrace every known requisite for the production of the highest grade of illustrated advertising literature. The building occupies one-half of a city block, and some idea of its commodiousness can be gained from the statement that several automobiles can be photographed at one time under the gigantic skylight in the photograph gallery. Electric elevators raise the heaviest machines or vehicles to the floor of the gallery, where artists can study every detail while retouching the photographs or making the wash drawings from which half-tones are made. A complete power-plant in duplicate was installed — engines, boilers, dynamos, etc.— and, in the three years since moving into the new building, not a single hour has been lost through power troubles. Manufacturers who have had their catalogues delayed in less favorably equipped plants will readily appreciate the advantage which the Manz company has in this respect.

Besides the Manz company's leadership as black-and-white engravers and printers, its colorgravures are now recognized the world over as perfect examples of the highest development in this particular branch of the art. Especially does this apply to carpet and rug catalogues, as well as to more difficult scientific and art subjects, reproductions of paintings, etc.

Through his sons, Paul H. and Adolph W., at the head of the correspondence and half-tone divisions, respectively, President Manz keeps in close touch with the vast establishment of which he is the head, although a large share of the details are in charge of the vice-president, William C. Hollister, who has acted in that capacity for the past several years.

The company's general offices are at the Irving Park boulevard plant, but the selling force makes its headquarters at the down-town sales and art display rooms, which occupy the top floor of the Majestic Theater building, 75 Monroe street. Here also a number of artists are employed in addition to the larger force at the plant, and sketches and suggestions are always available here as at the general offices.

MECHANICAL METHODS AS VITAL AS COSTS.

The Wood & Nathan Company, 1 Madison avenue, New York, having taken up the selling agency of the Unitype machine, began collecting information on the performances of the various composing machines. They informed the trade by advertising in the trade journals, by circulars and by letters, that they had important disclosures to make regarding "The Matter with the Printing Business." The date was set for these disclosures, and then the time was postponed for fifteen days. It came finally in a pamphlet of sixteen pages and cover, analyzing the subject of

machine composition. The argument is directed to show that with the low cost of foundry type, the Unitype machine has a flexibility that no other machine possesses. The Unitype machine does not compel the printer to take up methods which are foreign to his training, but with cheap type and type of foundry excellence it adds its power of speedy composition without disorganizing the methods of the composing-room. The arguments are presented in the pamphlet. They should be taken up and discussed on their merits by every employing printers' organization. They tend to clarify the murky atmosphere of mechanical method, placing facts before assertion and giving the printer an assurance of selective freedom.

TICKET-PRINTING MADE POSSIBLE FOR ALL PRINTERS.

The Wetter Numbering Machine Company, of Brooklyn, New York, are the sole owners and original designers of a process whereby ticket-printing is made possible for all printers.

Their one-inch typographic numbering machine (one inch in width), which can be locked up with the type-matter, and any number of minute machines used together in a form, was devised for the express purpose of printing tickets, such as street-car transfers, railroad tickets, lunch and restaurant tickets, etc., and by reason of the rapid and tremendous output made possible by the use of the Wetter Typographic Numbering Machine printers can compete with keenest competition, and at the same time build up a profitable business even as a side line.

The Wetter Numbering Machine Company will be glad to supply any printer interested in equipping his press with their numbering machine, and full particulars, estimates, etc., will be gladly forwarded upon request.

OSWEGO CUTTING MACHINES IN THE ORIENT.

China is about to start to make paper money for herself, and it is interesting to know that Oswego Machine Works has just shipped some Oswego cutting machinery to the Chinese Imperial Bureau of Engraving and Printing, at Peking, China, which has been established for this purpose. The order for this machine was given directly to Oswego Machine Works by the Chinese government, which sent Dr. Chin Tao out last year to make an investigation of the world's best machinery and appliances. R. Hoe & Co.'s presses and Oswego cutting machinery were selected after an expert comparison had been made. Dr. Chin Tao also visited the United States Government Bureau of Engraving and Printing, at Washington, D. C., where practically all of the paper money of the United States produced at Washington is made on R. Hoe & Co.'s and Oswego Machine Works' machines. This confirms what is already known, that Japan's method of selecting and utilizing the best appliances the world offers in every line of effort is being adopted by China. Peking is a city of over a million inhabitants, with waterworks, telephones, electric lights, etc., and among other growing cities of the new China, Shanghai not only has an elaborate trolley system and all the other modern conveniences, but also has automobile fire-engines. The "Heathen Chinese" is a fiction. Modern educated Chinamen are gentlemen of the highest learning and ability, and when they use the instruments of commercial nations more generally the world will gain an increased production of all civilized necessities.

THE INLAND TYPE FOUNDRY ON HISTORIC GROUND.

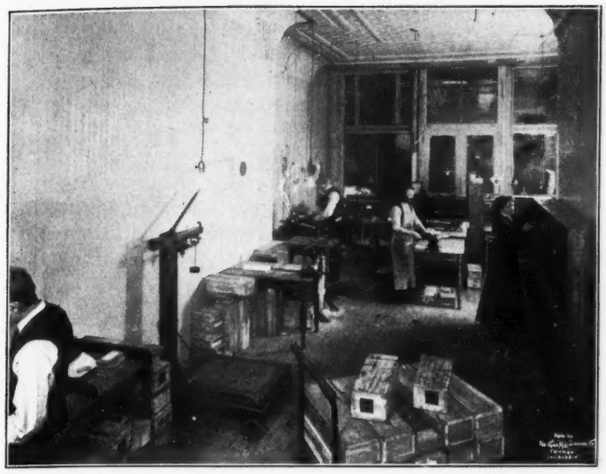
The Chicago branch of the Inland Type Foundry opened its new offices, at 175 Monroe street, on January 3, with a reception from 10 to 5 o'clock. The affair was a success. It was well managed and well attended. The new home is the handsomest, best arranged and best equipped printers' supply house in the North. The furnishings are solid mahogany, and the walls and fixtures are finished to match. The floor is mosaic, relieved here and there by Turkish rugs. Art brass electroliers contrast pleasingly with the mahogany wood. The offices have every convenience of modern business practice, including dustproof cabinets for stock. Mr. Kellogg, who has been with the company since 1902, is manager of the Chicago branch, and the three Schraubstadter brothers — William A., Oswald and Carl — who organized the Inland Type Foundry, are still its officers. These premises at 175 Monroe street, now so modern in their equipment, have much historic interest for printers, as the place that Sterling P. Rounds built in 1872 as a manufactory for printing-presses. Rounds was one of the pioneer printers and typefounders of Chicago. He started in business as early as 1851, with James J. Langdon, who had established a few years before the first printers' supply house in Chicago. There was no other concern in the field, and their stock could be laid out on a 6 by 10 table. Rounds was in the printing business here for thirty years, in several capacities. He began to publish, in 1857, *Rounds' Printers' Cabinet*, which, in its day and before THE INLAND PRINTER was started, was the most progressive and admired printing-trade journal in existence. Ten years later he began the first printing-press factory in Chicago, in which was made the once well-known Taylor cylinder press. When the big Chicago fire destroyed his warehouse, on State street, he found it necessary to erect a building of his own. This he did at 175 Monroe street, the Inland Type Foundry's present quarters, and continued the business until 1884. Rounds himself left the active work of the manufactory when he was appointed public printer by President Garfield, in 1882. His son undertook the management of the concern after his father's appointment, but two years later the firm went out of business. Rounds did not return to Chicago after the expiration of his appointment, but went to Omaha as a proprietor of the *Republican* and as president of the Northwestern Type Foundry of Omaha. He died in 1887.

It is indeed interesting to view these historic quarters of a progressive pioneer printer in luxurious modern furnishings and equipment.

MORE PRINTERS MAKING THEIR OWN TYPE.

Printers who have followed the advertisements of the Thompson Type Machine Company, which have been appearing in THE INLAND PRINTER and other trade journals, have been impressed with the air of confidence with which the manufacturers of the Thompson Typecaster are directing the attention of printers to their machine. The record it has made should inspire confidence, as well as the fact that it is backed by men prominent in the printing world, whose very names are an assurance of honesty and integrity.

It is a remarkable fact that the purchasers of the first lot of Thompson Typecasters are to-day the first purchasers of additional machines, the second lot to come through the factory being now ready for shipment. Not a single Thompson Typecaster has ever been displaced by



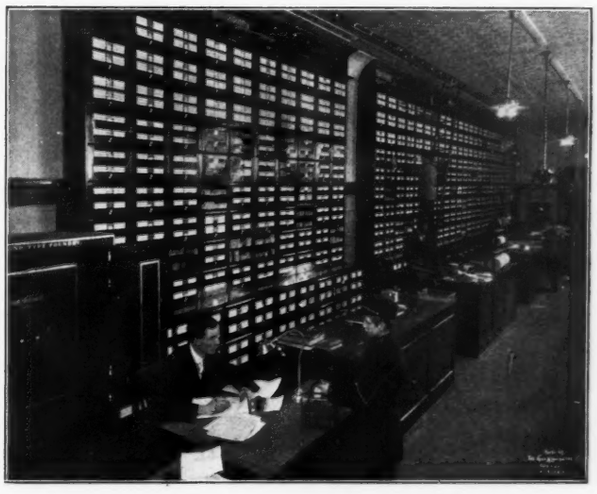
Shipping and Receiving Room.



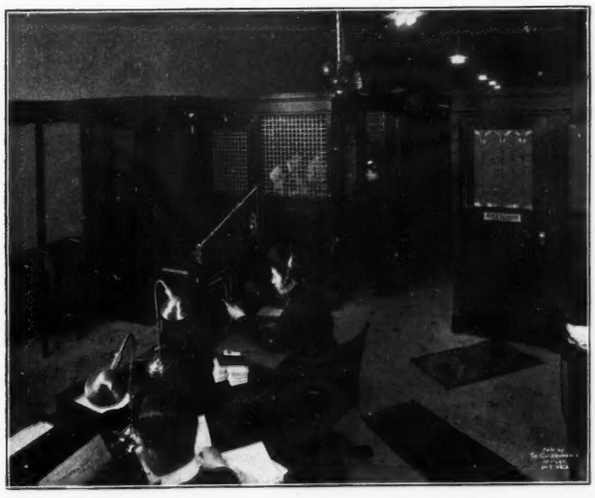
Main Business Office and Sales Department.



Manager Kellogg's Office.



Section of Stockroom, showing type cabinets and counters.



Telephone Exchange and Bookkeeping Department.



Sectional view of the Showroom.

CHICAGO BRANCH OF THE INLAND TYPE FOUNDRY.

One of the most tastefully equipped printers' supply houses in the country.

any other machine, nor are any to be bought secondhand. That is a record to be proud of.

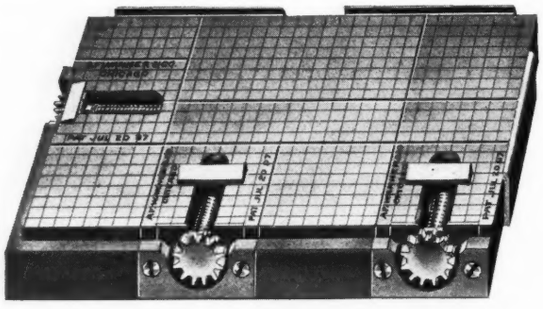
The latest model has many improvements, and next month these improvements will be announced in detail. The factory output is sold several months in advance, another European shipment taking the February output.

A descriptive booklet, all set in type made by the Thompson Typecaster from Linotype matrices, will be sent on request.

THE SUDDARD BLOCK SYSTEM.

A. F. Wanner & Co. announce the completion of their new block, which comes the nearest of filling the general demands of the printing-office than anything heretofore placed on the market. In other words, the Suddard Block System is universal in its uses and is a system so simple to understand and operate that it is bound to appeal to every printer who does work from plates.

This system of blocks enables the printer to make up any size page desired, without any exception, from the smallest to the largest required, either for book or register work. The make-up of the blocks is very simple, and is quickly done, first, because there are very few pieces, and



second, because the blocks are so designed that the make-up becomes as natural to a printer as the setting of a composing-stick.

The block is designed to accommodate not only the regular line of book and register work, but is also made to fill the special requirements which often confront the printer. For example, where soldered plates are used, the hooks on this block can be placed directly across the soldering line, regardless of position, and in this way the work can be handled satisfactorily.

Herewith is shown an illustration of a book-page made up with the blocks, and on another page can be found a number of illustrations and more complete description. Further details may be had by writing to the manufacturers, A. F. Wanner & Co., 342 Dearborn street, Chicago, Illinois.

PRIZES FOR HALF-TONE PRINTING.

The Wanaque River Paper Company has inaugurated a competition, with prizes for the best half-tone printing done on its high-class paper, Supatone. Fifty dollars will be awarded as follows:

First prize, $25; second prize, $15; third prize, $10.

Eligibility to the competition requires a direct purchase of not less than two thousand pounds by the person presenting samples for judgment. This must have been used in the printing of the job from which the samples submitted are selected.

Three specimens must be submitted, accompanied with a letter indicating that they are entered in the contest. In this letter the size and weight and number of reams used on the job from which the specimens are taken must be stated, also date of the invoice of same. Only one set of specimens on the same job will be accepted, and if more than one is received the first claimant's specimen will be used.

By a direct purchaser is meant one to whom they invoice the paper, but a buyer, if a successful competitor, may assign his claim to any of the prizes to the printer doing the work on the specimens submitted.

Samples received up to 5 P.M. on or before August 31, 1910, will be eligible to the competition.

Representatives of the *American Printer* and INLAND PRINTER have kindly agreed to decide on the selection of the specimens which win the prizes.

THE ANDERSON NEWSPAPER AND JOB FOLDER.

There is a demand by the newspaper publisher for a combined newspaper and job folder, and the Anderson fills the requirements.

The Anderson Newspaper and Job Folder is not only a high-grade newspaper folder, but will handle successfully the regular line of jobwork, practically making two machines in one.

In building this machine the manufacturers have not spared in either labor or material to make it complete in every respect. It is constructed on careful and accurate lines. Every part has been worked out and tested thoroughly, and the use of these machines by publishers has demonstrated that they do a large range of work in a highly successful manner.

The superstructure of these machines is a heavy cast-iron frame, with ribs on the inside, leaving a smooth-finished surface on the outside, which is practically a new feature on folding machines. One of the special and important features is the size of the folding-rolls. The rolls on the Anderson are from one-half inch to one and one-half inches larger in diameter than on any other medium-price folder. This greatly assists both in the capacity and quality of the work done by these folders. All of the rolls are steel, with turned and milled surfaces.

The first-fold straightener is the most perfect yet invented. There are no small wearing parts to be affected by its operation. It works automatically, and by the use of one thumbscrew it is adjusted to any size sheet. It is the only straightener that does not require a side guide. These machines are also equipped with straightener on the second fold.

All stops, gripper-straightener bar and feed guides are graduated, so that changes can readily be made from one size sheet to another.

The roll boxes have spring cushions and will adjust themselves to any thickness of paper. The boxes also have screw adjustment, which is a very important feature on a high quality of jobwork.

The machines are gear-driven throughout, and all gears are machine cut. Other important improvements are the brush-back retarders, saw-tooth tapper knives, drum pulley on straightener side, adjustable needles, rubber-covered drop rolls, with other superior features which put the Anderson folder in a class by itself for medium-price folders, and on an equal standing with high-grade machines.

Catalogue and full particulars will be mailed upon request to Marsh Manufacturing Company, Warsaw, Indiana.

REVOLUTIONIZING JOB-PRINTING.

If predictions made by prominent printers in all parts of the country come true, 1910 will go down in printerdom history as the Autopress year, for, wherever and whenever printers get together, one of the questions sure to be discussed are the merits of this wonderful automatic cylinder



M. D. KOPPLE,
President, Autopress Company.

printing-press and the effect its advent is having upon the industry.

The Autopress Company actually began its official existence about two years ago, and for a little over a year it has been operating a factory at College Point, Long Island, near New York city. Here were employed over fifty men, with a capacity of about one hundred machines a year. The Autopress met with instant popularity and success, and so numerous have been the orders from all over the country that it was found absolutely necessary to build a great new factory, that would increase their output to at least one thousand machines a year.

In October, a new factory adjoining the old one was begun and has now been completed, with the most modern and up-to-date equipment ever installed in a printing-press manufactory. New automatic tools and machines, doing minutely accurate work, are marshaled in systematic order in one of the most perfectly appointed and arranged factory buildings that it has ever been our good fortune to see.

The Autopress is a high-speed, self-feeding, flat-bed cylinder job press. It is not more expensive in operation than the ordinary hand-fed job press, yet has all the advantages for high-class half-tone and three-color work of a flat-bed cylinder press, with automatic feed and the increased speed. It will automatically feed cardboard up to 140 pounds, and paper in sheets, generally used in commercial printing, thicker than French folio. The bed is 12½ by 17 inches, taking stock in size up to 11 by 17, and covering a form of 10½ by 16¼ inches. The Autopress prints from type-forms or flat plates, at a general speed of five thousand impressions per hour. The power necessary to operate can be obtained from a one-horse-power motor. The weight of the machine is about two thousand pounds and the floor-space required is 3 feet 10 inches by 6 feet 6 inches.

The first and most important question that the average printer would ask is, "Is it practical?" The company's answer is conclusive: "Would it be possible for us to sell over two hundred presses around New York in one year to the leading concerns if the machines were not what they were claimed to be?" And the "leading" firms referred to are the Brooklyn Daily Eagle Job Department, the New York Life Insurance Company, the Prudential Insurance Company, Charles Francis Press and scores of others. The Prudential Insurance Company, which operates one of the finest printing-plants in the country, at Newark, New Jersey, has five of the Autopresses in daily operation.

Another strong endorsement of the press is the men behind it, and the users of the machines made by this company may always feel that the highest perfection of service and improvement will always be at their disposal.

As the name of Hoe is synonymous with all that is highest in the achievement of newspaper-press builders, as the name of Dodge is inseparable from the wonderful success of the Linotype, the name of Kopple stands for the combination of these sterling qualities, as symbolized in the marvelous success of the Autopress, which is the famous job-printing press that has earned the title of the "Greatest money-making machine ever invented."

Mr. Kopple is a lawyer, occupying a secure place among the leaders of his profession. Possessing extraordinary talent, sound judgment and tireless energy, he was quick to recognize the enormous possibilities in the crude model of the machine that was brought to his notice a few years ago. Supplying the bulk of the money, he organized the Autopress Company and became its first president. With his boundless enthusiasm he brought it from obscurity to success. Yet, had it not been for the inventors, neither Dodge nor Kopple could have had such opportunities for the display of their marvelous talents.

As long as the Linotype is known the name of Mergenthaler will live. In Autopress success the name of Freeman is immortalized.



RALPH A. FREEMAN,
Superintendent, Autopress Company; inventor of the Autopress.

Ralph A. Freeman, its inventor, is one of the mechanical geniuses of the age. Beginning life as a printer, he became a printing-press machinist and then an inventor, with more patents to his credit than any printing-press builder living; he it was who originated the mechanical

principles and perfected the construction that are embodied in this wonderful machine. Many of his previous inventions have made fortunes for others, and this masterpiece of his genius will surpass everything that he has ever done. As superintendent of the Autopress factory, his inventions belong to the company.

The Western business of the Autopress is increasing so fast that, to give it the attention that it deserves, a Western sales department has been opened in the Manhattan building, 315 Dearborn street, Chicago, and Mr. W. P. Fisher appointed as manager.

THE JOHNSON METALLIC CUT-CLEANING OUTFIT.

Clean and well-polished half-tones are of the first importance to good printing. Printers adopt various means for cleaning and polishing cuts, some of which are highly detrimental to the cut. J. Frank Johnson, 42 Garrison avenue, Battle Creek, Michigan, has provided an outfit for pressmen for cleaning and polishing half-tones. The use of Mr. Johnson's outfit gives very satisfactory results. Testimonials from various printers and full particulars will be sent on application.

REFORM OF TYPE FACES.

The Society of Printers of Boston has caused considerable discussion in the daily press, on account of its expressed desire to effect a reform in the shape of some letters. It is said the society has appointed a committee to enlist the services of some university laboratory in scientifically presenting the case for this reform. The claim is made that the present alphabetical characters retard, rather than facilitate, the reading of the printed page, injure, rather than protect, the eyes of a nation of readers.

Spelling reform, say those who are enthusiastic for alphabet reform, is all very well, and there is undoubtedly some hardship to children and foreigners in being obliged to master the eccentricities of an illogically spelled language, but the place where improvement is most needed is in the shapes of the letters themselves.

The nervous strain of rapid reading could be greatly diminished by a more scientific cutting of type-faces, it is argued. A dozen or so alterations, some of them very slight modifications, in the forms of the letters, might make it possible for the average man to read with far less visual effort and with easier grasp of the sense. The newspaper which is now only half read in an hour would, if printed in the reformed typography, be entirely perused, advertisements and all. Novels which now require four hours for reading would be tossed aside in half the time, with consequent gain in sleep, temper and general health. The reading pace of a continent would be accelerated by changes that would increase the legibility of average words.

Perhaps it is the old story of the prophet not being without honor except in his own country, or, perhaps, Bostonians are better acquainted with the subject than others, but the Boston *Globe* does not give the reformers much encouragement. In an editorial, after setting forth the society's purpose, it says:

"It is to be feared that any attempted reform of the alphabetical shapes to which the English-speaking world has become accustomed will meet a fate similar to that which befell Mr. Roosevelt's attempted spelling reform. Not that there is no room for improvement in the shapes of some letters that are not distinctive enough in character, but any reform must contend with the instinctive reluctance of the great mass of the people to any change either in the structure of the language or in the alphabetical characters to which they are accustomed. It is claimed that the eyesight of the nation is weaker than it was a generation or two ago, and that this is largely due to reading. On the other hand, there is no doubt that the present generation, as a whole, reads fifty times as much as any former generation. We are to-day a nation of readers.

"On the whole, the English alphabet as it stands — the printed Roman letters in ordinary use in newspapers and books — is superior, even from an ocular standpoint, and creates less confusion of the sight than any other printed language. The real reform must come first through the use of larger type-faces in ordinary printing. Such a reform has been going forward steadily and almost unconsciously. At the beginning of the nineteenth century, and for more than fifty years, there was a craze for books in very small type. They were printed in what was known as 'diamond' size. That has wholly died out, and no publisher would dream of getting out such books to-day. They were a great strain on the eyes. The smallest type in general use to-day in newspapers is agate, which is two sizes larger than diamond, and the smallest type in general use for ordinary reading is nonpareil, which is twice as large as diamond. Furthermore, an increasing emphasis is being placed on type-faces tending toward greater clearness.

"It is said that the dot over the small 'i' creates confusion, but this is a trifling matter when compared with Hebrew, Syriac, Arabic or any of the older languages, which seem at first glance to be very nearly all dots.

"Any changes in the Roman alphabet will have to be made with discretion and caution, and they will have to be gradual changes."

AN OLD WARRIOR.

The *Saturday Evening Post* devoted nearly a page of a recent issue to depicting the character of Harvey W. Scott, the well-known editor of the *Portland Oregonian*, one of the leading dailies of the Pacific coast. Mr. Scott also is the owner of the paper, and, for this reason, must shoulder full responsibility for the policies it pursues. He is not editor simply in name, but the actual grinder-out of the paper's "leaders," as well as the captain of the whole editorial force. This condition is not common in these days of large metropolitan dailies, and what the *Post* has to say of Mr. Scott is full of interest for newspaper men in general and old-timers in particular. This is the way the old warrior's characteristics and activities are summed up:

"A grand old fighting man is Scott. In his early life he killed Indians out in the Puget Sound country, and in his later life he has been killing politicians, and he has a lot of notches in his quill. To be sure, it is possible to find men in Portland and Oregon and all the Pacific coast country who say things about Scott that are not fit to eat, but he has lammed most of them. Politics in that country is more intense and personal than elsewhere. . . . Naturally, in fifty years of editorial writing Scott has miffed a lot of people — almost as many as he has biffed. However, he goes along, calm and serene, and takes no stock of that. It is all in the day's work. If he thinks it is his province to crack a head he cracks it, careless of consequences either to the head or to himself. A first-class fighting man. . . . You can get all sorts of opinions about Harvey Scott in Oregon. He has hammered so many men that he is bitterly hated by one faction, and he is well beloved by another; but whatever the opinion may be, whether from friend or foe, there will never be dissent to the statement that he is a first-class, two-fisted fighting man, a grand old warrior, and long may he live."

Spokane
Public Library

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

BE THE CHAMPION TYPIST OR PENMAN of your section; letter-code writing system doubles your speed in one month; script or machine; forty per cent gain in first week's practice; agents wanted; book, letter, terms, 25 cents (stamps). TYPEWRITER TOPICS, 309 Broadway, New York.

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HELP WANTED.

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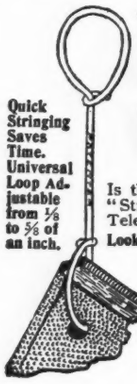
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SPECIAL OFFER—Enclose a dollar bill, or stamps, or money-order, in your letterhead, and remit at our risk, and receive the paper for the balance of 1909 and all of 1910 and also a copy of our book, "Helps to Profitable Paper Selling."

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The kind of gloss that you can add to any kind of printing inks and make them print extremely glossy on any kind of paper. It makes no difference whether it is rough paper or the finest coated stock.

It saves you that "extra impression," and also, to a large extent, prevents offsetting. These are broad statements, but are attested to every day by printers who use my Ink Gloss.

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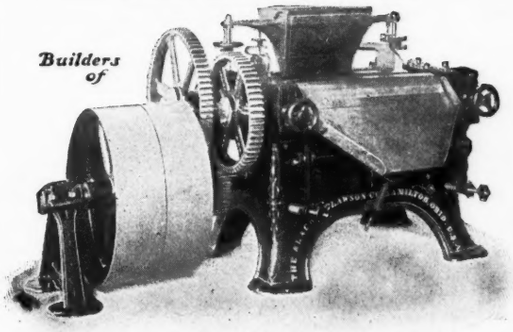
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Sizes—6 x 18, 9 x 24, 9 x 32, 9 x 36, 12 x 30 and 16 x 40 inches.
With or without Hoppers. Solid or Water Cooled.

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COLONIAL COMPANY, MECHANIC FALLS, MAINE

NO MORE CUT ROLLERS

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The Final Word in Color Printing

SAVE MANY TIMES THEIR COST

Practically Indestructible. Do not Injure Rollers. Positioned Instantly. **Thirty Days' Trial Allowed** on all first orders. Give nominal diameters of rollers, and number and widths of bands wanted.

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High-grade Type Metals for High-grade Users—Our

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Are used by such papers as

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and hundreds of other prominent publications.

THE NEW YORK WORLD has used our **Stereotype Metal** exclusively for the last three and one-half years, during which time they have consumed over

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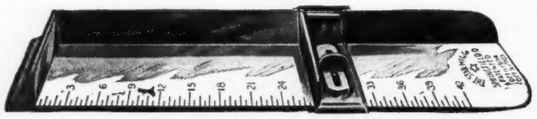


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If you use STEWART'S EMBOSSING BOARD.
Simple, economical, durable.
Sheets, 6 x 9 inches. $1.00 a Dozen, postpaid.
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The new transparent drawing surface for making cuts on zinc or copper direct, without a camera.

THE NORWICH FILM . . . . . NORWICH, CONN.

MAKES PRINTING A PLEASURE

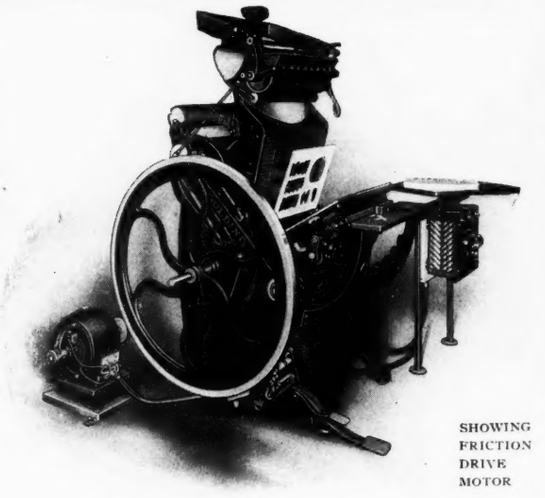
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NONE BETTER

THE INLAND-WALTON ENGRAVING CO.
120-130 SHERMAN STREET
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Motor Confidence

¶ The printer who has once used "THE PEERLESS SYSTEM" knows PEERLESS MOTOR efficiency.



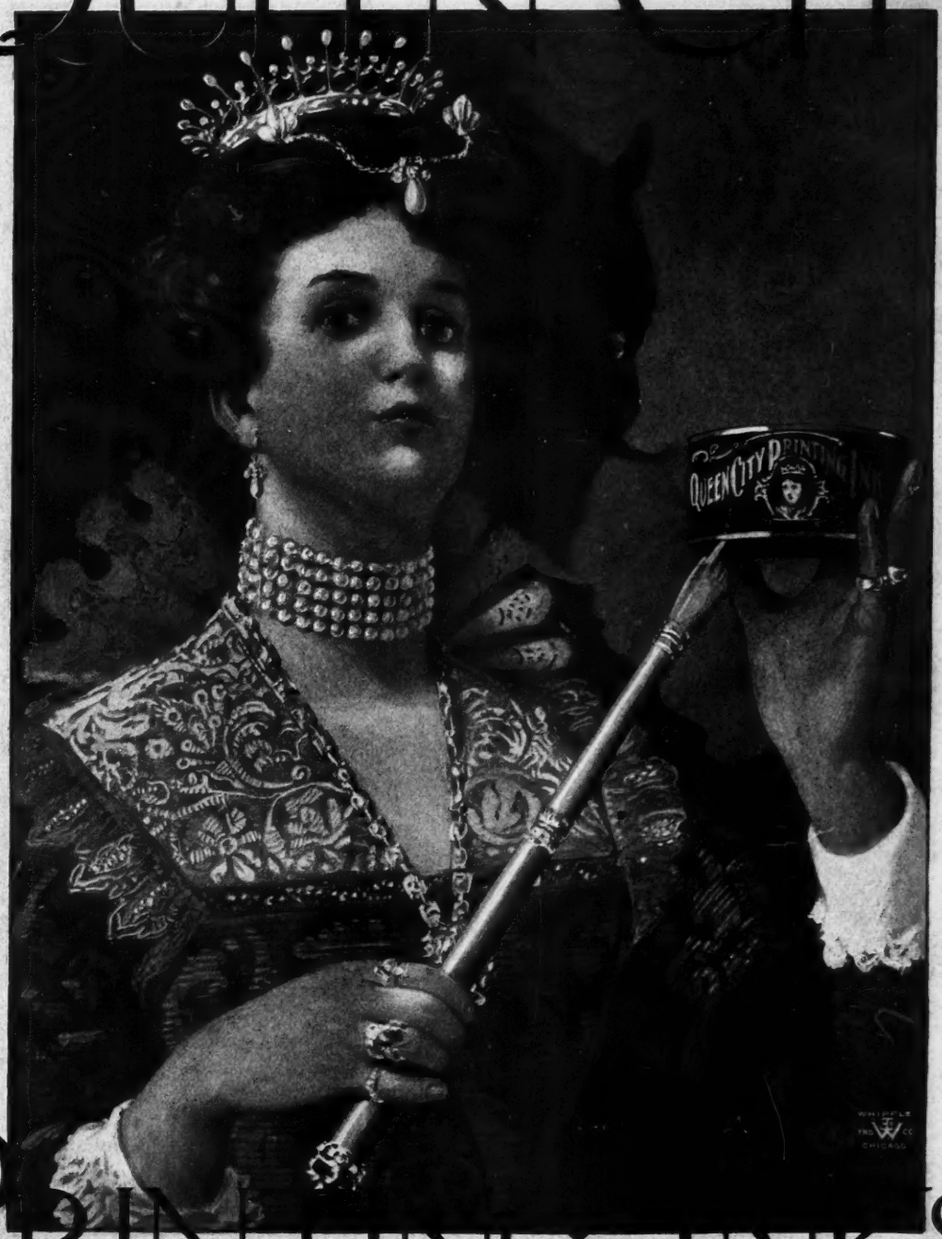
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¶ PEERLESS MOTORS are made for dependable service. Made to operate any size press.

¶ Our catalogue (free for the asking) will tell you more than we can through this space. Let us submit plans, prices, etc.

THE PEERLESS ELECTRIC CO.
Factory and General Offices - - WARREN, OHIO

QUEEN CITY



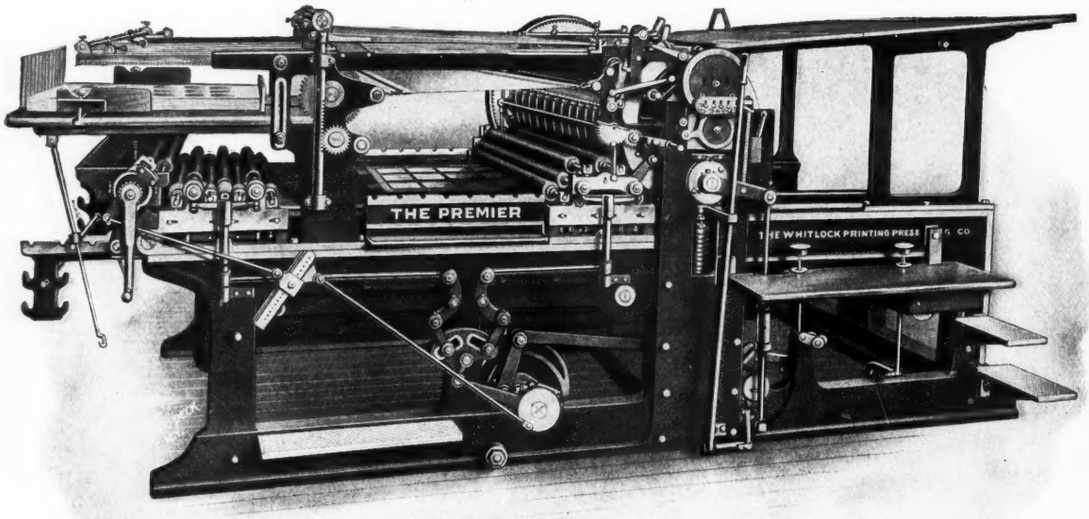
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Those Familiar With The Excellent Working Qualities of Our Inks Cannot Be TEMPTED to Change

THE QUEEN CITY PRINTING INK CO.

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The New Series WHITLOCK Two-Revolution Press



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Not an experiment to be contemplated with doubt or fear, but a successful whole whose various mechanical factors have throughout years of test and trial proven their superlative efficiency, accuracy and excellence.

The novelty is in their comprehension into one unmatchable machine, ***The* PREMIER.**

Let us tell you about it!

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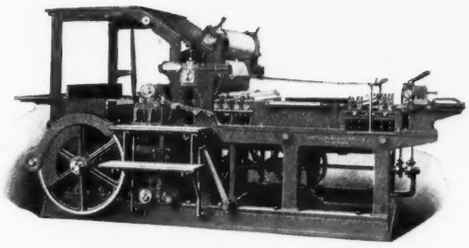
DESIGNED AND BUILT BY

The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY

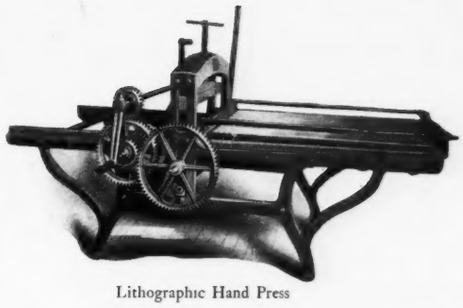
DERBY, CONN.

NEW YORK, 23d Street and Broadway
Fuller (Flatiron) Building

BOSTON, 510 Weld Building, 176 Federal Street



Metal Decorating Press

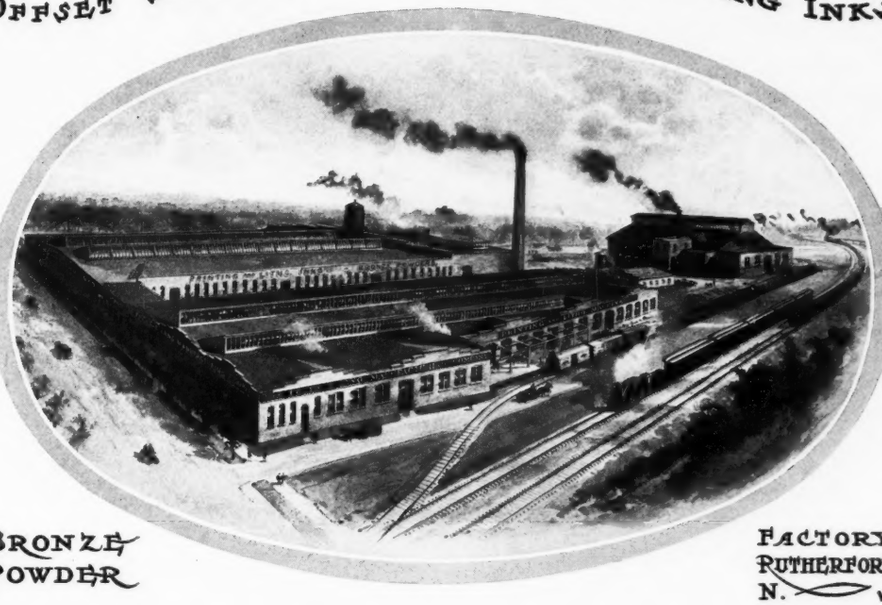


Lithographic Hand Press

LITHOGRAPHIC SUPPLIES AND INKS

OFFSET SUPPLIES

PRINTING INKS



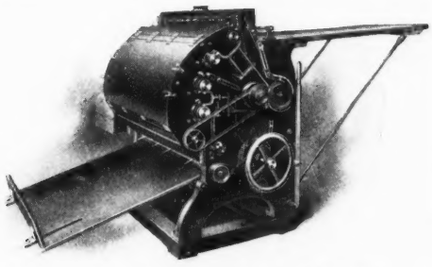
BRONZE POWDER

FACTORY
RUTHERFORD
N. J.

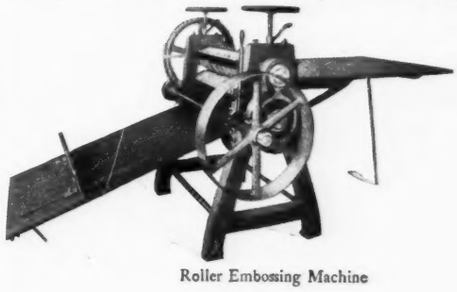
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The FUCHS & LANG M'F'G Co.

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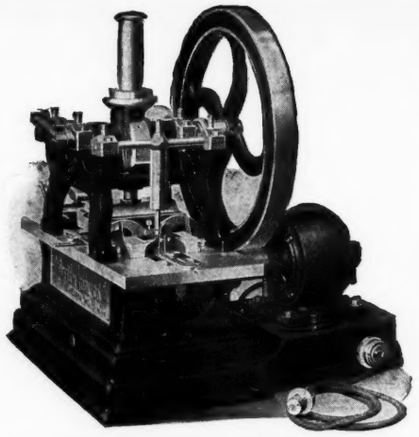
Century Bronzing Machine



Roller Embossing Machine

Economical and convenient features of this Automatic Card Press

command the earnest consideration of every printer having special, *large* or *small*, quick jobs in one or two colors, and the best evidence that it is filling a long-felt want lies in the fact that printers everywhere are adding this machine to their regular equipment.



This press requires but small space and is constructed along the lines of scientific printing-press building

Note some of the splendid features — better still, write for catalogue telling more than this space will permit.

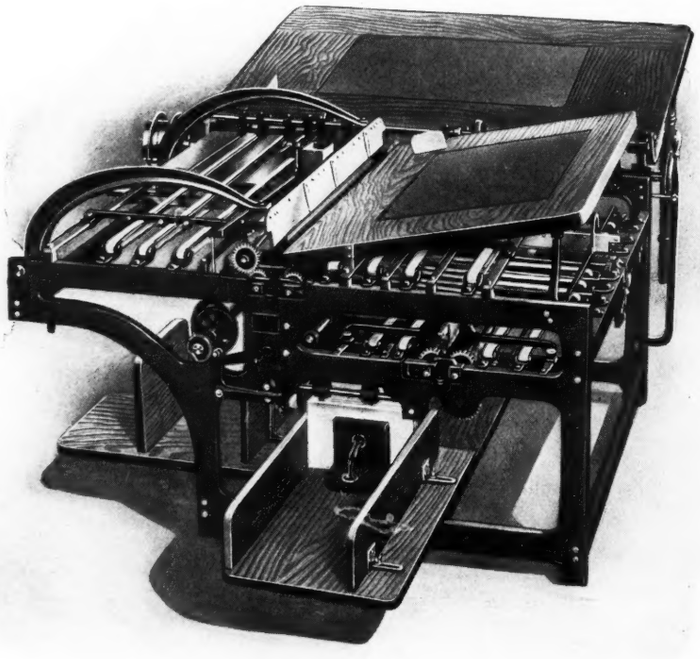
It is built along lines of scientific and substantial plans. Will print cards up to and including government postal size at a speed of from six to eight thousand impressions per hour — self-feeding.

Built in an absolutely first-class manner by skilled workmen. A thoroughly practical press. All parts of high nickel and japan finish, and STRICTLY INTERCHANGEABLE.

The motor is set for a maximum speed of about 8,000 impressions per hour. It has removable chase and tympan and our special rapid impression-regulating device, making possible the very rapid delivery of work. The press is equipped with impression counter, and is so arranged that it can be operated by hand, belt or motor power, as may be desired. All parts are strictly interchangeable and of high nickel and japan finish. A *complete equipment* goes with each press. Write for full particulars and prices. Printers are buying them as part of their equipment.

MANUFACTURED BY **THE BUFFUM TOOL COMPANY - - LOUISIANA, MO.**

Makers of "High-grade Tools for High-grade Workmen."



No. 2 ANDERSON FOLDER

A Success!

The Anderson Newspaper Folder

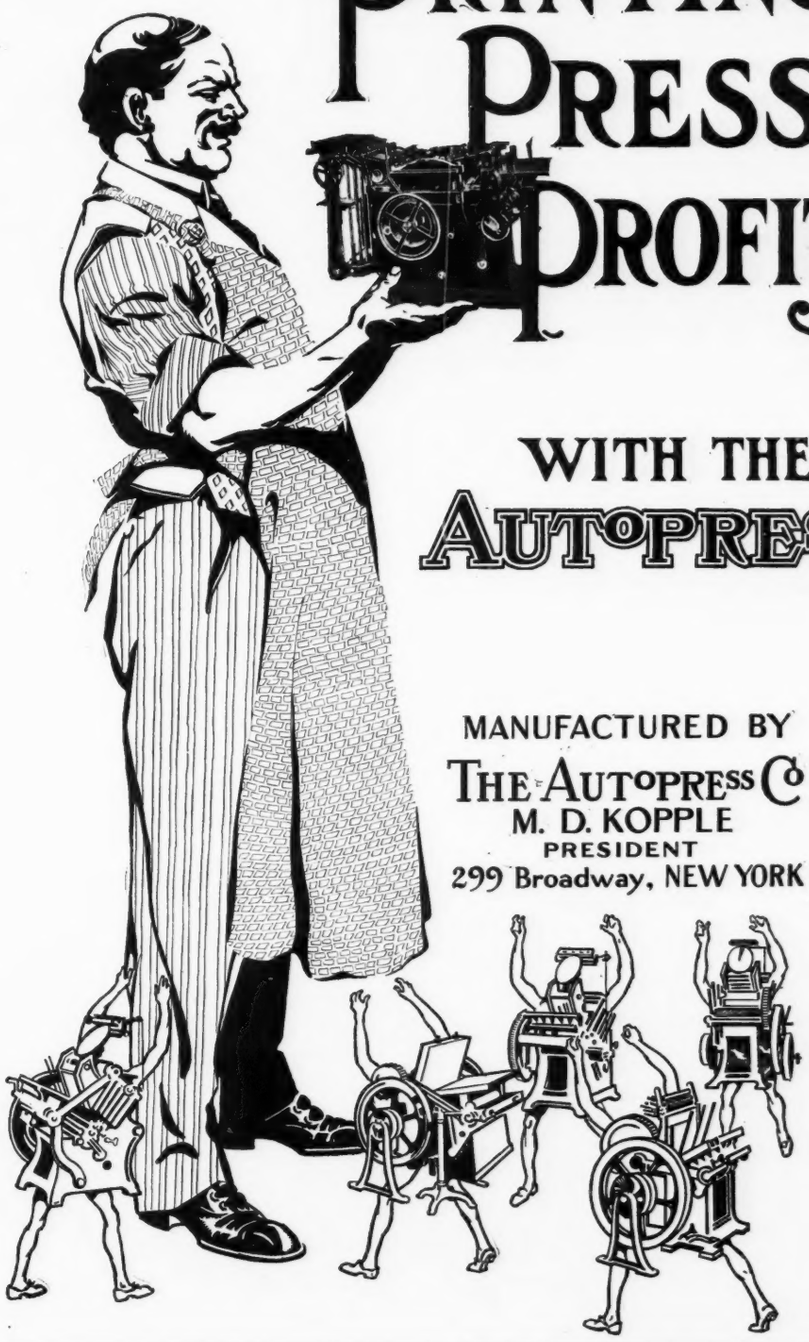
Its sterling points are embodied in *Quality*, *Durability* and *Merit*.

LATEST and BEST Medium-priced FOLDER ON THE MARKET.

Write for circulars and information.

MAISH MANUFACTURING CO. : : Warsaw, Ind.

PRINTING PRESS PROFITS



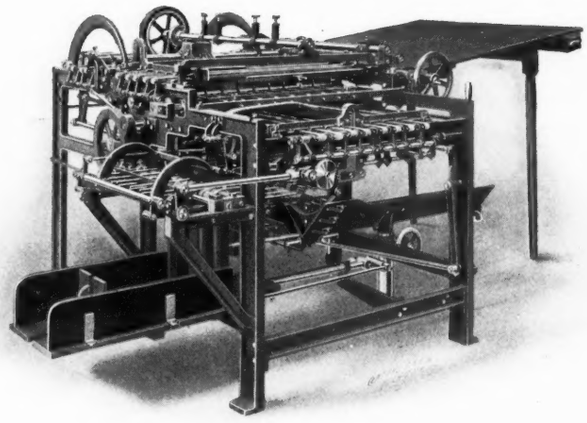
WITH THE AUTOPRESS

MANUFACTURED BY
THE AUTOPRESS CO
M. D. KOPPLE
PRESIDENT
299 Broadway, NEW YORK

THE AUTOPRESS is a high-speed, self-feeding, flat-bed cylinder job press. It is no more expensive in operation than one ordinary hand-fed job press, yet has all the advantages of a flat-bed cylinder job press, with automatic feed and the increased speed. It will automatically feed cardboard up to 140 pounds and paper in sheets generally used in commercial printing, thicker than French folio; taking stock in sizes up to 11 x 17, and covering a form of 10¾ x 16½ inches. It prints from type forms or flat plates—at a general speed of 5,000 impressions per hour. Power necessary to operate, 1 horse; floor space, 3 feet 10 inches by 6 feet 6 inches; weight, 2,000 pounds. If you are a job printer, consider the value of the Autopress with its enormous output and saving in feeders' wages as against that of the ordinary platen press with an average of less than 1,000 impressions per hour, hand-fed.

APPLY TO NEAREST OFFICE

CHICAGO OFFICE	NEW YORK OFFICE	BOSTON OFFICE
315 DEARBORN STREET	299 BROADWAY	176 FEDERAL STREET



Special Catalog Folder

Folds regular and oblong. Will fold 6, 8, 10, 12, 16, 24 and 32 pages in single sections or in gangs. Automatic Registers throughout.

Yes! It is to laugh at our imitators. The above machine is not a New Year's offering after many efforts to perfect something "every once in a while."

Yes! The above machine has been good enough to imitate, but the result has been a poor one.

Yes! The Special Catalog Folder of our construction is a folding machine.

Made by

Brown Folding Machine Company

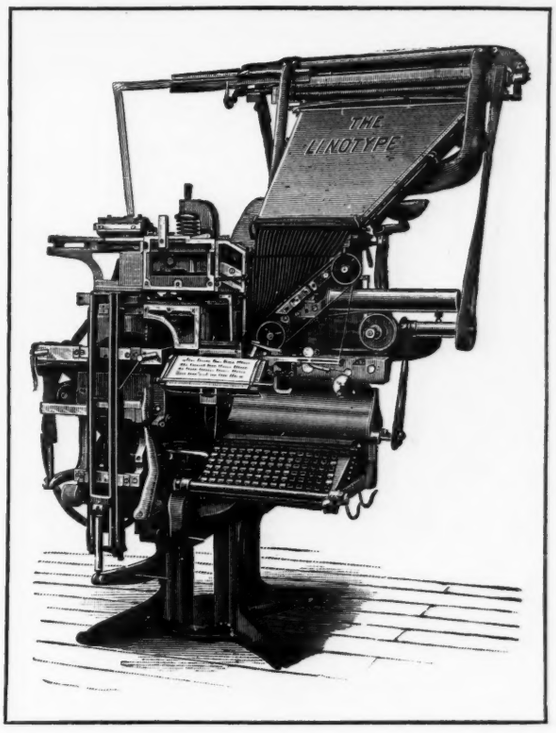
Erie, Pennsylvania

ALL sizes of matrices from **5 pt.** to **11 pt.,** inclusive,

ALL sizes of bodies from **5 pt.** to **14 pt.,** inclusive,

ALL measures from **5 ems** Pica to **30 ems** Pica, inclusive,

Can be used in the



Two-Letter Rebuilt Model 1 Linotype Machines

SOLD BY THIS COMPANY

All machines rebuilt and sold by us are guaranteed to do as good and as much work as when new.

New matrices sent with all machines.

We use genuine Linotype parts purchased from the Mergenthaler Linotype Company in rebuilding machines.

All parts used are standard and can be duplicated from the Linotype Company.

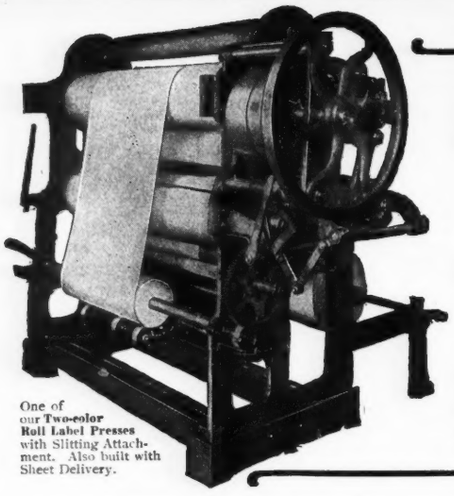
Price, including one magazine, one font new 2-letter matrices, one set of spacebands and 2-letter U. A. mold, **$2,000.00.**

Machines ready to ship. Write for terms.

Gutenberg Machine Company

WILL S. MENAMIN,
President and General Manager

545-547-549 Wabash Ave., CHICAGO, ILL.



One of our **Two-color Roll Label Presses** with Slitting Attachment. Also built with Sheet Delivery.

AUTOMATIC PRESSES

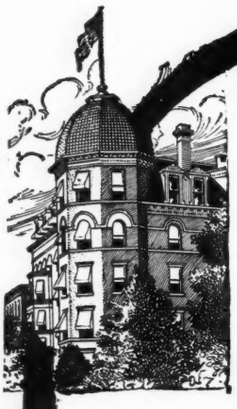
for roll or sheet products, printing one or both sides of the web, one or more colors, numbering, perforating, interleaving, etc.

ALL IN ONE OPERATION
SAVES LABOR, FLOOR SPACE, POWER

Advise principal sizes and class of work so that we can offer suggestions as to suitable sizes and style press and quote prices.

MEISEL PRESS & MFG. CO.
944-948 Dorchester Ave., BOSTON, MASS.

SPECIAL PRESSES for cash salesbooks, tickets, wrapping paper, labels, wrappers, bills of lading.



Your Health—

Whether "run down," tired out, nervous, can't sleep, or if suffering from Kidney, Liver or Stomach troubles, will be perfectly regained at the easily accessible

French Lick West Baden Springs

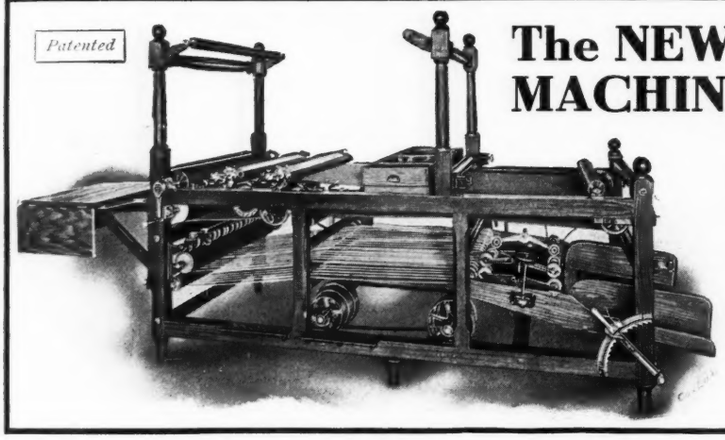
Go now—drink the waters at this "America's Fountain of Health" —and feel "fit as a fiddle" in a week or two. Hotel accommodations are perfect—pleasant surroundings, pleasant people and rest and recreation will clear your mind of business worries and rebuild your tired system. Golf, tennis, riding, driving, billiards, trap-shooting, etc. Climatically ideal—situated in Southern Indiana, on the

Write for descriptive booklet, rates, etc.

FRANK J. REED
General Passenger Agt.
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Patented



The NEW CENTURY RULING MACHINES AND STRIKERS

The finest Ruling Machines ever offered to the trade.

BUILT ON HONOR — AND SOLD UNDER A GUARANTEE

To wear forever. To do perfect ruling. To be set quickly. To run fast, and to satisfy the ruler.

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44 Beekman St., New York City, U. S. A.
Selling Agents for Eastern and Southern States, Canada and Foreign Countries. Largest Dealers in Printing Machinery—new and secondhand

BUILT BY THE CENTURY MACHINE COMPANY,
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We Want to Know What YOU Know About Numbering Machines:

We will give $150.00, cash and prizes, for the best eleven articles on Practical Results from working Wetter Type-High Numbering Machines. You can secure one of these prizes with little effort — simply write up what you know.

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The Best Special Works for Lithographers, Etc.

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A Job Printing Plant *and* An Office Furniture and Supply Store

Both with an established trade, FOR SALE. Located in one of the best cities in Kansas. This will bear investigation. It is a money maker and a bargain if taken at once.

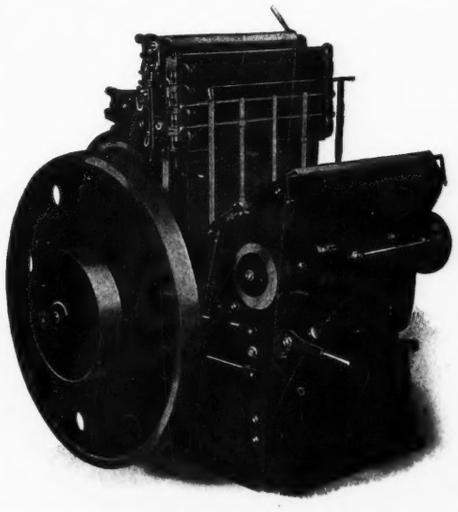
BUSINESS FOR 1909 —

Job Department · · · · · $40,000.00
Office Supply Department · 12,000.00

Invoice and terms furnished on application. Address C-659, care INLAND PRINTER.

VICTORIA PLATEN PRESSES

For the Highest Class of Work are far Superior in *Strength* and *Efficiency*



Most perfect ink distribution.

Exact register.

Roller carriage movement ***without*** *cam.*

All parts interchangeable.

The Victoria embodies more advantageous features than can be found in any other press of its kind.

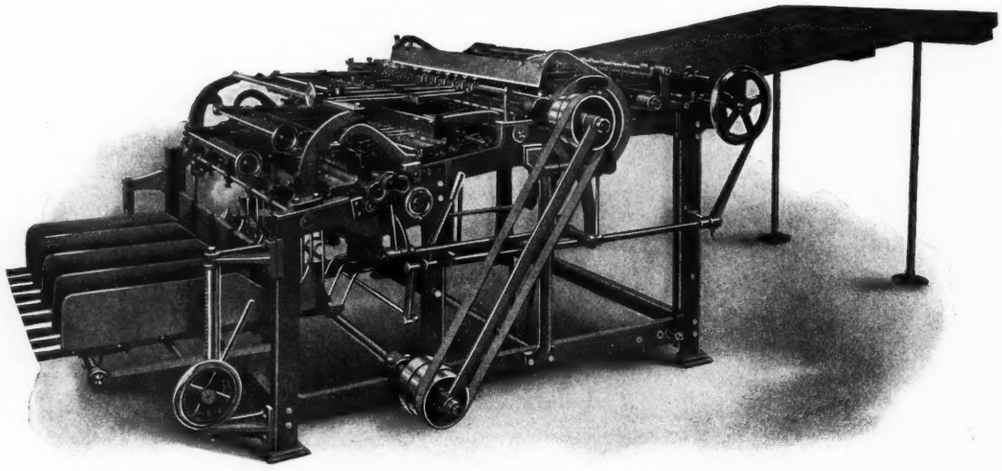
IT WILL PAY YOU TO INVESTIGATE

VICTORIA PLATEN PRESS MANUFACTURING CO.

ROCKSTROH & SCHNEIDER, Heidenau

FOR DETAILS APPLY TO FRANK NOSSEL, 38 PARK ROW, NEW YORK

THE CHAMBERS
Paper Folding Machines



Drop-roll Parallel Folder with Hand Feed Table

AUTOMATIC FEEDERS FURNISHED

Will deliver and pack a folded page as narrow as 2½ inches in 16s. Greatest width 6 inches.

Will fold 8s ranging in width from 3 to 12 inches.

Will deliver in long strips or cut into 2, 3 or 4 sections.

Sharp, accurate folding guaranteed.

Chambers Brothers Co.

Fifty-second and Media Sts., Philadelphia, Pa.

Chicago Office : : : 524 West Jackson Boulevard

The Survival of the Fittest



FOR THE PRINTER

IT is not a question of whether the modern printer will or will not cast his own type. He will. Modern methods demand it. The question is whether the printer will be satisfied with complicated, converted devices or obsolete mechanisms, limited in range, or whether he will adopt a simple automatic machine like the ***Thompson Typecaster,*** which is especially designed for printers to cast all their type from 5 to 48 point from all styles of matrices—Linotype, Compositype or ***our own make of Electrotype Matrices.*** Machine costs less, matrices cost less, and our guarantee covers everything.



FOR THE PRINTER

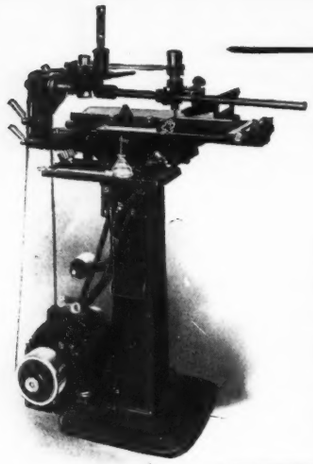


FOR THE PRINTER

You Owe It to Yourself to Investigate Our New Model

THOMPSON TYPE MACHINE CO., 120-130 Sherman St., Chicago.

Set in Cheltenham Family, Made by the Thompson Typecaster.



HEXAGON SAW TRIMMER

A complete composing-room machine consisting of the following units:

Saw Trimmer
Radial-Arm Router
Jig Saw
Beveler
Power Drill
Slug Cutter and Trimmer

ALL TO A STANDARD POINT MEASURE

Hexagon Tool Co.

DOVER, N. H.

NEW YORK . . . . . 321 Pearl Street
CHICAGO—THOS. KNAPP . . 1241 State Street

The American Pressman

A MONTHLY TECHNICAL TRADE JOURNAL WITH 20,000 SUBSCRIBERS

Best medium for direct communication with the user and purchaser of Pressroom Machinery and Materials

ONE DOLLAR PER YEAR

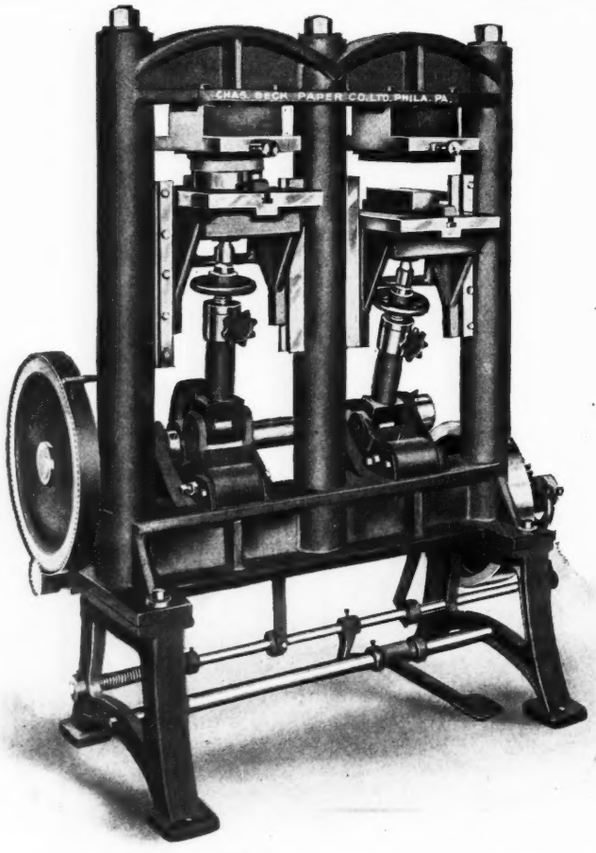
Second National Bank Building, CINCINNATI, OHIO

SOMETHING NEW

For attractive combinations of exquisite "shades" and "finishes" our **Covenant Line** of **Book** and **Cover Papers** is worthy your attention and consideration.

Send for a Sample Book.

Parker, Thomas & Tucker Paper Co.
76-82 Sherman St., Chicago.



Keystone Double Embosser

Produces QUALITY Embossing with SPEED.

Uses the "Baked Under Pressure" principle, the only correct method of embossing.

The heads automatically alternate in pressing.

While the operator is unloading and reloading an open head, the alternate head remains closed, keeping its work under pressure, at the same time driving heat into both sides of the work, due to *both top* and *bottom* heads being heated. Thus the work is virtually "Baked Under Pressure," producing results that can be obtained in no other way.

The full effect of deep or finely cut dies is "brought out" and a "set" given to the stock that makes it *hold* the embossed shape when released.

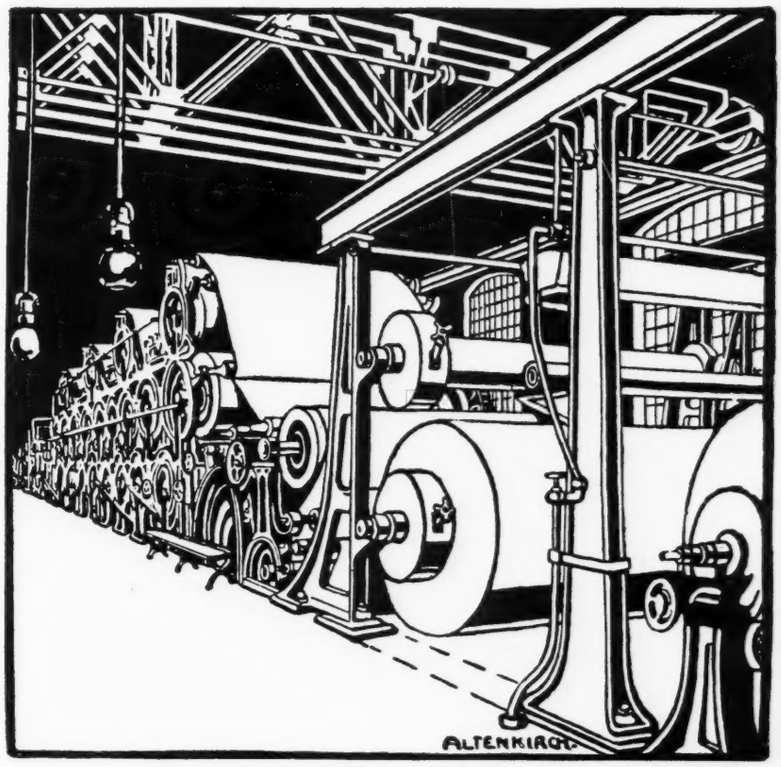
Write for folder on presses and embossing.

Charles Beck Company

609 Chestnut Street PHILADELPHIA, PA.

J. W. ZANDERS
PAPER MILLS
BERGISCH-GLADBACH

Six Paper Machines and Six Deckling Machines
Three Thousand H.-P. One Thousand Employees
Daily Production---ABOUT FIFTY TONS



IVORY CARTONS FOR COLOR PRINTERS
BLUE-PRINT PAPERS ⌀ CHROMO PAPERS
AUTOTYPE PAPERS AND CARTONS
STRONG FIBRE PAPERS FOR EMBOSSERS
LEDGER PAPERS ⌀ ⌀ BOOK PAPERS
DRAWING PAPERS and DRAWING CARTONS
BRISTOL BOARDS

Sole Distributors for the United States:

WM. E. LEUCHTENBERG CO.

32 Union Square, New York

Ask for Samples.



Inland Printer Technical School

MACHINE COMPOSITION DEPARTMENT

No educational feature in connection with the printing trades has surpassed the success which has attended this venture. More than 1,100 graduates.

MECHANISM AND FINGERING TAUGHT

and so thoroughly that many experienced operators have taken the course after working with graduates.

The compositor who wants to look in at the money-making end of his trade should send postal for booklet "MACHINE COMPOSITION" and learn all about the course and what students say of it. Manipulation of THE JUNIOR LINOTYPE and THOMPSON TYPECASTER taught without extra charge.

Inland Printer Technical School

120-130 SHERMAN STREET
CHICAGO

Typecasters Worry the Typefoundries!

A Few Printers Who Cast TYPE that IS TYPE

ON THE

Chicago
Rand, McNally & Co.
Henneberry Co.
Peterson Linotype Co.
Severinghaus & Beilfuss Co.
Chicago Legal News Co.
Dearborn Type Foundry (2)
Rogers' Addresser Co.
Mergenthaler Linotype Co.

Brooklyn
Brooklyn Daily Eagle

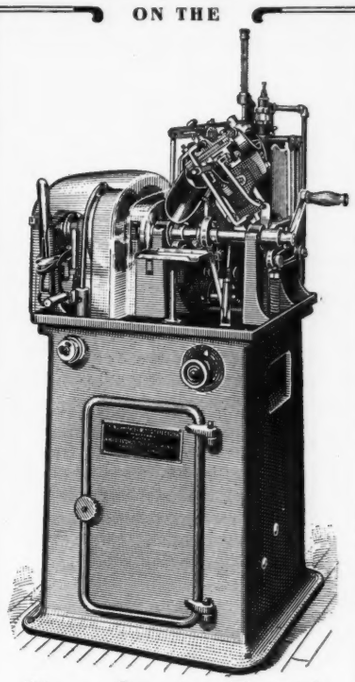
Newark
American Colortype Co.
The American Paper Goods Co.

Cleveland
A. S. Gilman Printing Co.
American Multigraph Co. (6)

BUILT BY

Universal Automatic Type-Casting Machine Co.

321-323 N. Sheldon Street
Chicago



Nuernberger-Rettig

Peoria
J. W. Franks & Sons

San Francisco
Mergenthaler Linotype Co.

Louisville
Printers' Type Foundry

Kensington, Conn.
The American Paper Goods Co.

St. Louis
Perrin & Smith Printing Co.
Hill Type & Machine Co.

La Crosse
U. S. Printograph Co. (2)

New Orleans
Mergenthaler Linotype Co.

Toronto
Methodist Book & Pub. House

ENDORSED BY

Mergenthaler Linotype Company

Chicago **New York**
San Francisco **New Orleans**
Toronto

BRONZING MACHINES

FOR LITHOGRAPHERS AND PRINTERS

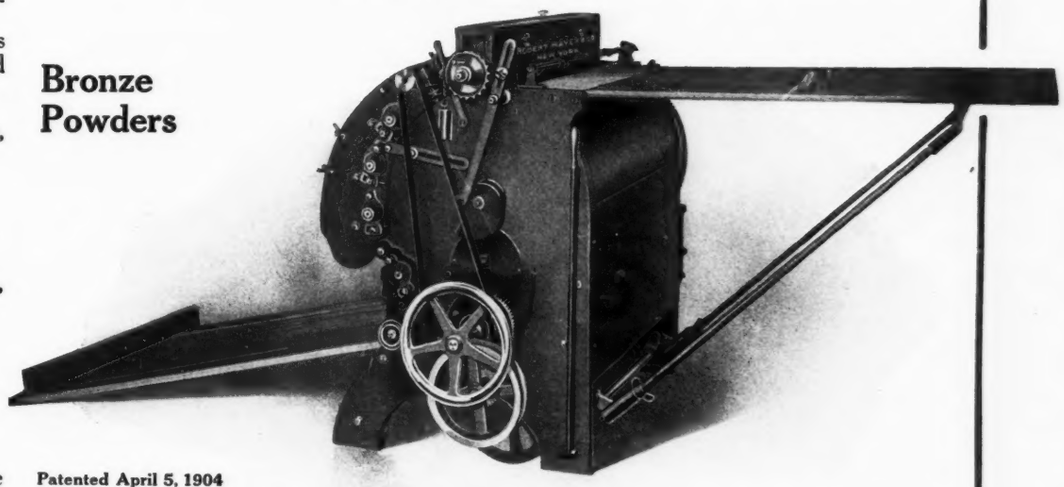
GUARANTEED IN EVERY RESPECT

OTHER specialties manufactured and imported by us:

Reducing Machines,
Stone-grinding Machines,
Ruling Machines,
Parks' Renowned Litho. Hand Presses,
Steel Rules and Straight-edges,
Lithographic Inks,
Lithographic Stones and Supplies.

¶ Sole Agents for the United States and Canada for the genuine Columbia Transfer Papers — none genuine without the water-mark on every sheet.

Bronze Powders



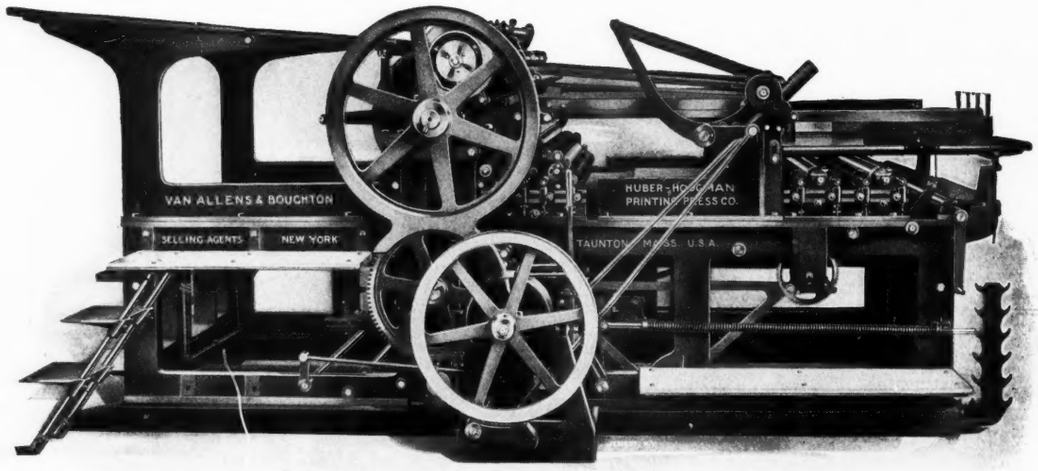
Patented April 5, 1904
Patented May 30, 1905
Patented April 7, 1906
Other patents pending.

We do Repairing

MANUFACTURED BY

ROBERT MAYER & CO. 19 EAST 21ST STREET, NEW YORK
Factory — Hoboken, N.J. San Francisco
Chicago Office — Monon Bldg., 324 Dearborn St.

THE HUBER-HODGMAN PRINTING PRESS



PRINT-SIDE-UP DELIVERY IN OPERATION

LET us send you a little booklet of endorsements, by some of the largest, most successful and artistic printers, of the Huber-Hodgman Printing Presses. These printers have used this press, and over their own signatures commend it. You, the non-users, are the ones we wish to show. When we get a customer to try this machine, our arguments are ended — we have a most efficient representative in his plant then — the press that looks after future orders. We are building the most efficient printing-press that is to-day offered the trade. If you will try one you will be convinced.

Nothing on the market like our Four-roller Pony *de luxe* for speed, rigidity, register, distribution and durability. Built in two sizes, 28 x 33 and 28 x 36. We solicit an interview or correspondence.

VAN ALLENS & BOUGHTON

17 to 23 Rose St. and 135 William St., New York.

FACTORY — TAUNTON, MASS.

AGENTS, PACIFIC COAST, . . . KEYSTONE TYPE FOUNDRY, 638-640 Mission Street, San Francisco, Cal.

AGENT, ENGLAND, P. LAWRENCE PTG. MACHINERY CO., Ltd. 57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street, H. W. THORNTON, *Manager*, Telephone, Harrison 801. CHICAGO

Buckeye Cover

is as indispensable in a modern printing establishment as labor-saving machinery. It is the cheapest and best available way of accomplishing the desired result. It is better quality than most covers at double the money, and is *better for more purposes* than any other stock made, regardless of price. It is the biggest all-round *cover value* ever offered by a paper mill.

A few of the many ways in which Buckeye Cover can be utilized as an effective *advertising medium* are illustrated and described in an unusual book of "Buckeye Suggestions" we have just issued, a copy of which will be mailed to any responsible printer on request.

Write *now* if you intend to write at all—but *don't wait* for the book. Get your jobber on the telephone at the first opportunity and see for yourself whether Buckeye Cover is not "exactly the thing for that next job."



THE BECKETT PAPER COMPANY

Makers of Good Paper

in HAMILTON, OHIO, since 1848

Buckeye Cover

—is made in these colors:

White	Primrose	Scarlet
India	Azure	French Gray
Buff	Nile Green	Light Gray
Brown	Dark Green	Dark Gray
Black	Shell Pink	Lavender

—and these finishes:

Antique **Plate** **Crash**

—and these weights:

20x25—50, 65, 80 lbs.
22x28½—60, 80, 100 lbs.

—and is stocked by these jobbers:

BUFFALO, N. Y.	The Alling & Cory Co.
CHATTANOOGA, TENN.	Archer Paper Co.
CHICAGO, ILL.	James White Paper Co.
CINCINNATI, OHIO.	The Chatfield & Woods Co. The Diem & Wing Paper Co. The Whitaker Paper Co. The Cincinnati Cordage & Paper Co.
CLEVELAND, OHIO.	The Union Paper & Twine Co.
COLUMBUS, OHIO.	The Central Ohio Paper Co.
DAYTON, OHIO.	The Keogh & Rike Paper Co.
DETROIT, MICH.	The Union Paper & Twine Co.
DES MOINES, IOWA.	The Carpenter Paper Co.
DENVER, COLO.	The Peters Paper Co.
INDIANAPOLIS, IND.	C. P. Lesh Paper Co. Indiana Paper Co.
KANSAS CITY, MO.	Graham Paper Co.
MIDDLETOWN, OHIO.	The Sabin Robbins Paper Co.
MINNEAPOLIS, MINN.	McClellan Paper Co.
NASHVILLE, TENN.	The Whitaker Paper Co. Graham Paper Co.
NEW ORLEANS, LA.	E. C. Palmer & Co.
NEW YORK, N. Y.	Henry Lindenmeyr & Sons.
PHILADELPHIA, PA.	Garret Buchanan Co.
PITTSBURG, PA.	The Alling & Cory Co.
RICHMOND, VA.	The Richmond Paper Co.
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ST. LOUIS, MO.	Graham Paper Co.
ST. PAUL, MINN.	Wright, Barrett & Stilwell Co.



THE BECKETT PAPER COMPANY

Makers of Good Paper

in HAMILTON, OHIO, since 1848

MAKES PRINTING
A
PLEASURE

Waltones

NONE BETTER

THE INLAND-WALTON ENGRAVING CO.
120-130 SHERMAN STREET
CHICAGO

The Mechanical Chalk Relief Overlay

(U. S. and Foreign Patents)

Is not made of metal
Does not require dragon's-blood
Is not etched with nitric acid

But is produced on an

Etchable cardboard
Printed on front and back
Only a resist ink used
Etched in a non-poisonous solution

resulting in a perfect overlay, with a relief on both sides of the sheet, containing each and every possible shade of the half-tone cut. Some *nine hundred printing plants* in all parts of the world have installed the process. Among which are numbered many of the most prominent printing plants of the United States. Their recommendations prove superiority.

For additional information,
samples, etc., address

WATZELHAN & SPEYER
General Representatives
183 William Street . . . . NEW YORK, N. Y.
(Telephone, 4768 Beekman)

NP MILLS TRADE MARK

OVERLADE COVER

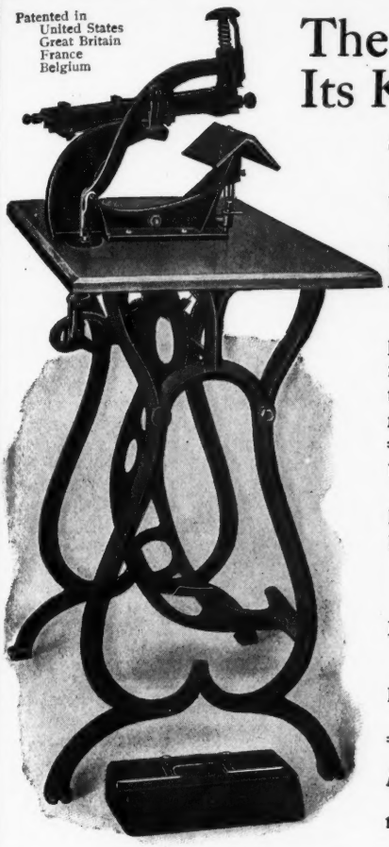
NP MILLS TRADE MARK

THE material and fabrication of this paper are peculiarly suitable for high-grade work, giving fine embossing and printing qualities. The color scheme permits of a simple but effective decorative treatment.

THE ATTRACTIVE SAMPLE-BOOKS OF THIS LINE
ARE READY FOR DISTRIBUTION

NIAGARA PAPER MILLS
LOCKPORT, NEW YORK

Patented in
United States
Great Britain
France
Belgium



The Best of Its Kind

THE ACME Wire Staple Binder

Has served its purpose in prominent printing establishments for many years.

Uses Fine and Coarse Staples.
Binds to ¼-inch.
Has Automatic Clinching and Anti-clogging Devices.
Equipped with both Flat and Saddleback Tables.
Holds 250 Staples at a charge.

Acme Staple Co.
LIMITED
112 North Ninth Street
CAMDEN, N. J.

Dinse, Page & Company

Electrotypes
Nickeltypes
AND
Stereotypes

429-437 LA SALLE ST.
CHICAGO, ILLINOIS

TELEPHONE, HARRISON 7185

TRADE MARK J I P ©

Get Anchored to

JAENECKE'S INKS

and Your Ink Troubles Will Be Fewer in 1910.

THE QUALITY IS ALWAYS RIGHT

THE PRICE IS RIGHT

The Jaenecke Printing Ink Company

Main Office and Works, Newark, N. J.
Chicago Office, 351 Dearborn Street
NEW YORK PHILADELPHIA ST. LOUIS

15 Unitype Plants

In the last thirty days fifteen UNITYPE plants have been established by printers and publishers in the United States. The widespread acknowledgment of the facts set forth in "THE MATTER WITH THE PRINTING BUSINESS" has now grown to such proportions that we can safely say that the whole trade will shortly regard the subject of composition in an entirely new and a much more profitable light. Printers already begin to see the wastefulness of using their composing machinery indiscriminately upon everything that comes along, instead of ascertaining the *kind* of work that each machine does most profitably, and applying it to *that work only.* The day is gone when a printer can wisely say his is a Linotype office, or a Monotype office. He must now say, instead, that it is an office suitably equipped with *various kinds of machines,* each of which is *particularly* adapted to its own kind of work.

We have clearly proven that UNITYPE-set matter, composed of foundry type at 30 cents a pound, costs less than printer-cast matter, whether of slugs or type, made from metal costing but 7 cents a pound. And we have shown that straight composition, such as book, catalogue, magazine or periodical work can be set with the UNITYPE upon a smaller investment, and for far less money, than by any other known process. These statements of fact have neither been challenged nor denied; and in the printer's own interest we earnestly advise him to consider at once the installation of the UNITYPE for that part of his work for which it is superior to the machines he now has in use.

The price of the UNITYPE is but $1,500; payable $150 in cash and $37.50 and interest a month—a most profitable investment when it is realized that *a UNITYPE invariably pays for more than itself.*

Wood & Nathan Company

Number 1 Madison Avenue

NEW YORK CITY

UNION PACIFIC
THE OVERLAND ROUTE

San Francisco
"Overland Limited"

Is the Train de Luxe
to

Sunny California

Every Day

VIA

Union Pacific

"The Safe Road to Travel"

Train Electric Lighted Throughout.
Composite Observation Car.
Dining-car Meals and Service "Best in the World."
Electric Block Signals. Dustless, Perfect Track.

For information relative to rates, routes, etc., call on or address

E. L. LOMAX, G. P. A.
OMAHA, NEB.

T Has Unified the Trade

Represents the Highest and Latest Development in Credit Service and Protection

Covers the Paper, Book, Stationery, Printing and Publishing Trade and Kindred Lines

Y

The Only Credit Book and Classified Directory of This Trade

NEW YORK
CHICAGO

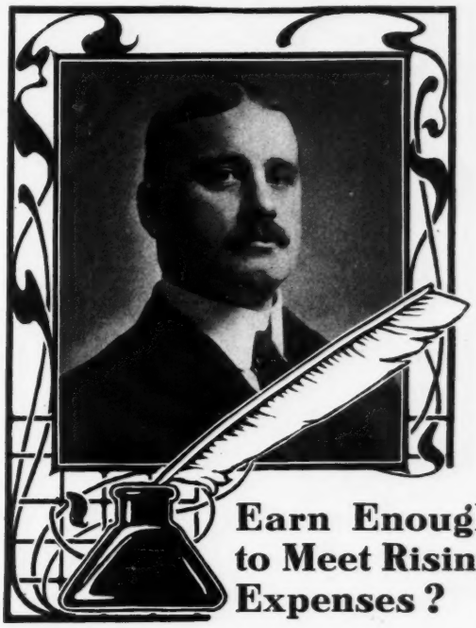
Special Reports
Bulletins

P 14th Year

COLLECTIONS
Effective and Economical Draft Service

O

The Typo Mercantile Agency
General Offices, 160 Broadway, New York



Earn Enough to Meet Rising Expenses?

If your present income is the same as last year, it has been *reduced*, and you are *losing* your grip.

Only the trained expert stands any show against eggs at 60 cents and butter at 50 cents.

What are you doing to *advance yourself?*

Would a small sum invested in easy-to-meet installments for the most efficient advertising training on earth awaken your dormant ambition?

Would you like to know how the new demand for ad. men and women means from $100 to $600 a month when you make good?

And in an uncrowded field.

If you want to earn more there's nothing to prevent if you have at least a common school education and a liking for advertising — plus a willingness to devote an average of an hour or so daily to home study. Note the following testimony:

COURSE WORTH $1,000

St. Catharines, Ont., Sept. 5, 1909.

Mr. George H. Powell, New York:

Dear Sir, — Allow me to express my appreciation of your course in Advertising. I found the lessons not only interesting and well graded but the knowledge gained very valuable. I also liked the plan of receiving two lessons at one time, and as each lesson contained from two to four principal ads. to write, the rapidity with which I improved somewhat surprised me.

Your instructions were always concise and your personal criticism of work sent in makes every doubtful point clear and plain. This feature alone is worth double the cost of the course.

The ideas that I received have been worth a thousand dollars to me. I can now prepare our own booklets, catalogues, etc., and prepare advertising newspaper copy that brings the commendation of every live business man.

Very truly yours, EDGAR WARNER,
Advertising Manager and Principal, St. Catharines Business College.

If you wish to double or quadruple your income as an advertising expert, either on salary or by conducting your own office, let me mail my fine free books — Prospectus and "Net Results."

GEORGE H. POWELL
1441 Metropolitan Annex . . . . NEW YORK



PULL HARD!

If you want to keep your presses humming with profitable orders. Get away from the "dry" sort of printing that no one reads. Give your customer something attractive in an ***illustrated*** job. We've 400 one and two color cuts to help you—all sizes—clean and strong—moderate prices—made specially for the better class of advertisers. All these cuts shown in **THE HERRICK CUT BOOKS** (***four*** numbers), which will be sent only to business firms for 25 cents—and money refunded if you're not satisfied.

The 25 cents paid for the Books may be deducted on any future cut order of $5.00 or over

Send 25 Cents To-day

THE HERRICK PRESS
Designers and Engravers
247 Michigan Avenue, CHICAGO

"Imitation is the Sincerest Flattery"

FOR OVER TWENTY-FIVE YEARS OUR

$1.00 Insurance Policy Ink

Has stood at the head of all Job Inks for printing on hard-surface papers, drying quickly with a gloss, and not offsetting. Other houses have tried unsuccessfully to imitate it, but our process of making this Ink makes it unqualifiedly the *Finest Grade of Job Ink* on the market.

On receipt of one dollar we will forward by express prepaid one pound to any part of the United States or Canada.

FRED'K H. LEVEY CO.

FRED'K H. LEVEY, President — CHAS. BISPHAM LEVEY, Treasurer
CHAS. E. NEWTON, Vice-President — WM. S. BATE, Secretary

Manufacturers of High Grade Printing Inks

NEW YORK, 59 Beekman St. — CHICAGO, 357 Dearborn St.
SAN FRANCISCO, 653 Battery St. — SEATTLE, 411 Occidental Ave.

Suppose You Investigate By Examining Samples

Attractive and effective advertising can be accomplished by the use of our high-grade blotting papers.

We manufacture for this special purpose a line of **VIENNA MOIRE BLOTTING** (in colors) and *Plate Finish* **WORLD, HOLLYWOOD** and **RELIANCE.**

Our **DIRECTOIRE BLOTTING** is a new creation in an absorbing novelty made up in most exquisite patterns, bound to interest you. These samples should interest the printing industry; prices are right; shipments made promptly.

THE ALBEMARLE PAPER MANUFACTURING CO.

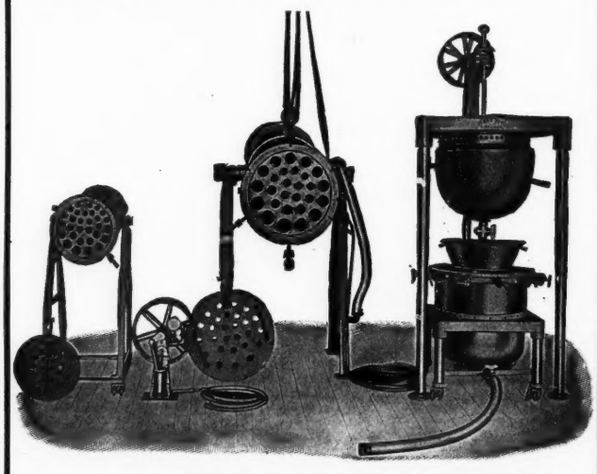
Makers of Blotting :: RICHMOND, VIRGINIA

EDWARDS, DUNLOP & Co., Ltd. . . . . Sydney and Brisbane
Sole Agents for Australia.

Full Equipments of the Latest and Most Improved

ROLLER-MAKING MACHINERY FURNISHED

ESTIMATES FOR LARGE OR SMALL OUTFITS



A MODERN OUTFIT FOR LARGE PRINTERS

JAMES ROWE

241-247 South Jefferson St., CHICAGO, ILL.

LINOTYPE & MACHINERY COMPANY, Ltd., European Agents,
189 FLEET STREET, LONDON, ENGLAND

A Staple

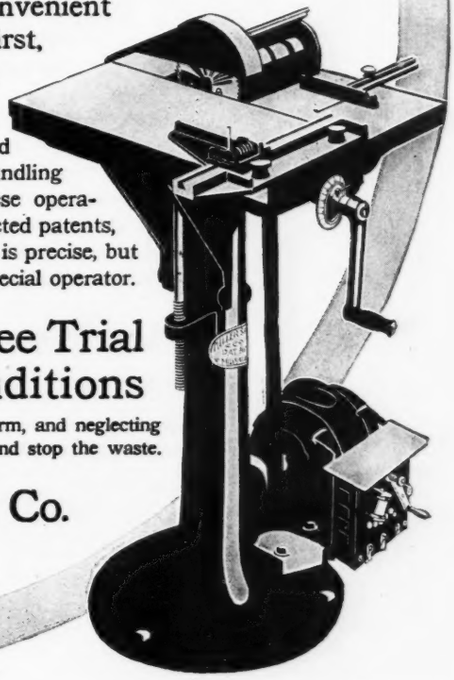


In Modern Shop Equipment

WHEN we come out point blank and tell you to *measure the value of our machine by its earnings,* and then offer you *thirty days free trial in your own shop* to establish the facts, you can figure that you are dealing with a device of proved merit and substantial worth,—in a word, that

The Miller Saw-Trimmer

is a staple item of modern equipment—not merely a convenient luxury. Get that idea firmly planted—the Miller is first, last, and always an earner as well as an economizer.



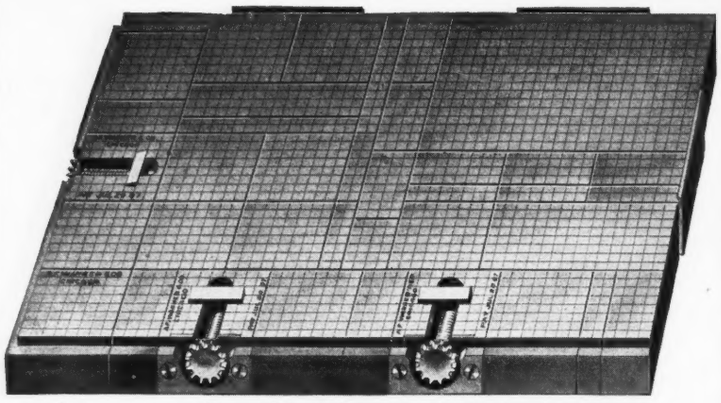
To begin with, it is a combined Saw-and-Trimmer, for all materials entering into the printer's form. Secondly, it miters, bevels, mortises and accomplishes all of the other operations required for advantageously handling cuts, slugs, rules, furniture, etc. And further it performs *all* of these operations *exactly to point measurement,* and under our basic and protected patents, is the only machine that can. Its economies are real and practical. It is precise, but not delicate. It is durable but not bulky. It does not require a special operator.

Let Us Install A Miller For Free Trial Under Your Own Shop Conditions

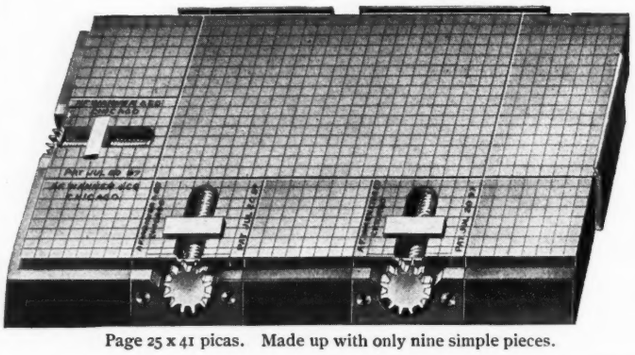
Write us about this. Finding out facts never did anyone any harm, and neglecting facts has cost you good money this long while. Start a letter and stop the waste.

Miller Saw-Trimmer Co.
Milwaukee

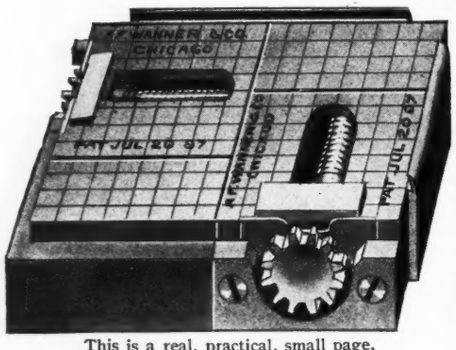
Patented, April 9th, 1901, and May 18th, 1909. Other patents pending.
The Miller Saw-Trimmers are fully covered by U. S. and foreign patents and pending applications, controlled exclusively by Miller Saw-Trimmer Co., who will vigorously protect its rights therein.



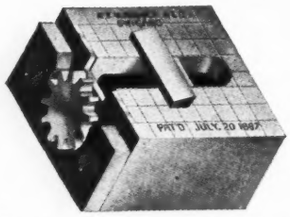
Shows page 39 x 55 picas outside. Three hooks and three brass catches to page. For book or catalogue work.



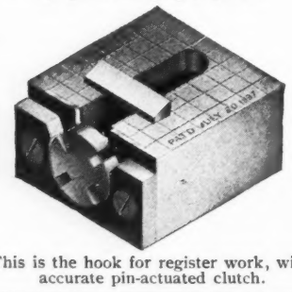
Page 25 x 41 picas. Made up with only nine simple pieces.



This is a real, practical, small page. Size, outside, 13 x 17 picas.



Hooks are made of iron and steel. Illustration shows one for bookwork with ratchet for quick changing of plates.



This is the hook for register work, with accurate pin-actuated clutch.

Here's a Proposition

worth thinking about. The block question has been worrying printers more and more for years. The printers who did only one class of work have not found it so hard, as they could buy the block best suited for that work, but the printer who did a varied class of work was the man who suffered, for the reason that while one block might do for bookwork it was practically useless on colorwork, and vice versa. This has been overcome by the

Suddard Block System

A system that fits into every class of work—*Book*, *Catalogue* or *Register*. A system as easy to understand as a shooting-stick. Simplest thing you ever saw. Funny it was never thought of before.

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All hooks are our patented *narrow-margin* style.

Blocks are point system — milled accurately to size in every dimension. They are made of steel and fine gray iron. Hooks, too. They are practically indestructible.

The illustrations tell the story, and here are some more reasons why you need the Suddard Block System in your plant:

ADVANTAGES

Make up to *any* size of page.

Narrow margins where necessary, down to ⅜ inch.

Wide bearing on clutches and hooks to prevent digging into plates.

Point system, so type may be used in form.

Absolutely accurate, rigid and unyielding; reduce make-ready time and hold up under heaviest forms.

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Quick make-up, because of simplicity and few pieces.

Hook and catches can be placed absolutely any place desired on page. A big advantage where soldered plates are used.

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The Suddard Block System is for convenience sold in sets of eight pages and multiples. The price of a set of eight pages to fill a bed 20 x 26—i. e., eight pages up to 39 x 55 picas each in size, or four pages 55 x 78 picas, is **$56.25.**

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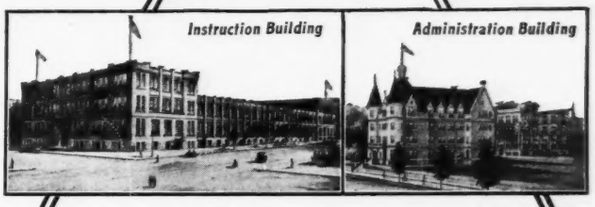
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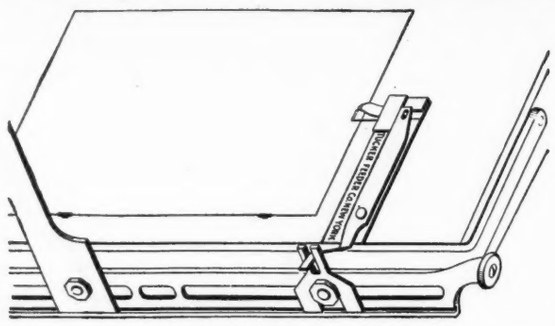
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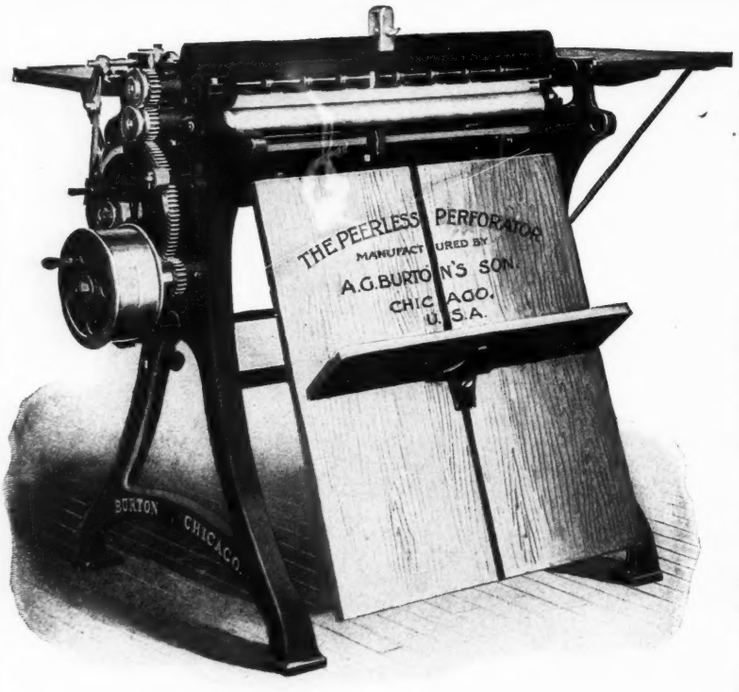
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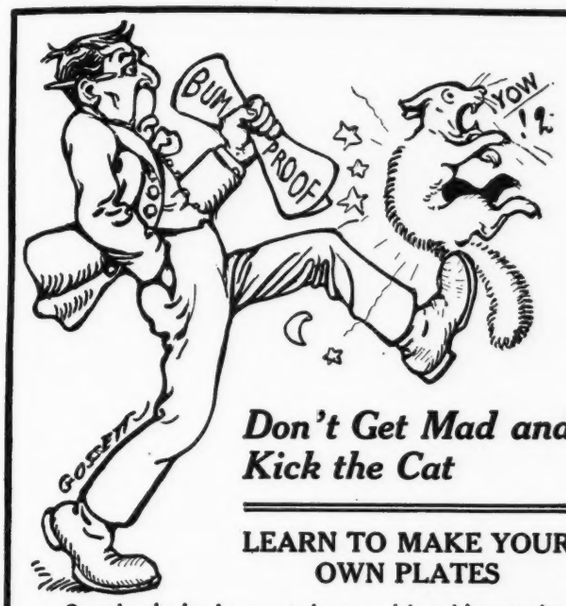


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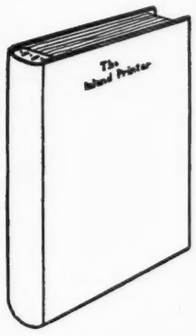
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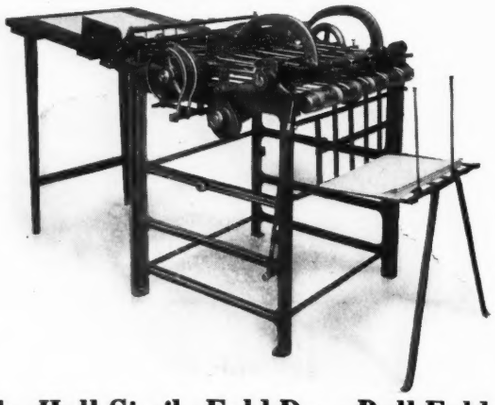
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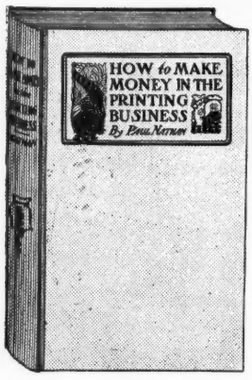
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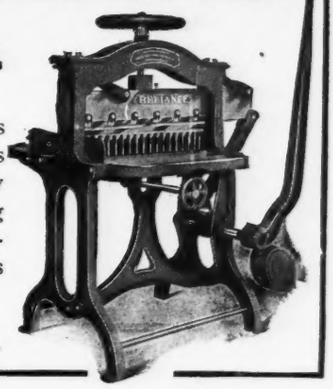
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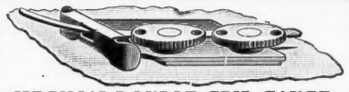
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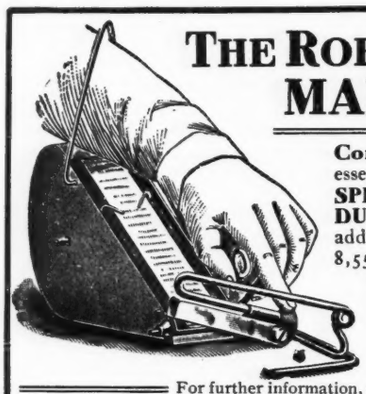


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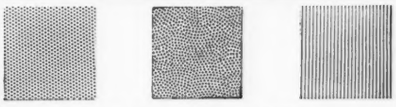
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